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 1000-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 SpecialField (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) 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 advisor. 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_Miner_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).
will learn a lot of facts about the Greek world; they will see the Greeks emerge from poverty and anarchy to form a powerful Empire.

This course examines the art and archaeology of ancient Greece from ca. 1000 BCE to ca. 200 BCE. Participants will begin and end by asking, is Roman art about Roman art?

Diversity of peoples and places can make visible larger trends of historical, political, and cultural change. What, throughout the course, we will consider how the built environments and artifacts produced by an incredible centripetal force of a powerful Empire that spanned mind-bogglingly distant reaches of space and time.

The transformation of Rome from a humble village of huts surrounded by marshland in central Italy into the most populous city in the Western World occurred within a millennium, from the eighth century BC to the Christianization of the Empire in the fourth century AD. Students will witness the artistic production of the Byzantine Empire from its beginnings in the fourth century C.E. to the Ottoman conquest in 1453. We will employ different methodological approaches and scholarly resources that are relevant to the artistic production of the Byzantine Empire from its beginnings in the fourth century C.E. to the Ottoman conquest in 1453. The 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.

**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.

**ARTH 10231. The Architect's Eye / Making of Architecture. 100 Units.**

Billie Tsien and Tod Williams co-lead the architecture firm Tod Williams Billie Tsien Architects + Partners. It is a practice with national and international recognition for the quality of the work. Almost all of the firm's projects are for education and culturally based non-profit institutions. Over a span of 4 decades, they have also been teachers and led undergraduate and graduate design studios, most recently over an arc of 20+ years at Yale. They have completed one project at the University of Chicago, the Logan Center (2008-2012) and are currently working on the Obama Presidential Center in Jackson Park. This is an introductory studio course, in which Williams, Tsien, their partner Paul Schulhof, and additional studio architects will share their own approach to looking, thinking, and making. They will engage other colleagues from Chicago and visit projects in and around Chicago each with specific points of view. Students who take the studio will be asked to read several short texts, review videos and other media, and use their own eyes in the seeing, thinking, and making process. And, through a series of short project exercises, create drawings and models that build cumulatively toward a wider understanding of the process of making architecture. No prior experience is necessary.

Equivalent Course(s): ARCH 10231, CHST 10231

**ARTH 10701. Sound and the Built Environment. 100 Units.**

Sound and the Built Environment examines the role of sound at all scales of the built world from the room to the city. This course highlights a sound studies approach in which students will learn how to listen deeply, an act of resistance in a culture that suffers from primacy of the visual. Students will also learn about concepts such as the soundscape, how to read a room intuitively through basic concepts of acoustics (reverberation, clarity, balance, etc.), the history of buildings designed purposefully for sound, and the role sound plays in urban life throughout history. Deliverables for this course include a sound studies portion in which students will examine soundscapes that impact their lives in Chicago, and a design portion in which students re-evaluate spaces around Chicago through an acoustics lens.

Equivalent Course(s): CHST 10701, ARCH 10701

**ARTH 14006. Introduction to Byzantine Art. 100 Units.**

In this course we will explore works of art and architecture as primary sources on the civilization of Byzantium. Through the close investigation of artifacts of different media and techniques, students will gain insight into the artistic production of the Byzantine Empire from its beginnings in the fourth century C.E. to the Ottoman conquest in 1453. We will employ different methodological approaches and scholarly resources that are relevant for the fruitful investigation of artifacts in their respective cultural setting. In order to fully assess the pivotal importance of the visual arts in Byzantine culture, we will address a wide array of topics, including art and ritual, patronage, the interrelation of art and text, the classical heritage, art and theology, Iconoclasm, etc.

Equivalent Course(s): MDVL 14006, RLST 28308

**ARTH 14105. Introduction to Roman Art and Archaeology. 100 Units.**

This course offers a survey of the art and archaeology of the Roman world from the founding of Rome in the eighth century BC to the Christianization of the Empire in the fourth century AD. Students will witness the transformation of Rome from a humble village of huts surrounded by marshland in central Italy into the centripetal force of a powerful Empire that spanned mind-bogglingly distant reaches of space and time. Throughout the course, we will consider how the built environments and artifacts produced by an incredible diversity of peoples and places can make visible larger trends of historical, political, and cultural change. What, we will begin and end by asking, is Roman art about Roman art?

Equivalent Course(s): CLCV 14113

**ARTH 14107. Greek Art and Archaeology. 100 Units.**

This course examines the art and archaeology of ancient Greece from ca. 1000 BCE - ca. 200 BCE. Participants will learn a lot of facts about the Greek world; they will see the Greeks emerge from poverty and anarchy to form...
a distinctive political and social system based on city-states, and they will see that system grow unstable and collapse. They will see the emergence of distinctive forms of sculpture, architecture, pottery, and urban design - many of which are still in use today. Along with these facts, they will acquire a conceptual toolkit for looking at works of art and for thinking about the relation of art to social life.

Equivalent Course(s): CLCV 14119

ARTH 14115. Roman Art I: Republican and Early Imperial Art and Architecture. 100 Units.

This course offers an introductory survey of the art and architecture of the Roman world from the legendary founding of Rome in the eighth century BC up through the beginning of the second century AD, when the Empire reached its point of greatest expansion. Students will witness the transformation of Rome from a humble village of huts surrounded by marshland in central Italy into the centripetal force of a powerful Empire that spanned mind-bogglingly distant reaches of space and time. Throughout the course, we will consider how the built environments and artifacts produced by an incredible diversity of peoples and places can make visible larger trends of historical, political, and cultural change. What, we will begin and end by asking, is Roman about Roman art?

Equivalent Course(s): CLCV 24115

ARTH 14200. Introduction to Medieval Art. 100 Units.

This course provides an introduction to art produced during the European Middle Ages. Beginning with the fusion of Christian and Imperial images under the Roman Empire and ending with the introduction of print in the fifteenth century, this course considers works of art across a variety of media (architecture, sculpture, painting, textiles, metalwork, stained glass) and in a range of historical and cultural contexts. We will address the complex social, religious, and political motivations that informed artistic production during the Middle Ages, and we will focus on the question of how images were seen and understood by medieval viewers. The course is organized chronologically and is structured around a set of broad thematic concerns such as the relationship between art and power, changing theorizations of the image, the reuse of the past, the body in art, the relationship of the secular and the sacred, and the role of art in public and private devotion. Readings will include medieval sources in translation and selected works of modern scholarship.

Equivalent Course(s): MDVL 14200

ARTH 14201. In and Out: Supply and Waste in 21st Century Dwelling. 100 Units.

In the next 25 years, give or take, the world’s population is expected to reach 10 billion souls. 68% of these people, roughly 6.8 billion people, will be living in cities. The challenges of energy, transportation, food production and distribution, shelter are the IN and are, typically, the focus of architecture and its related disciplines. What about the OUT? Fuel emissions, food waste, human waste (solid and liquid), human remains, medical waste, thermal by-products of heating, cooling and manufacture, not to mention building waste to produce housing for 10 billion are the focus of this studio. As we urbanize, as cities expand, as the space for containing waste is ever more remote and the waste itself ever more copious, how do we manage, control or even understand the problem? This course will look at the challenges facing our cities as both recursive and emergent. The scale of these issues is of unprecedented magnitude, though not new in principle. As a practical matter, any solution must simultaneously reference contemporary approaches to waste management and urban sustenance and ancient practices of integration, symbiosis and elimination.

Equivalent Course(s): ARCH 14201

ARTH 14215. Roman Art II: Late Antique and Early Christian Art and Architecture. 100 Units.

This course offers an introductory survey of the art and architecture of the Roman world starting from the beginning of the second century AD, when the Empire reached its point of greatest expansion. It then proceeds through a period of relative peace and prosperity before witnessing the effects of a political, social, and economic “crisis” of the third century AD, the adoption of Christianity as the state religion, and the tremendous consequences of moving the capital from Rome to Constantinople. Throughout the course, we will consider how the built environments and artifacts produced by an incredible diversity of peoples and places can make visible larger trends of historical, political, and cultural change. What, we will begin and end by asking, is Roman about Roman art?

Equivalent Course(s): CLCV 24215

ARTH 14400. Italian Renaissance Art. 100 Units.

Why did the "Renaissance" begin to flourish first in Italy? How did the role of the artist change in this period? What was new in the Renaissance? This course begins to answer these questions by introducing students to the study of the visual culture of Renaissance Italy (roughly 1350-1600) and by examining such issues as the revival of antiquity, the significance of the study of nature, the role of competition, and the public and private display of art. We will explore a variety of media including painting, sculpture, architecture, decorative arts and works on paper, using diverse art historical methods, as well as social, political and religious history. Major artists to be studied include: Giotto, Ghiberti, Donatello, Masaccio, Botticelli, Leonardo da Vinci, Michelangelo, Raphael, Titian. The major assignments for the class will include two papers, a formal analysis and a formal comparison (the latter building upon the former), as well as a final exam. Students will gain exposure to original works through appropriate use of resources on campus as well as a couple visits to the Art Institute. The textbook for the course will be complemented by selected original readings (in translation) and exemplary art historical scholarship on the period.
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.

ARTH 14505. The Global Middle Ages: Visual & Intercultural Encounters. 100 Units.
Focusing on the art and architecture of the Mediterranean and Middle East, this course provides a survey of monuments and artifacts produced at places of exchange. Its goal is to help students understand the complexity of religious, political, and visual interactions in the Middle Ages, a period in which the rise and expansion of Christian and Islamic polities brought together diverse religious communities, generating both social frictions and new cultural forms. We will examine visual representations from spaces of contact in the Byzantine, Islamic, Spanish, Norman, and Venetian Mediterranean realms, giving due attention to the minority cultures within these governing polities.

ARTH 14510. Northern Renaissance Art 1400-1570. 100 Units.
This course surveys the art of the Renaissance in northern Europe in the fifteenth and the sixteenth centuries. In a time of relative peace and economic prosperity as well as profound social transformation and religious upheaval, the Burgundian Netherlands (comprised of the Low Countries and parts of Northwestern France) were the heart and center of a thriving artistic cosmos. Special attention will be given to painting, but we will also consider parallel developments in the media of sculpture, print, and drawing. We will explore the work of major artists including Jan van Eyck, Claus Sluter, Rogier van der Weyden, Hieronymus Bosch, Albrecht Dürer, and Pieter Bruegel in a loosely chronological fashion. Themes and questions that loom large in this course are material and technical aspects of painting, pictorial realism as a style and mode of representation, the role of the viewer, vision and devotion, the status and practice of the artist, and the impact of changing social, cultural, and religious circumstances on the meaning and making of images. The chief aims of this course are to train our art historical eye, engender careful looking, and discover the joys and rewards of the close study of works of art. Since this is best done in front of originals, we will make use of the collection of the Art Institute of Chicago and the Smart Museum.

This course examines the visual, political, intellectual, and material encounters and exchanges between Africa, the Americas, Asia, and Europe during the early modern period. Challenging assumptions about the European Renaissance as the foundation of modern culture, art, and science, we will consider this period with a wider geographic lens and through a multi-cultural framework in order to get the bigger picture of what was going on in the early modern world. Through a series of object studies, we will navigate the intertwined histories of imperialism, colonialism, trade, exploration, exploitation, and revolution that forged a global network and shaped the world we live in today, for better and for worse. The course will be structured around lectures, class discussions, blog posts, and two projects: 1) a descriptive/reflective essay on a specific object, monument, or topic; and 2) a research project: either an essay or a creative project such as an annotated map, a “cabinet of curiosities”, or a performance. Throughout the course, students will be encouraged to go beyond the “classroom” and study monuments, sites, and museum objects. Requirements include attending lecture, participating in discussions, and creating a respectful learning environment conducive to experimental thinking and personal growth.

ARTH 14700. Building Renaissance Italy: A Survey of the Built Environment. 100 Units.
This introductory course surveys the major patrons, architects, and building programs that defined the spatial contexts of the Renaissance in Italy. Between the 15th and 16th centuries, the political aspirations of governments, popes, princes, and merchants demanded a more articulated architectural environment that would facilitate increasingly complex modes of public and private life. They were aided in this endeavor by the emergence of a newly professionalized class of architects, who turned their eyes towards both a systematic study of the classical past and a critical assessment of their contemporary world. Renaissance urban palaces—both civic and private—and rural villas provided the stages upon which a new art of living could be performed. New inventions in military engineering responded to rapidly advancing technologies of warfare. Urban planning techniques created new topographies of spiritual and political triumph and reform, while treaties on ideal cities laid the foundations for the modern integrated multi-functional city. Between Venice, Florence, Rome, and their rural surroundings, this course will focus on a range of important patrons such as Roman popes, Venetian doges, princely courts, and private merchants, and will explore what made the works of such architects as Filippo Brunelleschi, and Andrea Palladio so creative, innovative, and influential well into our own contemporary architectural landscape.
Equivalent Course(s): ARCH 14700
ARTH 14702. Architecture on Paper in the Italian Renaissance. 100 Units.
In an age when architecture is increasing dematerialized and often reduced to pure images, this course offers a space to reflect on its modes of representation, exploring the roots of a primary medium for design and the transmission of knowledge: drawing. The focus lies particularly on the Italian Renaissance, a pivotal moment for the codification of practices, conventions, and theories of architectural drawing. The course approaches a widely discussed debate over the conventions of architectural representation by presenting them as the farsighted response to a newly emergent need for control over the building site. It explores the diffusion of drawings after architecture as a crucial tool for the transmission of formal or technical innovations, which ultimately gave rise to the age of printed treatises. Most of all, it investigates the material conditions for this technological revolution by presenting the consequences of the unprecedented availability of paper in the 15th and 16th century. The course thus seeks to unveil the idiosyncratic norms of architectural representation, first codified by practitioners and theorists of the early modern age: that is, it will teach them to discern underlying rules, and place them in historical perspective. Ultimately, it will foster in students an intellectual engagement with drawing as a form of "non-verbal thinking," a privileged point of access to the understanding of architecture.
Equivalent Course(s): ARCH 14702

ARTH 14800. Blood and Ink: Art in Flux During the Protestant Reformation. 100 Units.
The course treats the problems of image making and breaking at the time of the European Reformation(s). Since early Lutheran theology emphasizes the primacy of the Word, learning and interrogating the history of the Reformation also provides the perfect opportunity to question the role of the image in worship and daily life. This course will touch on named figures such as Cranach, Dürer, and Henry VIII, but will also probe the many anonymous printers, peasants, provocateurs, and ideas of monstrosity that made the Reformation both so interesting, and so turbulent, to live through. Other topics include witches, markets and commerce, popes and Anti-Christ, death, disease, famine, sex, court intrigue, and vivid instantiations of moral allegory. In lieu of exams, students will be expected to make a strong commitment to a research-based methodology, and the course will provide an introduction to working with primary sources in the Regenstein Library’s Special Collections Research Center.
Equivalent Course(s): Rlst 28715

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.

ARTH 15500. 19th Century Art. 100 Units.
This course provides a critical survey of the major developments in 19th-century European art. We will look at stylistic transformations in art of the period within their broader cultural, historical, and political contexts. A strong emphasis will be put on close examination of works of art in different media (painting, sculpture, drawing, print) and thinking about them through various interpretive models. While doing so we will be addressing questions of modernism, artistic innovation and relation to tradition, genre definitions, and public versus private settings of display. Artists to be discussed include Jacques-Louis David, Théodore Géricault, Eugène Delacroix, Caspar David Friedrich, J.M.W. Turner, Honoré Daumier, Gustave Courbet, August Rodin, Eduard Manet, Edgar Degas, Adolph Menzel, Odilon Redon, Claude Monet, Camille Pisarro, Georges Seurat, Paul Gauguin, Vincent Van-Gogh, Paul Cézanne, and others.

ARTH 15510. The Visual Arts in American Culture, 1830-1945. 100 Units.
In 1995, bell hooks described visual representation as "a crucial locus of struggle for any exploited and oppressed people asserting subjectivity and decolonization of the mind." This course charts a history of such assertions in an American context, focusing on the period from the Jacksonian era to the end of World War II. It addresses a range of artistic objects, including films, paintings, performance, photographs, and sculptures, some motivated by political commitment and others registering the contested social conditions of their day. By developing skills of close looking and broad reading, we will explore the complexity of individual works as well as asking how artists and activists have responded to social and cultural problems from racism to economic imperialism. What critiques have artists proffered? What counter-narratives have they produced? Course themes include slavery and liberation, fights for rights, labor activism, visual testimony, violence and nonviolence, community, collaboration, and creative resistance. Significant attention will be given to works produced by African-American, Asian-American, and Native-American artists.
How have artists working outside the traditional categories of painting and sculpture introduced new ways of looking at the world? This introductory course will survey the practice, theory, and reception of so-called “new media” art from the late 19th century to the present day. We will examine artists’ use of emerging technologies including photography, the portable video camera, the electronic computer, holography, virtual and augmented reality, and Web-based art. We will also discuss time-based art forms such as performance and dance, which made the human body their primary medium. Moving roughly chronologically, we will attend to a set of central themes: temporality and perception, the blurring of artistic and scientific practices, and intersecting questions of gender, race, and class in relation to technology. Through a combination of close looking (the careful study of the visual and material qualities of a work of art) with close reading of primary literature (artists’ writings, contemporary art criticism and theory) and secondary literature (scholars’ takes on these topics), students will develop the vocabulary and conceptual tools necessary to describe works of art and contextualize them historically.

Equivalent Course(s): MAAD 25590

ARTH 15600. 20th Century Art. 100 Units.
Focusing on the interrelationships between avant-garde culture and the emerging mass cultural formations of industrializing societies in Europe, North America, Asia, and South America, our survey will address a wide range of historical and methodological questions: the impact of new technologies of production, the utopian projects of the Euro-American avant-gardes, the transformation of modernist conceptions of artistic autonomy, the changing roles of cultural institutions, the construction of social Others, the formation of new audiences, and the rise of “contemporary art.” Prior knowledge of art history not required.

Equivalent Course(s): MAAD 25590

ARTH 15605. 20th Century Photography. 100 Units.
This survey course explores major developments in formal, technical, and critical approaches to photography over the 20th century. Examining photography’s growing global presence in the realms of fine art and mass media, as well as in public and private life, we address the work of individual practitioners as well as key movements such as pictorialism, surrealism, documentary, street, and straight photography. Considering everything from photography’s role in transforming reportage to representing the remnants of a half-eaten sandwich, we will discuss the breadth of the medium’s influence on visual culture while also engaging critically with how the canon of photography developed. Writing assignments will require visits to local museums.

ARTH 15609. Visual Art in the Postwar U.S. 100 Units.
A survey of major figures and developments in visual arts and related fields since roughly 1945. Chronological in progression, this course nevertheless affords a wide view of consequential developments in and beyond major art centers and occurring across mediums and national borders. Themes to be considered will include Abstract Expressionism, Color Field Painting, Happenings, Neo-Dada, Pop Art, Op Art, Minimal Art, Process, Performance, Situationism, Conceptual Art, experimental film and video, Earth Art, Neo-Geo, and others.

ARTH 15610. Imitation of Life: Art in the Twentieth Century. 100 Units.
This course introduces numerous challenges posed to painterly and sculptural traditions by artists working in Europe and America in the twentieth century. We will consider the profusion of utopian dreams and schemes, artists’ fascination with everyday experience, and their flirtation with kitsch, mass culture, and authoritarian propaganda. As we map the shifting terrain between the avant-gardiste and the reactionary, we will attend to profound revolutions in artistic labor. The changing formal and material organization of the art object shall be considered in tandem with the equally mutable structure of the commodity and modern subjectivity. Lectures will focus on specific artists and alliances and provide periodic overviews of art historical methodologies, novel techniques like the monochrome, collage, and the readymade, and debates about the relationship of art and life.

ARTH 15611. To the Taj Mahal and Beyond: Arts of the Islamic South Asia. 100 Units.
This class is an "Art in Context" core class and introduces students to Islamic art and culture in South Asia, taking the Taj Mahal (1653) as a jumping off point. We begin with the Taj Mahal, taking time to analyse the architecture and history of the monument. Then we go back in time, where we examine the cultural and artistic context of the dynasty that made the Taj, the Mughals (r. 1526-1857). This will involve looking at contexts within and outside of South Asia, and within and outside of Islamic realms. Finally, we look at the impact of the Taj as a major world monument, studying later attempts to make similar tomb structures within large garden complexes. We will also examine the enduring legacy of the Taj Mahal in colonial and postcolonial periods, looking at prints, photographs, and films. The class includes a trip to the Art Institute of Chicago (details to be confirmed) and the Special Collections at Regenstein. There will also be the opportunity to construct the Taj Mahal Lego Set.

ARTH 15650. Art Since 1900. 100 Units.
Focusing on the interrelationships between avant-garde culture and the emerging mass cultural formations of industrializing societies, our survey will address a wide range of historical and methodological questions: the impact of new technologies of production, the utopian projects of the Euro-American avant-gardes, the transformation of modernist conceptions of artistic autonomy, the changing roles of cultural institutions, the construction of social Others, the formation of new audiences, and the rise of "contemporary art."
ARTH 15680. Art and Language / Word and Image. 100 Units.
From Chicago's street murals to the fragment of an ancient Greek vase, from painted altarpieces to the Sunday comics, words and images have long conspired to produce artworks that transcend the sums of their parts. Yet how is such collaboration possible at all? Do language and pictures contribute differently to our cognition? Do they occupy incompatible temporalities? Do history, culture, and geography play major roles in how they interact? We will seek answers to these questions both in the classroom and in the presence of real artworks, in the Smart Museum and beyond.

ARTH 15705. Introduction to the Built Environment. 100 Units.
Introduction to the Built Environment. This course aims to equip students with the basic skills and knowledge required to analyze architecture and the urban environment. It offers an introduction to the methods and procedures of the architectural historian. These include practical tasks such as understanding architectural terminology, reading and interpreting architectural drawings, engaging with buildings ‘on site’, and studying buildings in context through urban design issues, such as street networks and public spaces. At a broader level, the course will involve critical discussions about the relationship between architecture and society, the building as a historical object, cultural representations of architecture, and modes of perceiving/experiencing the built environment. The course will operate through a combination of in-class seminars and site visits to buildings in Chicago. This course is satisfies the core level arts requirement.
Equivalent Course(s): ARCH 15705, CHST 15705

ARTH 15706. Skills & Processes for Architecture and Urban Design. 100 Units.
This studio course seeks to acquaint students with a range of skills and methods in design, including manual, digital and hybrid methods. Students will test out several design processes through a series of problem sets and micro-projects, and develop their own personal tools and ways as they go. An emphasis will be put on free play and experimentation, followed by rounds of revision and refinement. We will also consider how historical research, precedent, context and constraint can help meaningfully inform design process, without overly paralyzing it. This is an excellent course to take if you are interested in other studio design courses (such as courses listed ARCH 2419X and ARCH 24267), but want to build up your skills before undertaking a major, quarter-long project.
Equivalent Course(s): ARCH 15706

ARTH 15707. American Art since the Great War. 100 Units.
A survey of major figures and developments in visual arts and related fields since roughly 1920. Chronological in progression, this course affords students a wide view of consequential developments in and beyond major art centers and occurring across mediums and national borders. Themes to be considered will include American metabolizations of cubism and Dada, as well as more homegrown manners including regionalism, abstract expressionism, color field, happenings, neo-Dada, pop, op Art, minimal art, process, performance, Situationism, conceptual art, experimental film and video, earth and land art, neo-geo, and others.
Equivalent Course(s): AMER 15707

ARTH 15709. 20th Century Western Architecture. 100 Units.
This class offers a critical survey of the major architectural and urban developments of the 20th century in Europe and America. In addition to learning about key architectural movements, architects and urban typologies, students will gain an understanding of the social, cultural, political and economic contexts from which the former have emerged. Taught in a broadly chronological fashion, the course will address the dominant architectural debates of the period, which include: architecture as political symbol; architecture as a social tool; the relationship between architect and user; the ‘success’ or ‘failure’ of Modernism; the connection between technological innovation and architectural production; and the financialization of architecture and public space. Heavy emphasis will be placed on equipping students with the necessary architectural vocabulary and analytical skills to dissect and describe buildings from a range of typologies, including public institutions, housing, skyscrapers, factories, urban infrastructure and educational establishments.

ARTH 15710. Modern Design and Modern Culture. 100 Units.
This course explores key issues of modernity (industrialization, capitalism, colonialism, consumerism, mass culture, nationalism, technology, etc) through the study of material culture. Focusing on modern design in Europe and the United States, we will examine major developments in design thinking and practice as both reactive to and generative of broader political, economic, and social concerns. The course is organized around influential exhibitions, from World’s Fairs to storefront shows, where design professionals, institutions, and publics came together to reflect on topics of urgency, identify design solutions, and imagine the implications of design on everyday life.
Equivalent Course(s): MAAD 25710

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.
ARTH 15790. Modern Art. 100 Units.
Focusing on the interrelationships between avant-garde culture and the emerging mass cultural formations of industrializing societies in Europe, North America, Asia, and South America, our survey will address a wide range of historical and methodological questions: the impact of new technologies of production and reproduction, the utopian projects of the Euro-American avant-gardes, the transformation of modernist conceptions of artistic autonomy, the changing roles of cultural institutions, the construction of social Others, the formation of new audiences, the global impact of colonialism, and the rise of “modern art.”
Equivalent Course(s): ARTV 20005

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”.
Equivalent Course(s): ARTV 20006, MAAD 10006

ARTH 15808. The Art of Native North America. 100 Units.
Equivalent Course(s): CRES 15805

ARTH 16003. Art of Mesoamerica. 100 Units.
This course provides an introduction to the art and architecture of Mesoamerica, a region that encompasses much of modern-day Mexico and northern Central America. We will examine sculpture, painting, architecture, ceramics, and other arts of the Olmec, Maya, Aztec, and other Mesoamerican civilizations over a period of three millennia, from ca. 1500 B.C. to the time of the Spanish invasion in 1519. We will study sacred art, courtly art, architecture and urbanism, writing systems and their relation to images, and the interactions between artistic traditions.
Equivalent Course(s): LACS 16003

ARTH 16010. Mesoamerican Architecture. 100 Units.
This course will examine the range of architectural expression in Mexico, Guatemala, Honduras, and Belize from 1500 BCE to 1600 CE. Using a relatively simple vocabulary of elements (house, pyramid, plaza, ballcourt, and road), each Mesoamerican city constructed a distinctive visual identity, exquisitely attuned to the surrounding environment. Moving city by city over time, we will look closely at individual buildings as well as the spatial relationships between structures. At the end of this course, students will have honed their ability to analyze architectural space and its representations, and to write cogently about what they see.
Equivalent Course(s): LACS 16010, ARCH 16010

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.
Equivalent Course(s): EALC 16100

ARTH 16105. Buddhist Art of East Asia. 100 Units.
What were the major forms of Buddhist art in pre-modern China, Korea and Japan? How did these forms transmit and transform through history? How did Buddhism and Buddhist art between the three countries enrich each other? Most importantly, how did art produce the idea and practice of “Buddhism”? In this course, we will explore the major sites and artworks, including architectural remains and grottos in Northern China(e.g.Dunhuang) and Korean Peninsula(e.g. Seokguram), major temples in Japan(e.g. Horyuji), as well as portable paintings and sculptures from these areas, covering the time between the first few centuries of the so-called “Common Era”, when Buddhism/Buddhist art first entered East Asia through the silk road, to the so-called “Age of Discovery” in late fifteenth century, when the history of East Asia started to be integrated into the global exchange. We will attempt to sketch the big picture of the multi-layered and many-faced history of Buddhist art across more than a millennium, and in doing so, we will make continuous efforts to polish our skills of looking, and visual thinking.

ARTH 16211. Introduction to African Art. 100 Units.
This course is an introduction to the arts of Africa and its diaspora. It surveys selected monuments of African expressive culture from a variety of places and times. Lectures, readings and discussions explore the relationship between art and leadership, religion, and society on the continent and in African diasporic communities in the Americas. Class meetings and assignments make use of local collections such as the Art Institute of Chicago and the Field Museum.
Equivalent Course(s): LACS 16211

ARTH 16213. Andean Art and Architecture. 100 Units.
The civilizations of ancient Peru, Bolivia, and Ecuador challenge many of our assumptions about the nature of art and society. In this course, we will study traditional Andean forms of art, such as textiles and landscape
modification, as well as more familiar media, such as architecture and sculpture. Focusing on the art of the Chavin, Nazca, Moche, Tiwanaku, and Inca civilizations, among others, we will consider the interplay between naturalism and abstraction, imperial control and regional diversity, and the challenges of the Andean environment. In addition to a textbook, we will read scholarly articles addressing aspects of Andean art history. Students will have the opportunity to hone their research and writing skills through short writing assignments and a final research paper drawing on objects in Chicago’s superb museum collections.

Equivalent Course(s): LACS 16213, ARCH 16213

ARTH 16214. Andean Architecture. 100 Units.
This course examines the ways that space was organized in ancient Peru, Bolivia, and Ecuador in the millennia before the Spanish invasion. We will pay attention not only to familiar forms of monumental architecture, such as temples, palaces, and tombs, but also to ephemeral structures, landscape modifications, and the architecture of imperial administration. As we proceed chronologically, examining the architecture of the Chavin, Nazca, Moche, Tiwanaku, Wari, Chimú, and Inca cultures, among others, we will also consider the different constraints of coastal and highland geographies. At the end of this course, students will have honed their ability to analyze architectural space and its representations, and to write cogently about what they see.

Equivalent Course(s): ARCH 16214, LACS 16214

ARTH 16215. Art & Architecture of Tenochtitlán/Mexico City. 100 Units.
This course provides an introduction to the art and architecture of ancient to contemporary Mexico through a case study of Mexico City (formerly Tenochtitlán). Beginning with the ancestral cities of Tula and Teotihuacan, continuing through the Spanish Conquest and Fall of Aztec Tenochtitlán in 1521, and concluding with the legacy of the 1910 Mexican Revolution, the 1968 Tlatelolco massacre and Olympics, we will examine the criteria inhabitants and historians use to define a “city.” The course asks two questions: (1) how individuals use public monuments and performance to choreograph the urban environment (2) how the creation of historical narratives and cultural exchange impact the practices of daily life in an ancient and modern city. The tension between antiquity and modernity, global and local identities, colonialism and resistance, and the relationship between art and community formation will be major themes.

Equivalent Course(s): LACS 16215

ARTH 16220. Aztec Art & Architecture. 100 Units.
This course offers an introduction to the art of the Aztecs, the last major civilization to inhabit Central Mexico before the Spanish Conquest. As we trace the development of Aztec art over time, from its earliest appearance in the archaeological record, through the development of sophisticated imperial styles, and finally in its survival after Conquest, we will consider works of stone sculpture, architecture, figurines, and painting, as well as objects in other media like gold, turquoise, bone, and feathers. Along the way, students will learn to use visual evidence to think critically about works of Aztec art; major themes include the representation and reification of power in works of ancient art, antiquarianism and the Aztec relationship to the past, and the relationship between art and sacred landscapes, among others. Lectures will be supplemented by sessions at the Art Institute and Special Collections to view objects and manuscript facsimiles.

Equivalent Course(s): LACS 16220

ARTH 16413. Maya Art and Architecture. 100 Units.
This course provides an introduction to the art of the ancient Maya of Mexico, Guatemala, and Honduras from the first millennium BC to the time of the Spanish invasion. Beginning with the earliest developments of monumental art and architecture, studying through the competition between flourishing city-states, and examining moments of contact with other regions of Mesoamerica, this course examines topics such as architecture and urbanism, courtly and sacred arts, word and image, and the relationship between art and identity.

Equivalent Course(s): LACS 16413

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.

Equivalent Course(s): LACS 16460

ARTH 16510. Art and Architecture Along the Silk Road. 100 Units.
The course introduces the art, monuments and cultures along the Eastern Silk Routes between ca. the 3rd to the 12th century CE. This course welcomes everyone who is willing to understand the interconnectedness of the pre-modern worlds through the lens of artistic and cultural exchanges, no matter whether they have prior knowledge in art history discipline or the East Asian contexts. We will virtually travel through the Central Asian
and Inner Asian areas, the Chinese hinterlands, and the Japanese islands. Following the footsteps of ancient troops, caravans, pilgrims, and modern expeditors, we will explore the networks of art and cultural exchanges, the pan-Asian Buddhist sacred landscape, the lives and cultures in the ancient metropolitan cities. Looking into modern art museums as well as ancient monuments, we will ask, for example, why the image of the Tang-China "Barbie" appeared in commoner’s tombs in Inner Asia and in the Imperial Court of Japan? And, how exactly did the visual signs of the Buddha multiplied themselves along the Silk Routes? Particularly, the course looks at interactions among important Silk Road sites such as Xi’an, Dunhuang, and Samarkand. It also concerns the transmission of visual and material cultures, along with the political and religious ideologies. By the end of the course, students will be able to gain the cultural knowledge necessary to look at ancient sites, monuments, artifacts as their original makers and viewers might have seen them.

**ARTH 16511. A Closer Look: South Asian Art in Chicago Museums. 100 Units.**

This undergraduate seminar offers a closer look at select artworks from South Asia in the collections of the Smart Museum of Art, The Art Institute of Chicago, and the South Asia Institute. Eschewing a strictly chronological approach, the course is organized around a constellation of interconnected themes, including, but not limited to, representing the body, kingship and courtly culture, the afterlives of objects, the arts of the book, and imperial encounters. While each meeting is devoted to the in-person study of a single object, the politics and practices of the museums that frame these works will also be a point of critical interrogation. For the final project, students will conceptualize their own exhibitions, selecting eight artifacts from Chicago collections that present a broad view of the art of the region.

**ARTH 16709. Islamic Art & Architecture, 1100-1500. 100 Units.**

This course surveys architecture, manuscript painting, sculpture, metalwork, textiles, ceramics, and glass produced in the Islamic world from 1000 CE - 1500 CE. Divisions and developments between and among principalities during this period brought about significant political fragmentation, but also enabled regional traditions and court styles to grow, flourish, and influence each other. This was a period of immense cross-cultural contact. Art produced according to Arabic traditions, on the one hand, and European and Central and East Asian conventions, on the other, each impacted the other, yielding styles and techniques that reflected the changing social, political, and economic interactions between these groups. In analyzing the work of a geographically and politically diverse group of artists, builders, and craftsmen, this course addresses the global history and impact of Islamic art. This course will focus on the art of the central Islamic lands, but also considers the diffusion of Islamic style in China, the Iberian Peninsula, and India. Special emphasis will go to studying the materials and techniques of the artworks discussed, and to learning through object study and close looking.

Equivalent Course(s): NEHC 16709, NEAA 10630

**ARTH 16792. How to Grow an Exhibition: Curatorial Practicum at the Morton Arboretum. 100 Units.**

Over the course of the Spring Quarter, students in How to Grow in Exhibition will work closely with the staff and special collections at the Morton Arboretum to curate and install a special exhibition featuring highlights from their permanent collection. The Morton Arboretum's mission is to collect and study trees, shrubs, and other plants from around the world, to display them across naturally beautiful landscapes for people to study and enjoy; and to learn how to grow them in ways that enhance our environment. The special collections of the Sterling Morton Library support that mission by fostering an in depth understanding of the history of tree and shrub science as well as the cultural place of plants in human lives across time. Students will work together to develop an interdisciplinary exhibition that explores these intersections of art, culture, history, and science. This is a hands-on seminar that will provide students with practical experience in the inner workings of institutions like the Morton Arboretum, collections care, curatorial work, and writing for the general public. Class will take place on campus and on site at the Arboretum, which is located in the west suburb of Lisle, so please factor in travel time to your schedule.

**ARTH 16800. Arts of Japan. 100 Units.**

This course surveys the arts of the Japanese archipelago through the study of selected major sites and artifacts. We will consider objects in their original contexts and in the course of transmission and reinterpretation across space and time. How did Japanese visual culture develop in the interaction with objects and ideas from China, Korea, and the West? Prehistoric artifacts, the Buddhist temple, imperial court culture, the narrative handscroll, the tea ceremony, folding screens, and woodblock prints are among the topics covered.

Equivalent Course(s): EALC 16806

**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.

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 Islam'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.

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.

Equivalent Course(s): EALC 16911, ARCH 16910

ARTH 16911. Modeling Contemporary Japanese Architecture. 100 Units.
This undergraduate seminar focuses on contemporary Japanese architecture. It builds on an association between three main pedagogies for the study of architecture: observation, critical reading, and modeling. Our discussions will focus primarily on buildings and works by individual architects and artists that are currently active in Japan and whose work contributes to a broader understanding of architecture as a creative field. Special emphasis will be given to the work of a younger generation of Japanese architects who are currently exerting a significant impact on the development of contemporary Japanese culture. The seminar recognizes the broad use and potential of architectural scale models and intends to use them as a central tool for investigation. Students will analyze buildings through various forms of model making. The construction of physical, three-dimensional scale models will provide a useful platform to further develop insights gained through reading, class discussions, and in-depth study of architectural representations.

Equivalent Course(s): ARCH 16911

ARTH 17000. Introduction to Architecture. 100 Units.
This course aims to equip students with the basic skills and knowledge required to analyze architecture and the urban environment. It offers an introduction to the methods and procedures of the architectural historian. These include practical tasks such as understanding architectural terminology, reading and interpreting architectural drawings, engaging with buildings 'on site', and studying buildings in context through urban design issues, such as street networks and public spaces. At a broader level, the course will involve critical discussions about the relationship between architecture and society, the building as a historical object, cultural representations of architecture, and modes of perceiving/experiencing the built environment. The course will operate through a combination of in-class seminars and site visits to buildings in Chicago. NOTE: On Fridays the class will often meet off-campus at sites throughout the city. Students will need to be able to get to these sites in plenty of time, and therefore should not have other classes directly before or after.

ARTH 17002. Drawing and the Making of Architecture. 100 Units.
This course focuses on the practice of drawing in the making of architecture. It explores the act of tracing lines on a surface as the foundation of design, a word that evokes through its own origins the very moment of architectural invention. As the most direct expression of the architect's ideas and an operative form of 'non-verbal thinking,' the physical response of the hand to media contributes crucially to the creative process. This studio course will offer an unmediated encounter with drawing techniques: we will test different supports from parchment to screen, end especially paper-and different tools-natural chalks, antique and modern inks, industrial pencils, as well as keyboards and tablets-in order to understand the interaction, throughout history, between materials and design practice. Parallel to this, we will discuss a wide range of readings critically, thus reconstructing the evolving theory of representation in architectural writings and the relevance of graphic expression to both theorists and practitioners. Ultimately, the course will allow students to penetrate norms and conventions of technical drawing and to understand a primary tool in the production of architecture from the point of view of its makers.

Equivalent Course(s): ARCH 17002

ARTH 17105. Art and Culture of Spain. 100 Units.

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

ARTH 17122. Leonardo in Paris. 100 Units.

ARTH 17180. Art and The Visual Culture of Medicine. 100 Units.
This seminar charts a broad range of visual and cultural practices supported by the rich engagement between art and medicine. Focusing on the "age of curiosity" through the professionalization of medicine over the course of the nineteenth and twentieth centuries, we explore art's instrumental use by medical communities and vice versa. As an example of this, we look to artifacts produced to model knowledge, including specimens of physical anomalies, anatomical atlases, and écorchés, and to celebrate medical achievements, notably through portraits of physicians. In addition to asking what standards of utility determined the production of visual culture in medical contexts, we consider how medical practices became deeply embedded within the history of art. From the use of anatomical models in artistic training to portraits of the dead and dying to representations of the ill, artists looked to medical imaging and maladies as source material for their work. As part of this curriculum, students will be assigned texts that are foundational to humanistic scholarship. These include Sigmund Freud's conception of the uncanny and Julia Kristeva's theory of abjection, to Michel Foucault's analysis of the "medical gaze."

ARTH 17190. Art, Science, and Modern Media. 100 Units.
How have media technologies changed the way we perceive and understand the world? What role have aesthetic strategies played in the production of scientific knowledge? And how have scientific images influenced the development of modern art? In this interdisciplinary course, we will develop our skills in the perception, comprehension, and evaluation of visual media through a roughly chronological investigation of the intersections of art, science, and imaging technologies from the nineteenth century into the present. Drawing on objects and texts from the history of art, media studies, and the history of science, we will analyze the representational strategies at work in scientific images and discuss their impact on artists and filmmakers over the course of the long twentieth century. Instead of approaching scientific images as mere documents, we will learn to consider them as both aesthetic objects and aesthetics provocations, spawning speculations about what might still lie waiting beyond the limits of perception. This course will include a substantial amount of object-based study in the form of weekly site visits or Olm screenings, which will form the basis of our class discussions. For their final assignments, students will have the option of choosing between a traditional paper or creative project.
Equivalent Course(s): CMST 27520

ARTH 17203. French Nineteenth-Century Painting. 100 Units.
Over the course of the "long nineteenth-century." from the Revolution in 1789 to the outbreak of WWI, French painting underwent a series of extraordinary changes in subject, technique and range of affect. From large-scale paintings of historical scenes, meant to inspire civic values in public exhibitions, to intimate representations of domestic interiors, aiming for subliminal effect, innovative art changed in ostensible purpose, venue and audience. Its trajectory both responded to and helped to shape societal and political developments. Despite the dramatic changes, however, there was still continuity over this period in what we might call the "deep structure" of picture-making, that which made meaning possible, involving fundamental practices related to composition, temporality, and the very nature of beholding. We will explore these changes and continuities first-hand by studying paintings in Paris museums. Emphasis will be placed on developing fundamental skills in pictorial analysis through close looking. We will focus on a few important works by each of our key artists, including Théodore Géricault, Eugène Delacroix, Gustave Courbet, Eugène Manet, Berthe Morisot, Claude Monet and Henri Matisse. Students will be required to write several short papers on paintings in local collections.

ARTH 17206. China/Avant-Garde": Contemporary Chinese Art from the 1970s to Present. 100 Units.
What counts as "avant-garde"? And what is the difference between being "derivative" and being "innovative"? Can a work of art be radically new and traditional at the same time? These were questions that Chinese artists coming out of the Cultural Revolution grappled with as they sought to reconcile Chinese artistic traditions and historical realities with Western modern and contemporary art practices. This course takes its name from the seminal 1989 exhibition China/Avant-Garde, which sought to survey the most advanced practices of the day and stake a claim for Chinese avant-garde art in relation to the shifting categories of "modern," "postmodern," "contemporary," "Eastern," and "Western" art. Considering this exhibition and other developments from the late 1970s to the present, we study roughly four decades of art and exhibition practices during a period of unprecedented socio-economic, political, and spatial change. We look at a wide variety of art forms (painting, sculpture, photography, installation art, conceptual art, socially engaged practices); key exhibitions; and diverse artists, including Ai Weiwei, Cai Guo-Qiang, Lin Tianmiao, Lu Yang, Song Dong, Xu Bing, Zhan Wang, Zhang Dali, Zhang Huan, and Yin Xiuzhen, among others. While dealing primarily with art in China, we explore these works through some of the most salient themes of 20th and 21st century art history: avant-gardism/experimentalism; modernity/contemporaneity; materiality and process;

ARTH 17207. Image and Word in Chinese Art. 100 Units.
The dynamic interplay between painting, poetry, and calligraphy in the Chinese tradition is encapsulated by Su Shi's observation that there is "poetry in painting, and painting in poetry." Further articulation of this truism requires us to examine developing modes of visual expression, and to define ways in which a painting might be "written," or a text "imaged." We consider case studies which demonstrate increasingly fluid negotiation between
these mediums: from pictures that labor in "illustrative" juxtaposition with didactic texts (image vs. word), to representations of the natural world that are inscribed with poetry as sites of social and cultural identity (image cf. word), and which achieve formal and conceptual integration in expressive purpose (imageword).

Equivalent Course(s): EALC 20017

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

Equivalent Course(s): EALC 17211

ARTH 17221. Arts of Medieval Japan. 100 Units.
The arts of medieval Japan are known for their material luxury and otherworldly splendor, as in images of Buddhist paradise, and, conversely, for their rusticity and understatement, as exemplified by developments in ink painting, architecture, and ceramics. This course will examine the worldviews, historical circumstances, and practices of making and appreciation that underscore both trends. We will explore how the aesthetic tensions within and between objects relate to the social and political tensions among groups during this age of unrest and instability. The course spans the period between 1200 and 1550.

Equivalent Course(s): EALC 17221

ARTH 17225. The Art of Premodern Science. 100 Units.
What did "science" look like in the premodern world? This course surveys scientific images and objects from antiquity through the fifteenth century to investigate how they could represent theories, teach their readers, facilitate practice, and aid in the production of knowledge. We will look at a wide variety of objects and images related to geometry, astrology, cosmology, medicine, anatomy, botany, and other disciplines. Largely through the lens of drawings and diagrams made by medieval artists and scholars reinterpreting and building upon older ideas, this course will explore historical scientific concepts, consider how these concepts transformed over time, and focus on the role scientific images played in the transmission and translation of theories over the course of several centuries. This course also explores the connections between science, magic, and religion in the premodern world. How did these concepts overlap, and how do modern definitions fall short in helping us understand premodern ideas about the natural world? Students will develop the conceptual tools necessary to confront these questions using visual evidence.

ARTH 17228. The Theory and Practice of Beauty and Ugliness. 100 Units.
This course asks questions about the curious connections between artworks and everyday life, especially the human tendency to judge other people, living beings, things, and ideas. Whether we call the good or bad, beautiful or ugly, important or trivial, interesting or boring, aesthetic thought measures the world by a dual standard. Is such dualism justified, or must we rethink how we see art—and life? We will read texts ancient and modern, and look at objects from all over the world in University collections.

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

Equivalent Course(s): CLCV 20017

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.

Equivalent Course(s): CLCV 17319, GNSE 17303, ARTH 37303

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.

Equivalent Course(s): ARCH 17305, CLCV 20522

ARTH 17307. Death and Dying in the Middle Ages. 100 Units.

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

ARTH 17310. Between the Agora and the Shopping Mall. 100 Units.

Centrally located open urban spaces have been dominant architectural and social features of western cities. By focusing on these urban gathering sites, this course explores a range of key historical moments in which different formations of the city square emerge (political, communal, royal, imperial, colonial, modernist, privatized, etc.) Its goal is to define a set of criteria for analyzing what constitutes a city square, how "public space" also has a history, how public monuments function over time, and how understanding the urban environment is always dependent on the intimate relationship between physical structures and spatial performances. It will consider, therefore, both the design morphology and the social configurations that infuse such spaces with meaning in any given context.

ARTH 17311. Art of the Book in the Middle Ages. 100 Units.

In the period from the fall of the Roman Empire to the advent of the printing press, scribes, illuminators, and readers expressed their ideas in vibrant illuminations in opulent books. This course focuses on developments, changes, and trends in the making of medieval manuscripts and the images they contain. By focusing on the materials and techniques used in the production of manuscripts, this course will emphasize books as material objects, and will enable students to investigate manuscripts as historical evidence. Additional themes which this course will cover include the patronage of books in the Middle Ages; readership, access, and literacy; the role of religious institutions and the development of genres; and the translation and transmission of ideas from non-European sources in text and image. In addition to discussing manuscripts based on secondary source readings, this seminar asks students to approach these questions through extensive, first-hand study of medieval books at the Hanna Holborn Gray Special Collections Research Center.

ARTH 17312. Art and the Cult of Saint in the Middle Ages. 100 Units.

As powerful mediators between the earthly and heavenly spheres, saints and their material remains occupied a central place in the religious practices of the medieval Christian world. This course will examine the visual and material culture of devotion to the "very special dead," and the particular role that works of art played in the narration, authentication, and negotiation of transactions between the devotee and the divine. We will cover the history of the medieval cult of saints from its origins in the depths of the Roman catacombs to its radical transformation in the pulpits of Reformation Germany, as well as the wide range of theoretical matters that surfaces in its study: mobility and exchange; gift-giving; commoditization; gender and sexuality; ritual violence; and theories of the body. Special emphasis will be placed on close reading of primary sources (in translation), through which students will learn to interrogate different strategies for constructing the sanctity of the objects at the center of these religious practices. This course will also cover a diverse array of media - including painting, sculpture, architecture, luxury goods, and textiles - and will make several trips to various collections in Chicago of devotional objects from western Europe, colonial Latin America, and Ethiopia.

ARTH 17410. Frank Lloyd Wright in Chicago and Beyond. 100 Units.

This course looks at Wright's work from multiple angles, examining his architecture and urbanism and his relationship to the built environment and socio-cultural context of his lifetime. We'll take advantage of the celebrated Robie House on campus and of Wright's other early work in greater Chicago; we'll also think about his later "Usonian" houses for middle-income clients and the contextual framework he imagined for his work ("Broadacre City"), as well as his Wisconsin headquarters (Taliesin), and spectacular works like the Johnson Wax Factory, Fallingwater, and the Guggenheim Museum. By examining one architect's work in context, students will gain experience analyzing buildings and their siting, and interpreting them in light of their complex ingredients and circumstances. In so doing, the course introduces students to thinking about architecture and urbanism.
in broad terms. To this end, the first half of the course is organized around a series of themes important to architecture in general (e.g., "expressing function") and the second half examines the question of consistency and change in an individual architect's career, including changes in design technique (e.g., ways of designing sequences of spaces and vistas) and the problem of legacy (e.g., what to do with old buildings, especially famous ones, that no longer work as originally intended).

Equivalent Course(s): AMER 17410, CHST 17410, FNDL 20502, ARCH 17410

ARTH 17411. Strategies of Modernism in Latin America. 100 Units.

This course departs from Andrea Giunta's observation that Latin American artists employed three primary strategies (swallowing, appropriation, and inversion) in adopting and modifying forms of cosmopolitan modernism. We will survey Latin American versions of Impressionism, primitivism, Expressionism, Cubism, Futurism, Surrealism, and abstraction in the early twentieth century, asking how artists negotiated between the formal innovations they encountered in Paris and local imperatives to form authentic national cultures. In tracing the movement of artists and forms between Paris and Caracas, Mexico City, Havana, Buenos Aires, Montevideo, and São Paulo, we will investigate the relationship of modern art and modernity under distinct historical conditions. Artists to be studied include Armando Reverón, Tarsila do Amaral, Wifredo Lam, Rufino Tamayo, Frida Kahlo, and Joaquín Torres-García.

Equivalent Course(s): LACS 17411

ARTH 17412. U.S. Latinx Art. 100 Units.

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

ARTH 17413. Global Pop. 100 Units.

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

ARTH 17414. Beyond the Binary: Gender and Sexuality in Modern and Contemporary Art. 100 Units.

In recent years, cultural understandings of gender and sexuality have undergone seismic shifts around the world, accompanied by new theorizations that emphasize fluid, non-binary, and trans identities. Where did we come from and where are we going? This course proposes to explore issues of gender and sexuality as they have been taken up by artists and art historians from the mid-nineteenth century through the present day, with an emphasis on historiographic and global frameworks. The course will be organized thematically around key topics. We will begin with a week devoted to historiography that introduces foundational theorists such as Judith Butler, Laura Mulvey, and Griselda Pollock, followed by weeks on subjects such as craft and decoration, collecting and consumer practices, and exhibition strategies. Examples and readings will span different time periods and geographies. For instance, the week on craft and decoration will investigate gendered uses of African textiles in mid-nineteenth-century Brazil, feminine notions of the "decorative" in late nineteenth-century Europe, and queer textile artists in the late twentieth-century United States. Rather than considering these issues in a vacuum, we will investigate how gender and sexual identities intersect with other identities and will examine practices of making, consuming, and display, including some--such as interior decoration--that fall outside of a typical art historical framework.

Equivalent Course(s): GNSE 12160

ARTH 17501. Art and Feminism. 100 Units.

How has feminism changed the landscape of artistic practices over 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, eroticsisms, domestic space and labor, the relationship between the personal and the political, and the politicization of materials and making processes.
ARTH 17504. Art in Chicago. 100 Units.
Through regular and required site visits and close readings of primary texts, this course introduces students to visual art and time-based media art created in Chicago, primarily from the 1950s to the early 1990s. Asking how art historical narratives might shift when Chicago and its politics are positioned at the center of our attention rather than as a peripheral or minor history, we will explore several historical exhibitions on view this fall: the Smart Museum’s "The Time Is Now: Art Worlds of Chicago’s South Side, 1960-1980"; the Art Institute of Chicago’s "Hairy Who? Ha!" and "Never a Lovely So Real: Photography and Film in Chicago, 1950-1980"; the Museum of Contemporary Photography’s "The Many Hats of Ralph Arnold: Art, Identity, and Politics," and a selection of moving image works housed in local collections and archives (including Video Data Bank and the Randolph Street Gallery Performance archives). Considering the dialogue between the exhibitions as well as the practices of individual artists and artist collectives (including AfriCOBRA, Video Freex, and the Hairy Who?), we will develop a practice of close engagement with art works in their current and historical environments.

ARTH 17505. The Black Arts Movement in Chicago. 100 Units.
This course studies the 1960s-1970s Black Arts Movement in Chicago, in particular its visual artists, in the broader context of African American art and artists in Chicago from the 1940s to the 1990s. The class will make frequent trips to the South Side Community Art Center at 3831 S. Michigan Ave. Topics include the relationship of art to political militancy, the place of history, the formation of a "Black aesthetic," text-image relations, and the uses of different media (painting and sculpture, printmaking, performance). Students in the course will work together to curate an exhibition. No art history expertise is required, but willingness to work independently and as a group is essential.

ARTH 17507. Sculpture: From Literal Object to Artificial Life. 100 Units.
One of the most persistent myths or fantasies about sculpture, ranging from Ovid’s Pygmalion to various religions ancient and modern, is that of a statue coming to life—or inversely, the embodiment of a powerful being in a three-dimensional object. Sculpture’s peculiarities in relation to visual arts like painting, notably the fact that it may be encountered from a variety of perspectives, and that it often addresses touch as much as sight, give it a social function closer to living things (but also “dead” objects) than to other, more clearly fictive artworks. The course is conceived as an introduction to issues in sculpture theory, above all the question “What is sculpture?”, with readings and objects from antiquity to the present. Besides looking at slides of sculptures and thinking through issues of their presentation in photography, we will examine originals in the Smart Museum and elsewhere on campus.

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.
Equivalent Course(s): FNDL 17520

ARTH 17521. Lust, Love, and Loss in Renaissance Europe. 100 Units.
This course will introduce students to the art of Early Modern Europe (1400-1700) through the focused study of artworks that shaped or illustrated expectations around personal bonds, public relationships, and social mores. It will be taught in conjunction with the Smart’s exhibition of the same title and will meet primarily in the exhibition galleries. Over 45 objects- including paintings, prints, ceramics, and sculpture-from several institutions will be on display. Close study of these artworks will be supplemented by discussions of secondary literature and presentations by guest speakers. The course will be structured thematically according to the exhibition’s organization. Key topics include the lived and gendered nature of artworks, conflicting ideologies around female exemplars, and the consequences of moral trespass. Class meetings will focus on select objects each week, considering their subject matter, iconography, techniques of production, and materials. We will pay particular attention to the historical specificity of issues surrounding marriage, love, desire, loss, and transgression. Some attention will be given to curatorial practice and strategies of display.

ARTH 17530. The Art of Raphael and the Idea of the Renaissance. 100 Units.
This course concentrates on Raphael, perhaps historically the most influential figure of the outsize trio (including Leonardo and Michelangelo), who embody the "culminating moment" of the Renaissance in central Italy (ducal Urbino, Medicean Florence and papal Rome). Some attention will be given to the history of the idea and to the style-concept 'High Renaissance' and its contested usefulness as a vehicle for understanding three such diverse personalities. While we will try to do justice to the enormously diverse, if short, career of Raphael, who died at age 37, context and interactions will lead us to also selectively examine the mature works of
Leonardo and Michelangelo through 1520 (including the Last Supper and the Sistine Ceiling), which is the part of their careers that overlap with Raphael. Considerable attention will be given to the writings and especially the drawings of the major artists as a means of understanding their creative methods and interpreting their works. Through the concentrated art-historical material studied, the course will take seriously the attempt to introduce students with little or no background in art history to some of the major avenues for interpretation in this field, including formal, stylistic, iconographical, psychological, social, feminist, theoretical and reception. Readings are chosen with this diversity of approach in mind.

ARTH 17550. Renaissance Facades: Architecture in the Age of Representation. 100 Units.
The art of the Italian Renaissance is one that engaged at large with questions of representation, in both practice and theory, with long-lasting consequences for the visual culture of the Western world. If such an assumption might be especially evident in the figural arts, it is nevertheless valid for the more abstract language of architecture. Indeed, the Italian architecture of the fifteenth and sixteenth century formulated the vocabulary and rules of a new idiom, that of classicism, which would have soon become predominant in all Europe, and subsequently migrated to the New World. How to decipher such a popular albeit cryptic language? What are the principles that regulate this method of composition? And what are the cultural conflicts and political messages that lie behind the apparent normativity of this style? This course will answer such questions by examining a careful selection of buildings of Renaissance Italy and driving attention to their façades, analyzed in the relationship with the city and the beholder. Classes will focus on phenomena of innovation and resistance, identity and universality, transition and conservation, relying on the architectural theory of the time, as well as on critical interpretations by the most influential historians of early modern architecture. Ultimately, the course will refine a sense of visual literacy: students will learn to discern classical architecture’s underlying grammar and to understand it in all its cultural implications.
Equivalent Course(s): ARCH 17550

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

ARTH 17610. Modernism. 100 Units.
This course will explore the development of European and American modernism by concentrating on examples in local collections, especially the Smart Museum and the Art Institute of Chicago. The modernist era, from roughly 1860 to 1960, brought dramatic changes in the conception and making of art. We will analyze these by attending to the media of painting, sculpture, and printmaking.

ARTH 17611. Envisioning the Colonial Metropolis. 100 Units.
This course explores urbanism and its representations in the colonial enterprises of Spain and Portugal from the 16th to the 18th century. Focusing on four cities, Mexico City (Mexico), Cuzco (Peru), Luanda (Angola), and Salvador da Bahia (Brazil), we will analyze how the policies adopted by the Spanish and Portuguese crowns led to the development of different types of cities, and how indigenous populations contributed to the distinctively local texture of each urban fabric. Bringing together analytical writings on urbanism, architecture, and space with close formal consideration of these cities and their representations in pictorial, cartographic, and literary media, we will consider how urbanism on the one hand and its social uses on the other hand contributed to the political and religious enterprise of colonialism, shaped colonial identities, and helped fashion notions of race and gender. Along with architecture, both durable and ephemeral, and city planning, the course will consider cities as spaces of social and economic interactions, examining procensions, parades, and marketplaces as key elements of these cities of empire.
Equivalent Course(s): LACS 17611

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. Equivalent Course(s): FNDL 21411, GNSE 17612

ARTH 17613. Architecture, Power, & Urban Development in Rome: Romulus to Mussolini. 100 Units.
This course will consist of an architectural and urban history of Rome from its mythical founding to the Fascist era. This course will consider how and why the urban fabric of the Eternal City was built up and claimed by power-brokers such as kings, emperors, popes, and civic bodies—toward political, social, and religious ends. Was Rome built? The course will trace the urban development of the Eternal City, as well as the developments of architectural styles in Rome, through a series of case studies of important moments of urban intervention. We will explore how and why sites of power endured and declined from era to era. Over the course of the quarter, we will examine how individuals and groups looked to draw connections between their own urban/architectural projects and those of their predecessors, and what messages and visions of the city they wished to project to the future. To this end, we will study the forms, motives, and impact of large-scale urban projects and the propagandistic use of history as a tool for shaping the city. At several points in the course, we will also consider the impact of “bottom up” interventions such as revolutions on the geography of the city. A major theme will be the tension between public good and private interest. Throughout the course we will read primary source accounts of Rome as well as secondary literature.

ARTH 17700. 19th Century French Art in the Art Institute. 100 Units.
In this course, we will closely examine 19th century paintings and other media in the Art Institute of Chicago and seek to understand how and why art changed during this period. Topics to be considered include the meaning of stylistic innovation in the 19th century, the development and dissolution of the genres of landscape, portraiture and still life, and varying conceptions of realism and abstraction. Many class sessions will be devoted to looking at works closely in digital reproduction.

ARTH 17703. Visualizing Knowledge: Studies in the Humanities and Sciences. 100 Units.
Visualization is a tool deployed across various fields of knowledge production. Diverse forms of imaging practices not only are wielded to support data and to illustrate claims, but also to disseminate information. Positioned at the nexus of art and science, this course explores the representational strategies deployed in various intellectual domains. We ask: how was/is knowledge visualized and what conventions determine(s) such standards of validity and utility? Far from being limited to one geographical or temporal context, we consider a range of visualization practices from early modernity to the present moment, especially as this concerns astronomy, geography, cartography, and medical diagnostics, as well as more recent areas of inquiry, visual pedagogy and the digital humanities. Equivalent Course(s): MAAD 27703, KNOW 17703

ARTH 17704. Art Meets Philosophy. 100 Units.
The great German Romantic poet and critic Friedrich Schlegel once famously noted that “one of two things is usually lacking in the so-called Philosophy of Art: either philosophy or art.” In this course, we are looking to prove Schlegel wrong by mapping out the very fruitful history of the relationship between (“western”) art and (“western”) philosophy instead, beginning in the poet’s own early 19th-century Germany and concluding in the contemporary debates surrounding the rising influence of artificial intelligence on the making and exhibiting of art. We will be looking at artists and artworks - and not only in the classroom, but also in museums and artist’s studios - in the framework of, and illuminating, contemporaneous philosophical discourse, and reading a variety of texts that help to shed light on the circumstances of certain artistic developments’ conception in turn. Think Hegel and Caspar David Friedrich; Nietzsche and Ferdinand Hodler; Heidegger and Van Gogh or Paul Klee; Derrida and Daniel Buren’s “institutional critique”; Agamben and Steve McQueen. Our bibliography will focus primarily on the continental tradition in philosophy; writing assignments will depart from a direct experience of seeing and handling art. A final project will propose a physical synthesis of the rivaling siblings of art and philosophy. Equivalent Course(s): ARTV 17704

ARTH 17705. A Curating History: The Documenta Case. 100 Units.
This course proposes a reading of recent art history as seen through the periodical prism of one of the field’s most important, signature events - the five-yearly Documenta exhibition in Kassel, Germany. Starting with the landmark 1972 edition organized by Harald Szeemann and ending with the 2017 edition which I worked on as a member of its curatorial team, the course will discuss one Documenta edition per class to touch upon key issues of contemporary art practice and theory: the dynamics of globalization; gender and identity; the vagaries of market influence; history and memory; the pressures of the political; questions of aesthetics and beauty. As a history of exhibition making and curatorial practice, the course will also draw on recent developments of the biennial model (in Venice, Sao Paulo, Shanghai, the Whitney etc.), and will be recounted in part from the perspective of actual exhibition-making experience. The class will consist of hands-on curatorial experimentation, as well as writing and reading assignments that mirror and follow the 45-year arc of our historical periodization. Equivalent Course(s): ARTV 15500

ARTH 17707. Materiality as Meaning: Art from 1950 to the Present. 100 Units.
This course investigates art after 1950 through specific ways artists have exploited non-traditional materials and their properties for symbolic significance and affective power. By working in chocolate or latex, urban detritus or industrial waste, painters and sculptors have not only pushed against conventional modes of art-making,
but have responded to contemporary society. We will pay particular attention to the economic, political, and social contexts that give meaning to a given choice of artistic materials and means of production. Do such choices respond to post-war privation, to planned obsolescence in advanced capitalism, or to the impact of globalization on developing nations? Are they charged with private meaning or do they claim to have universal impact? How does exacerbated materiality alter viewer-object relations by eliciting affective responses like revulsion, alienation, identification, and attraction? This seminar will approach major American and European artistic movements after 1950— including arte povera, proto-pop, minimalism, process art, feminist performance, and installation art—through their expanded material repertoires.

**ARTH 17708. The Plan: Diagramming Modernity in the Twentieth Century. 100 Units.**

The twentieth century witnessed a profound spatial re-ordering of society. Our cities, homes, workplaces, and public spaces underwent unparalleled transformations to accommodate the modernization of daily life. At the heart of this process was a two-dimensional visual tool used by architects, urban planners, governments, and scientists to predict, propose, and project new ways of living: the plan. This course explores changing attitudes to architectural and urban space in the twentieth century, using the plan as our primary source of evidence. Focusing on everyday environments, each week we will discuss/visit a case study from a different architectural or urban typology, ranging from the city, street, and suburb, to the kitchen, office, and shopping mall. The aim of the course will be to think about how radical shifts in architectural form relate to broader societal shifts in politics, economics, technological innovation, and social science, raising questions such as: What does the floor plan of a kitchen tell us about changing attitudes towards gender politics? How might the layout of a suburban town reveal a government’s relationship with industry? How do politics, space, and race intertwine in the planning of housing projects? Each case study will be grounded in its own chronological and environmental context, and students will gain an insight into the works of some of the most prominent architects and thinkers of the twentieth century.

**ARTH 17710. Sinotopos: Chinese Landscape Representation and Interpretation. 100 Units.**

This course surveys major areas of study in the Chinese landscape painting tradition, focusing on the history of its pictorial representation during pre-modern eras. Areas for consideration may include: first emergence and subsequent developments of the genre in court and literati arenas; landscape aesthetics and theoretical foundations; major attributed works in relation to archaeological evidence. Emphasis is on artistic options and the exercise of choice within the context of social, political, religious, and economic forces. Students are expected to gain skills in formal analysis through looking with reading, and a critical perspective on the processes of art historical placement and interpretation based on assigned readings in secondary literature.

**ARTH 17711. Art in the Conquest of the Americans. 100 Units.**

This course discusses the role played by art and architecture in the Iberian Conquest of the Americas. Giving special emphasis on the birth and early formation of the colonial societies of Mexico, Peru, and Brazil this course introduces students to the pre-Columbian traditions of these regions, to the strategic use of art and architecture in the Iberian colonial project, and to the local populations’ elaborate responses to European colonialism. Objects of study include illustrated manuscripts, feather arts, devotional painting, and architecture.

**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 telescoping 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.

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 despite appearances, infrastructures are anything but neutral. Pipes, wires, and roads also carry beliefs about how the world should work and for whom it should function, designs that fix into place ideas about commercial circulation, social care, political representation, spatial organization, and economic development. This course will provide a thematic overview of the constructed networks that support the modern built environment, while simultaneously considering the social, spatial, and aesthetic implications of these encompassing systems. Through a historical survey of critical sites—the road, the bridge, the sewer, the mine, and the grid, among others—students will gain a sense of where these systems came from and how they have shaped expectations about our changing relationship with the natural environment.

Equivalent Course(s): ARCH 17721
ARTH 17728. Commemorating and Contesting Colonialism. 100 Units.

This course examines the ways in which French colonialism has been celebrated, commemorated, taught, and contested in visual art, monuments, institutions and neighborhoods, from the revolutionary era to the present. From the commemorations of Napoleon's Egyptian Expedition to the recently redesigned Islamic Art wing of the Louvre; from the Palais de la Porte Dorée that housed the 1931 Colonial Exposition to the Franco-Algerian artist Kader Attia's recently opened "convivial space" La Colonie; from the Grand Mosque of Paris to the Institut du Monde Arabe; we will explore together the many ways that artists, sculptors, architects, city planners, and activists have responded to the French imperial project. For much of the 19th and 20th centuries, successive regimes sponsored large- and small-scale efforts to make metropolitan citizens aware of French colonial efforts, ranging from monumental celebrations of military victories to the naming of streets after colonial administrators. At the same time, critics of empire, both colonial subjects and French activists, and postcolonial states have used art and architecture to contest those same efforts, exposing the limits of the French universalizing mission and the human costs of empire building. In examining the many ways different artistic forms have engaged with France's colonial projects, we will pay particular attention to how historical events and contemporary political debates have shaped their production.

ARTH 17735. The Art of Post-Revolutionary Mexico. 100 Units.

This course surveys the landscape of Mexican art from the eve of the Revolution (1910-1920) into the 1940s, exploring the developments, debates, and problems of this particularly rich moment in the history of twentieth-century art. Within the context of post-revolutionary society and politics, we will study the production, circulation, and reception of prints, photographs, easel painting, film, and craft, along with the celebrated work of the Mexican muralists. Issues to be addressed include: the formation of new ideas of nation and citizenship; debates about art, politics, and social efficacy, the relationship of artists to the state; the place of the Indian in the new social order; the incorporation of both old and new media and technologies; and the intersection of gender, class, and national identities. Students will develop their ability to analyze works of art both formally and historically and will learn the fundamentals of art historical writing.

Equivalent Course(s): LACS 17735

ARTH 17760. Art in Context: The Ancient Americas in Modern and Contemporary Art. 100 Units.

In this seminar we will examine the varied ways in which modern and contemporary artists have engaged with the art of Aztec, Maya, Inca, and other ancient American Indigenous art traditions. We will examine modernist appropriations, later Chicanos and Chicana movements, and contemporary re-inventions of Pre-columbian art as new forms of Latin American and Latinx expression, commentary, and critique. Artists include Frank Lloyd Wright, Diego Rivera, Frida Kahlo, Henry Moore, Michael Heizer, Robert Smithson, Enrique Chagoya, Yolanda López, Yreina D. Cervántez, Guadalupe Maravilla, Mariana Castillo Deball, Ana de Obregoso, Kukulí Velarde, among others. We will consider the ways artists have used forms of the past in a range of political, social, and aesthetic contexts, and ask what agency iconic forms of the past may have exerted, and continue to exert, on the present.

ARTH 17800. Leonardo and Michelangelo. 100 Units.

This course examines the art and personality of the two artists who are often considered the culminating figures of the Italian Renaissance with special attention to their identification as "High Renaissance" practitioners. We will try to understand the Florentine artistic and cultural context out of which these two near-contemporary, but very different, individuals emerged. Their careers will then be studied in the context of the other major centers in which they worked, especially Milan and Rome. We will concentrate on relatively few works, while taking seriously the attempt to introduce 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, and theoretical. Readings are chosen with this diversity of approach in mind. Special attention will also be given to the writings and drawings of the artists as means of thinking about their creative methods and the complex issue of artistic intention.

Equivalent Course(s): FNDL 21415

ARTH 17860. Landscape Representation in Dynastic China. 100 Units.

In China, landscape, literally "mountains and waters" (shanshui), has been a primary theme of artistic expression since the tenth century, as revealed most elaborately in two-dimensional works of art. This course surveys major areas of study in the history of Chinese landscape painting from its full bloom in the tenth century to the end of dynastic China in the twentieth century. It aims to equip students with basic knowledge and skills required to analyze the key elements of its pictorial representation, such as format, style, technique, material, etc. On a broader level, the course will investigate topics including religious significance of early landscape images, stylistic analysis and art historical accounts in relation to court and literati arenas, landscape aesthetic and theoretical foundations, and landscape representation as socio-political commentary. Considerable attention will be paid to the inherent features of various portable formats, such as scroll, fan and album leaf, as well as their historical context, viewing convention, audience and social function.

Equivalent Course(s): EALC 17860

ARTH 17899. Warhol's Art Histories. 100 Units.

This undergraduate course centers on the Andy Warhol (1928-1987) retrospective, Andy Warhol: From A to B and Back Again, held at the Art Institute of Chicago on October 20-January 26. This is the first retrospective of Warhol's work organized by a U.S. institution since 1989. The first part of the course will closely examine
the historiography of writing on Warhol— including a focus on the art historical debates about what a queer reading of Warhol’s work looks like and performs; the contested legacies of Warhol’s race riots series; the role of advertising and design; the marginalization of Warhol’s moving image works; and an investigation of the histories of pop art that may have been eclipsed by an over-emphasis on Warhol. The remaining weeks will hinge on close analysis of select objects in the exhibition, as well as the exhibition as itself an argument about why Warhol’s work should be taken seriously. We might include discussions with visiting scholars, artists, conservators and curators.

**ARTH 17903. 1900 in the Smart Museum. 100 Units.**

All the materials considered in this course are twentieth-century works of art located in the University’s Smart Museum. Group discussions will focus on how to look at works of art and the questions to ask of them. We concentrate on different media (painting, sculpture, and print) and works drawn from different movements (Cubism, German Expressionism, Abstract expressionism and contemporary art.

**ARTH 17905. The Museum Today. 100 Units.**

The news is full of museums overhauling their collections, installations, and operations. The Baltimore Museum of Art pledged to buy only work by women artists in 2020. The Museum of Modern Art’s 2019 redesign interrupts familiar chronologies with surprise conceptual encounters. The Minnesota Institute of Art recently launched a Center for Empathy and the Visual Arts. Through a series of case studies, this course examines how and why museums are radically rethinking their practices. What problems do they seek to redress? Who do the solutions aim to serve, and to what end? This course ultimately asks students to debate the role of the museum in the 21st century by way of course readings drawn from theory, scholarship, and the popular press; class discussions complimented by visits from guest scholars, artists, and curators; and occasional trips to Chicago museums.

**ARTH 17908. American Graphic Art and Commercial Culture: 1850-1960. 100 Units.**

This class focuses on widely distributed printed images, most of them with commercial, aesthetic, and/or political significance, along with the graphic design traditions and typography associated with them. While concentrating on American imagery, the context would be international, reflecting the condition of popular graphic arts in this country. Among other things it would treat book illustration, posters, advertising art, magazines and newspapers, cartooning, postcards, children’s literature, commercial paper, and trade catalogs. Necessarily, given this wide scope, it will be episodic in character, but it will also attempt to relate this visual explosion to larger artistic movements, major events, technological changes, and political trends. It would also explore, from time to time, the roles played by collecting, exhibition, and academic commentary in legitimating the subject, as well as the power of ethnic and racial stereotyping and the multiplication of trade and printing journals. The aim, in short, is to examine the flowering of a visual print culture that had its roots in the Gutenberg Revolution of the 15th century. There will be both class discussion and lecturing. This is art in context, emphasizing breadth and the introduction of figures, institutions, and movements nurtured by an expansive production and distribution network. The course will be hosted by the Special Collections Research Center at Regenstein Library.

Equivalent Course(s): MAAD 27908, AMER 17908

**ARTH 17909. Sculptural and Spatial Practices in Modern and Contemporary Art. 100 Units.**

This course will trace critical sculptural and spatial practices of the twentieth and twenty-first centuries—from the readymade to the found object, from spatial construction to kineticism, and from site-specificity to installation art. These artistic practices amount to an interrogation of sculpture, which has resulted in the radical redefinition of its status, means, and meanings. We will attend to art historical discourse that grapples with sculpture’s transformation from relatively self-contained statuary to a range of artistic procedures that stress temporality, materiality, and interactivity. We will also consider the ways in which the sculptural discourse is entangled with theories regarding the commodity, collective and individual bodies, sites and places, architecture, and the public sphere.

**ARTH 17915. Women’s Work. 100 Units.**

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

Equivalent Course(s): ARCH 17915, GNSE 17915

**ARTH 18000. Photography and Film. 100 Units.**

This is a core course that serves as an introduction to the history of art by concentrating on some fundamental issues in the history of photography and film. The course is divided roughly in half between still photography and film. The central theme of the course concerns the way in which photographs and films have been
understood and valued during the past 165 years. There have been profound changes in attitudes and beliefs regarding the nature of photographs throughout the history of photography (this is likewise true of film). The current range of views is very different from those held by the various audiences for photographs and films in the last century and the century before. For instance, photographs were originally conceived of as copies of things that can be seen, but the notion of copy was drawn from a long-established set of views about what makes a picture a work of art and copies were said to be incapable of being works of art. This view continues to haunt the writings of some critics and historians of photography and film. The course will concentrate on the work of photographers, theorists of photography and film, and on films by John Huston, Billy Wilder, and Roman Polanski.
Equivalent Course(s): MAAD 18000

ARTH 18050. What is a Photograph? Hist of Photog, 1834-1965. 100 Units.
Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.

ARTH 18100. Coast to Coast: American Art. 100 Units.
Course description unavailable.

ARTH 18110. The Image of Space: Sculpture and Mass Media. 100 Units.
This course surveys key texts for the study of modern sculpture and considers how the invention of photography raised anxiety about the impact of new technologies on norms of spatial perception and aesthetic judgment. We examine how the industrial dissemination of images redefined the work of art, shaped the discipline of art history, inflected our understanding of the relationship between touch and vision, and reignited debate over the representation of three dimensions on planar surfaces. What is at stake is not only the relation of copy to original but also the resistance sculpture could provide to what many regarded as the total and instantaneous visibility promised by the camera.

ARTH 18202. Creative Destruction: War, Violence, and Upheaval in 20th C Art. 100 Units.
Articulated by Joseph A. Schumpeter in his book Capitalism, Socialism, and Democracy from 1942, the term “creative destruction” refers to capitalism’s inherent tendency to destroy existing economic systems through incessantly creating new ones in order to generate additional wealth. In a similar vein, the history of artistic avant-gardes is often told as a succession of radical formal innovations, a string of revolts against existing artistic conventions in search of a new visual language. This course will draw on Schumpeter’s concept of creative destruction, positioning it within a larger cultural context in order to examine the creative potential and ethical limitations of violence and destruction in art. Focusing on visual arts from World War I to the 9/11 attacks, we will question the concept of avant-garde innovation in order to consider the relationship between artistic gesture and social upheaval. Addressing such issues as political violence, radical visuality, and trauma, the course will focus on various forms of creation, from painting and sculpture to performance and photography.

ARTH 18205. The Creative Destruction of Paris. 100 Units.
Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.

ARTH 18206. Drawing, Building, Bulldozer: Intro to Architecture & Built Env. 100 Units.

ARTH 18250. Mosques of the Islamic Worlds. 100 Units.
This course offers an overview of the history of mosque architecture. In addition to well-known examples from the Middle East, students will also look at mosques in the broader Islamic(ate) world that may challenge and update their prior knowledge of this architectural genre. The course trains students in visual analysis, historical research, and writing about architecture.

ARTH 18305. Art in Context: New Art in Chicago Museums. 100 Units.
Through very regular, required site visits to museums, galleries, and experimental spaces in the greater Chicago area, this course will introduce students to the close consideration-in situ-of works of art created in our times, as well as to the application to these works of pertinent modes of critical and historical inquiry. Sites to be visited can include our own Smart Museum of Art, the Hyde Park Art Center, the Art Institute of Chicago, the Museum of Contemporary Art Chicago, the Museum of Contemporary Photography, Gallery 400 at the University of Illinois at Chicago, and private collections and galleries.
Equivalent Course(s): CHST 18305

ARTH 18601. Reframing Women: Female Portraiture from the Mona Lisa to RuPaul. 100 Units.
As soon as portraiture was reinvented in the early 1400s, male patrons commissioned male artists to record the likenesses of their wives, mothers, daughters and lovers. With little sociopolitical agency of their own, the women depicted in these paintings also had little control over how they were portrayed. As such, their visual identities were constructed and framed by “the male gaze”-that is, the visual point-of-view of a cis-gendered, European, heterosexual male. Because art academies remained closed to women for centuries, male artists continued not only to create society’s images of ideal female beauty but also to help define the ways in which women could participate in the public sphere. With few exceptions, portraits show women as passive muses, the foci of the adoration of their male family members, or as sex objects, dangerous bodies engendering lust and temptation. As women gained increased autonomy in western society and, with that, the ability to study art, they began, for the first time, to claim their feminine identities and to construct a version of femininity that existed
outside of or at least reacted against the male gaze. In contemporary times, an expanded idea of what it means to be "female" and a cultural move towards intersectionality have continued to challenge our notions of femininity, showing that the concept of ideal female beauty is inextricably caught up not only in concerns about gender and sexuality but also of class and race. Organized
Equivalent Course(s): GNSE 18601

ARTH 18603. History of Portraiture. 100 Units.
From ruler portraits and Christian icons to fashionable carte-de-visite, criminal mug shots, and even selfies, this seminar examines the history of portraiture as a visual and cultural practice. Beginning in the ancient near east and concluding with the contemporary moment, we chart a broad range of strategies associated with representing individuals—be it in bronze statues, coinage, painted portraits, photographs, and film. To unite such diverse material, we will ask: why portraits were/are produced? What standards of utility determine(d) a portrait’s social function and display? What effect did/does this have on the visualization strategies adopted by portrait artists? Themes include, but are not limited to: theories of likeness, resemblance, and recognizability; portraiture and power; genealogy; self-fashioning; how portraits construct gender, racial and class identities; individuality and type; group portraiture; exhibition practices. Students not only will come away from this course with a general knowledge of portraiture across historical periods and places, but also with a greater understanding of how portraiture became a ubiquitous feature within western societies.

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

ARTH 18607. 20th Century East Asian Architecture: Traditions, Modernizations, Contemporaneity. 100 Units.
This course offers an overview of the architectural development in East Asia from mid-19th century to now. What is unique about the East Asian countries in the last two centuries—especially in China and Japan—is the tension between the desire of sustaining the millennia-long building tradition and a quest of modernization. Moreover, the urban histories of East Asia witnessed some of the most dramatic episodes, including wars and revolutions, natural disasters, as well as unprecedented development and social changes. Some of the most creative architecture is given birth as both signs and end-products of such radical circumstances. This course will provide the necessary skill set to analyze buildings and space, helping students understand fundamental issues such as materials and processes, styles, site, and monumentality that one encounters in their everyday experience with architecture. It also situates architecture in a particular time and place in history, exploring the contexts through examples by architects such as Ando Tadao, Kenzo Tange, Wang Shu, and Rem Koolhaas. Lastly, the course highlights the representations of architecture through paintings, photography, film, and other medium and asks students to also consider the dynamic relationship between architecture and art.
Equivalent Course(s): ARCH 18607

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

ARTH 18700. The Arts of Arabic and Persian Manuscripts. 100 Units.
This undergraduate art in context course focuses on Islamic arts of the book from the eleventh through sixteenth centuries. We will pay particular attention to relationships between painting, calligraphy, and illumination; problems of copying and originality; challenges posed by manuscripts that have been altered by successive generations of users; multiple levels of text-image relationships; and identify special considerations related to the manuscript format. Throughout the seminar we will consider points of congruence and divergence between how such issues were theorized in (translated) primary texts contemporaneous to the manuscripts being studied, and how they are theorized today.
Equivalent Course(s): NEAA 18700
ARTH 18706. Experiencing Medieval Art. 100 Units.
How did medieval artists and audiences encounter their material world? How do we experience medieval art and architecture today? Students in this introductory survey course will learn how to describe, analyze, and contextualize landmarks of art and architecture from Late Antiquity and the Middle Ages (ca. 200-1200) over a broad geographical area, from the Steppe to the Atlantic and the Mediterranean to the British Isles. We will practice fundamental art-historical skills through a combination of practicum sessions, lectures, and discussion of assigned readings. In practicum sessions, we will interact with materials such as incense, parchment and papyrus from the Joel Snyder Materials Collection; view pilgrimage tokens in the Smart Museum Study Room; handle manuscripts in the Special Collections Research Center; and visit the neo-Gothic Rockefeller Memorial Chapel. Proceeding chronologically, we will focus on key themes including sacred space and ritual, image theory and iconoclasm, and the sociopolitical uses of art and architecture. In addition to participation, evaluation will be based on the submission of two annotated readings, a formal analysis assignment, a midterm, and a final exam. This course meets the general education requirement in the arts.

ARTH 18707. Meiji Modern: Reassessing Common Narratives of Japanese Art. 100 Units.
This course is taught in tandem with the traveling exhibition “Meiji Modern: Fifty Years of New Japan,” shown at The David and Alfred Smart Museum of Art, open from March 21st, 2024, to June 9th, 2024. Through the exhibition and its objects, the course will contemplate and question the canonization of Meiji art (and the common narratives of art that are engrained in one’s mind). The main pedagogical approach used in this course is visual analysis. Students are required to visit the museum and interact with the actual objects, which will help solidify abstract concepts of Meiji artworks learned in class. While this course is not intended to survey Japanese art history, it aims to equip students with skills that will enable them to ask art-historical questions. Students majoring in art history may also benefit from taking this course, as it is an excellent opportunity to understand what one misses when one cannot access physical artwork.

ARTH 18803. Woodblock Prints Of Japan. 100 Units.
Despite the availability of moveable type, woodblock printing-in which each printed sheet was produced by an intricately hand-carved block-was the main reproductive technology in Japan from roughly 1600 to 1870 for both texts and images. In these years, Japan's high literacy rates and booming urban publishing industry supported an array of fascinating illustrated books and prints-from theater ephemera and guidebooks to "art" prints, landscape series, and supernatural tales-that offer interesting points of comparison with early modern printing in the West. This course will consider Japanese woodblock prints as artistic and social objects during the 17th through 19th centuries. We will discuss style and technique, class and gender representations, the world of the pleasure quarters, illustrated plays and fiction, urban growth and travel, censorship, and the supernatural. Equivalent Course(s): CHST 18803, EALC 18803

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

ARTH 20201. Topics in Contemporary Theory and Criticism. 100 Units.
This seminar focuses on key theories and theoretical debates in the critical discussion of contemporary art. Through close examinations of selected texts, exhibitions, and artworks, we will engage with a set of concepts and concerns that have shaped the discourse around cultural production in recent decades. Rather than presenting a comprehensive survey, the seminar will involve intensive investigation of certain key positions and debates and their relevance for thinking about artistic practice today. Equivalent Course(s): MAPH 40201, ARTV 20201, ARTV 40201, ARTH 30201

ARTH 20212. A Cultural History of Modern and Contemporary Korean Art. 100 Units.
This course explores the development of modern and contemporary art in Korea from the 20th century to today. In parallel with political, economic, and social changes that defined the nation's identity, Korean art also experienced fundamental shifts and expansion. With a particular concern for the sociopolitical landscapes around artistic productions, this course introduces the main developments and cultural trends in the arts, drawing upon a wide array of media, from traditional paintings and sculptures to more recent media such as video, performance, photography, and new media art. We will familiarize ourselves with the most crucial artists and their practices, focusing on key events that shaped the history of Korea and its art such as the Japanese colonial era, the Korean War, the national division, struggles against dictatorship, democratization, and globalization. Students will also learn how to look at, think about, and engage in critical discussion of the visual arts.
 Equivalent Course(s): ARTH 30212

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)
Equivalent Course(s): FNDL 20228, ENGL 30228, ARTH 30228, ENGL 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.
Equivalent Course(s): CLCV 21019, HIST 29422, CLAS 31019, ARTH 30304, HIST 39422

ARTH 20320. Embodiment in Ancient Greece. 100 Units.
This course examines how the human body was represented and conceptualized in ancient Greek art and literature. Moving through three themed units - Objects and Bodies, Gender and Sexuality through the Senses, and Fragile Bodies - we will consider how concepts of embodiment were constructed and articulated in a range of social and spatial contexts, including sanctuaries, drinking parties, grave sites, and battlefields. A central goal of this course is to bring together two types of evidence - material objects and written sources - from classical antiquity that are traditionally studied apart. Through primary texts (in translation), discussions of objects, and museum visits, we will develop strategies for thinking across methodological divides and between word and image to arrive at richer, more textured understanding of the body in ancient Greece.
Equivalent Course(s): CLCV 22921, GNSE 30020, ARTH 30320, CLAS 32921, GNSE 20020

ARTH 20336. Researching Chicago's Historic Parks and Neighborhoods. 100 Units.
Often considered a "City of Neighborhoods," Chicago has a fascinating network of community areas that were shaped by historical events and developments. Many of the city's neighborhoods include parks that have their own significant architectural, landscape and social histories. The class will introduce students to some of Chicago's most interesting historic neighborhoods and parks; expose them to key regional digital and on-site archives; and instruct them in appropriate methodologies for conducting deep research on sites and landscapes, with a special focus on Chicago's historic park system. Students will utilize an array of resources including Sanborn maps, US Census records, historic plans, photographs, and archival newspapers to provide in-depth studies of unpreserved sites. The course will also expose students to historic preservation policies, methodologies, and guidelines to provide practical strategies for preserving lesser-known places and sites. As a Chicago Studies class, its pedagogy will also include excursions into the city, engagement with local guest speakers, and research in relevant Chicago-area archives/special collections.
Equivalent Course(s): ENST 20336, CHST 20336, ARCH 10336, CEGU 20336, HIST 27312

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

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

Equivalent Course(s): CLCV 21517, ARTH 30510, CLAS 31517

ARTH 20603. Image and Text in Mexican Codices. 100 Units.
In most Mesoamerican languages, a single word describes the activities that we would call "writing" and "painting." This seminar will investigate the interrelationships between image and text in Central Mexico both before and immediately after the introduction of alphabetic writing in the 16th century. We will also review art historical and archaeological evidence for the social conditions of textual and artistic production in Mexico, and how these traditions were transformed under Spanish colonial rule. We will consider the materiality of text and image by working with facsimiles of Mesoamerican books in the Special Collections Research Center of the Regenstein Library. At the end of the course, students will have acquired a basic literacy in Aztec and Mixtec writing systems, and will have refined their ability to look productively and write elegantly about art.

Equivalent Course(s): LACS 30603, LACS 20603, KNOW 37001, ARTH 30603, KNOW 27001

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

Equivalent Course(s): RLVC 43107, RLST 28315, HCHR 43107, ARTH 30609

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

Equivalent Course(s): MDVL 20612, RLVC 30612, ARTH 30612

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 studios 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.

Equivalent Course(s): CHST 20685, ARCH 20685

ARTH 20692. Armenian History through Art and Culture. 100 Units.
Who are the Armenians and where do they come from? What is the cultural contribution of Armenians to their neighbors and overall world heritage? This crash-course will try to answer these and many other similar questions while surveying Armenian history and elements of culture (mythology, religion, manuscript illumination, art, architecture, etc.). It will also discuss transformations of Armenian identity and symbols of 'Armenianness' through time, based on such elements of national identity as language, religion, art, or shared history. Due to the greatest artistic quality and the transcultural nature of its monuments and artifacts, Armenia has much to offer in the field of Art History, especially when we think about global transculturation and appropriation among cultures as a result of peoples' movements and contacts. The course is recommended for students with interest in Armenian Studies or related fields, in Area or Civilizations Studies, Art and Cultural Studies, etc.
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.
Equivalent Course(s): CHST 20700, ARCH 20000, ARTH 30700

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

ARTH 20800. Naturalism to Abstraction. 100 Units.
TBD
Equivalent Course(s): ARTH 30800, CLAS 39000

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.
Equivalent Course(s): ARTH 31205, LACS 31205, LACS 21205

ARTH 21210. Simultaneity: Political Art of the 1960s and 70s Americas. 100 Units.
Taking its cue from Argentinean artist Marta Minujín’s seminal Simultaneidad en Simultaneidad (1966), which proposed a collaborative Happening between three countries in real-time, this course casts aside reductive concerns of primacy and originality and focuses instead on this notion of simultaneity. Exploring the multitude of artists’ engagement with political issues in 1960s and 70s Americas, it asks, how did artists enlist key tropes of artistic production of the period to wrestle with their specific political issues? Focusing on the work of artists in Argentina, Brazil, and the US, we study artworks by Minujín, David Lamelas, Cildo Meireles, Lygia Clark, Sonia Andrade, Artur Barrio, Allan Kaprow, Carolee Schneemann, Mierle Laderman Ukeles, Ana Mendieta, and ASCO, among others. Reading widely, from Marshall McLuhan to Timothy Morton, looking closely at art across a range of media with particular attention to the use of unusual materials, new technology, and body practices, and considering such material engagements with particular sites, this course takes an approach of productive juxtaposition to demonstrate the value of thinking across national borders and formal boundaries.

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- liberalisn, fascism, communism, anarchism—that mobilized the entire population: philosophers, peasants, artists, architects, writers, workers, and the international community.
Equivalent Course(s): SPAN 26020

ARTH 21304. Picturing the Earth: Art and Environment in the Modern Era. 100 Units.
How has artistic practice shaped the way we perceive the environment and its phenomena? How has the project of picturing the earth impacted the development of modern aesthetics across media? And how has the environment itself shaped artistic practice on conceptual, aesthetic, and material levels? In this seminar, we will explore the multifaceted intersections of art and the environment from the early modern period to the present, anchoring our discussion in objects drawn from the Smart Museum of Art, the Joel Snyder Materials.
Collection, and Special Collections at the Regenstein Library. In the process, we will consider how artists variously contributed to, drew inspiration from, and critiqued changing conceptions of the earth over the modern era, paying particular attention to exchanges between the arts and sciences; the new perspectives opened up by media technologies such as photography, film, and digital imaging; the legacies of colonial exploration and resource extraction; and the challenges posed by environmental problems on local and global scales. This course will also include practical training in curatorial work in collaboration with the Feitler Center for Academic Inquiry. As part of their final projects, students will be asked to research objects from the Smart Museum of Art and contribute to a class exhibition, to be held in the Smart in Spring 2022.

Equivalent Course(s): ENST 21304, ARTH 31304, CMST 27822

ARTH 21310. Art and Technology Since World War I. 100 Units.
This seminar tracks the entanglements of visual art and "technology," a term which took on an increasingly expanded set of meanings beginning in the early decades of the twentieth century. Focusing on the period between World War I and the present, we examine these expanded meanings and ask how the work of art fundamentally shifted with, extended, tested, or acted upon "technology." We consider cases from the art historical avant-gardes, the impact of cybernetics and systems thinking on architecture and visual perception, midcentury collectives that sought to institutionalize collaborations between artists and engineers, as well as more subtle exchanges between art and technology brewing since the Cold War. Course readings drawn from art history and the histories of science and technology, as well as site visits to art collections on campus, will inform our investigation. Students will gain historical insights into the relation between visual art and technology; develop analytical tools for critically engaging with the present-day interface of art, science, and engineering; and consider the implications for the futures we imagine. Students will have the option to propose alternative final projects that incorporate or extend practices across visual art and the sciences on campus.

Equivalent Course(s): MAAAD 15310, ARTH 31310, KNOW 21310

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; guerrilla 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".

Equivalent Course(s): MAAAD 18703, ARTH 31313, CMST 38703, CMST 28703

ARTH 21314. Fluxus and the Question of Media. 100 Units.
The course investigates the international Fluxus network of the 1960's and 70's from a media perspective. Often identified with the concept of "intermedia" launched in a 1966 text by artist, writer and publisher Dick Higgins, Fluxus artists seemed at pain to distinguish their work from the multimedia or gesamtkunstwerk approaches of the Happening artists, seeking instead to formulate a mode of working between or even beyond media. Underpinned by a desire to pass beyond the work of art itself, this was a complex position that had profound implications for their approaches to technologies and practices such as film, video, computing, sound/music, theatre, poetry and image-making. We will try to map the various facets of this position, with particular emphasis on its relation to another key Fluxus concept: the work as event.

Equivalent Course(s): ARTH 31314, MAAAD 11314, CMST 27804, CMST 37804

ARTH 21315. Introduction to Art, Technology, and Media. 100 Units.
The course gives an introduction to the relationship between art, media, and technology, as articulated in art practice, media theory, and art theory/history. The key focus is the relationship between 20th-century art and so-called "new media" (from photography, film, radio, TV to computers and digital technologies), but older instances of art- and media-historical perspectives will also be discussed. The objective of the course is to give insight into the historical exchanges between art and technological development, as well as critical tools for discussing the concept of the medium and the relationship between art, sensation/perception, visuality, and mediation. The course will also function as an introduction to the fields of media aesthetics and media archaeology.

Equivalent Course(s): CMST 37815, ARTH 31315, MAAAD 11315, CMST 27815

ARTH 21316. After You: Curating the Art & Algorithm Debate. 100 Units.
This course offers a unique opportunity to witness the process of - and, more importantly, actively contribute to - the conceptualization of a major exhibition of contemporary art, to be organized at the Neubauer Collegium and Smart Museum of Art in the winter and spring of 2021. The exhibition in question is titled After You: Art and Agency in the Age of Algorithms, and was conceived in dialogue with DoVA associate professor and participating artist Jason Salavon. Alluding to the specter of the post-human regime and the various challenges raised by rapid advances in digital technology in the field of artificial intelligence and machine learning in particular, After You will bring together the work of a dozen artists working at the intersection of more or less traditional modes of artistic production and their algorithmic antitheses. The primary focus of After You, and therefore also of this class, are the philosophical implications of the increased role of artificial intelligence in the creation and reception of art, in particular with regards to questions of artistic intent, authorship, and originality.

We will discuss this phenomenon's short but vibrant history, meet artists, read key texts (Bostrom, Joselit, Steyerl,
Zuboff), and view artworks, all while laying the didactic groundwork for the 2021 exhibit in the process: a hands-on curatorial workshop centered on one of the defining debates of our time.

Equivalent Course(s): MAAD 25316, ARTH 31316

ARTH 21320. Philippe Parreno's Media Temporalities. 100 Units.
In the 2013 exhibition "Anywhere, Anywhere Out of the World, the French artist Philippe Parreno (b. 1964) turned the monumental space of the Palais de Tokyo in Paris into a living, evolving organism, where music, light, films, images, and performances led visitors through a precisely choreographed journey of discovery, based on the idiosyncratic body of work that he had created since the early 1990s. This course is devoted to an in-depth study of Parreno's work and the highly original form of media thinking that informs it. Rather than focusing on the properties of distinct media or on multimodal forms or presentation, his works explore the new forms of life and social existence that result from the various ways in which 20th- and 21st-century media technologies store, manipulate, and produce time. This is a form of thinking and artistic creation that addresses the realities of formats, programs, and platforms rather than media apparatuses and messages, and that engages everything from architecture and design to social situations, natural worlds, and virtual beings. (The course will be taught in collaboration with Jörn Schamff).

Equivalent Course(s): MAAD 11320, CMST 33412, ARTH 31320, CMST 23412

ARTH 21325. Monochrome Multitudes. 100 Units.
This seminar traces modern monochrome art as a fundamental if surprisingly expansive artistic practice. Discussions will center on artworks in the eponymous fall 2022 exhibition at the David and Alfred Smart Museum of Art curated by the instructors. We will revisit classic North American Modernism—"essentialist" flatness, idealized form, and color theories—while opening monochrome art up to culturally resonant color, a range of media, and global influence. Student research will enrich and expand existing histories of "the monochrome" by articulating cultural, political, racial, or gendered meanings of monochrome art; emphasizing the significance of materials and media; and engaging North American art in a global dialogue. Students will have the opportunity to contribute their research and writing to the exhibition's web-based audio app and to a research symposium and possible publication.

Equivalent Course(s): MAAD 11320, CMST 33412, ARTH 31320, ARTV 30941

ARTH 21333. (Re)Branding the Balkan City: Contemp. Belgrade/Sarajevo/Zagreb. 100 Units.
The course uses an urban studies lens to explore the complex history, infrastructure and transformations of cities, mainly the capitals of today's Serbia, Bosnia and Herzegovina, and Croatia. There is a particular need to survey this region and feed the newfound interest in it, mainly because Yugoslav architecture embodied one of the great political experiments of the modern era. Drawing on anthropological theory and ethnography of the city, we consider processes of urban destruction and renewal, practices of branding spaces and identities, urban life as praxis, art and design movements, film, music, food, architectural histories and styles, metropolitan citizenship, and the broader politics of space. The course is complemented by cultural and historical media, guest speakers, and virtual tours. One of them is a tour through the 2018 show at MoMA "Toward a Concrete Utopia: Architecture in Yugoslavia 1948-1980," a project curated with the goal to find a place for Yugoslav Modernism in the architectural canon. Classes are held in English. No knowledge of South Slavic languages is required.

Equivalent Course(s): REES 21300, BCSN 31303, ARTH 31333, REES 31303, GLST 21301, HIST 24008, ARCH 21300, BCSN 21300

ARTH 21400. Byzantine Manuscripts. 100 Units.
TBD

Equivalent Course(s): ARTH 31400

ARTH 21405. Queer Theory and Queer Practice. 100 Units.
Does "queer" describe a form of sexual desire, a non-normative identity, a critical theory, an outlaw sensibility, an attitude of defiance, a non-linear temporality, an ecology, an ethics of attachment and affiliation? Or something else entirely? Without attempting to iron out contradictions or to propose a singular answer, this course examines what it means to produce queer work in and around the fields of art and art history, with a focus on the period since 1990. Attending closely to intersections of race, ethnicity, sex, sexuality, gender, ability and class, we investigate how cultural producers (of various stripes) assemble queer objects, reimagine institutions, resist being defined by the political mainstream, and disseminate alternative futures. We engage work by a wide range of artists, collectives, activists, filmmakers, theorists, and art historians including (but not limited to): ACT UP, Douglas Crimp, Cheryl Dunye, Saidiya Hartman, Sharon Hayes, bell hooks, Isaac Julien, Zoe Leonard, Audre Lorde, LTTTR, Uri McMillan, José Esteban Muñoz, Tavia Nyong'o, Marlon T. Riggs, Eve Sedgwick, Sandy Stone, Susan Stryker, Kyla Wazana Tompkins, Tourmaline, Julia Bryan Wilson, David Wojnarowicz.

Equivalent Course(s): GNSE 31405, ARTH 31405, MAPH 31405, GNSE 21405

ARTH 21410. Advanced Theories of Sex/Gender: Ideology, Culture, and Sexuality. 100 Units.
Beginning with the extension of the democratic revolution in the breakup of the New Left, this seminar will explore the key debates (foundations, psychoanalysis, sexual difference, universalism, multiculturalism) around which gender and sexuality came to be articulated as politically significant categories in the late 1980s and the 1990s. (A
ARTH 21415. Gender and Sexuality in Roman Art. 100 Units.
In the remote, but omnipresent past of classical antiquity, what kinds of experiences and practices fell under the umbrella of terms and concepts that we moderns call “gender” and “sexuality”? This course explores the fundamentally visual aspect of this question by drawing attention first and foremost to works of Roman art, but also to topics such as the erotics of vision, the sensibilities of shame and modesty, and bodily comportment. While the robust corpus of ancient and modern literature on these topics will constitute an important part of our discussions, we will likewise consider the ways in which ancient art provides forms of evidence that are analogous, but never coextensive, with that of ancient texts. Finally, taking a cue from Tom Stoppard’s play The Invention of Love (1997), in which A. E. Houseman declares that the “barbarity” of homosexuality is that it’s “half Greek and half Latin,” we will attend to the ways in which the dynamics of gender and sexuality took shape in a historical continuum in which the lines between what was “Greek” and what was “Roman” became increasingly blurred.
Equivalent Course(s): ARTH 31415, CLAS 31415, GNSE 21415, CLCV 21415, GNSE 31415

ARTH 21425. Marx’s Theory of Class. 100 Units.
The topic of this course is Karl Marx’s theory of socio-economic class. Its purpose is to gain insight into Marx’s fundamental thesis that understanding classes helps us understand politics. Though it is one of the topics for which his name is most remembered, his view of class is often misrepresented. For instance, one might hear that, for Marx, there are just the two most famous classes of capitalist society—the so-called proletariat (workers) and the bourgeoisie (capitalists). Like classical economists before him and heterodox economists after him, however, Marx actually believes that modern societies consist of at least three classes: workers, capitalists, and landlords or rentiers, as well as other marginalized groups. And he even disaggregates those classes into the smaller groups which constitute them (e.g., productive and unproductive labor; industrial, commercial, and financial capital, etc.). By examining selections from his mature political-economic writings, we will reconstruct Marx's theory of social classes and consider his application of that theory in significant case studies such as the American Civil War. Themes which we will address include the relation between economy and politics, class and race, science and ideology, as well as agency and structure in historical development. Questions which we will ask include the advantages and disadvantages of Marx's view with an eye to contemporary questions.
Equivalent Course(s): ARTH 31415, CLAS 31415, GNSE 21415, CLCV 21415, GNSE 31415

ARTH 21450. Rhoades Seminar: Gender and Sexuality in Modern European Art. 100 Units.
This seminar will address issues of gender and sexuality in Europe from the 1850s through the 1940s using the Art Institute of Chicago's collection as its focus. Starting with the represively prescribed gender roles during the Victorian Era, we will consider how these perceptions were at once entrenched by artists like the Pre-Raphaelites and exploded by the writings of Oscar Wilde. Women artists took on new prominence around 1900 with figures like Käthe Kollwitz in Germany and Suzanne Valadon in France pushing the bounds of female subjectivity. The so-called New Woman of the 1920s was represented both positively and negatively, while the visual arts and film during New Objectivity embraced new forms of queer culture. Lastly, the varied forms of creative practice that emerged during Surrealism, which radically challenged gender norms and identities, will be explored. Students will be encouraged to look carefully and will study in depth the materials and techniques of the objects in question.
Equivalent Course(s): GNSE 31450, GNSE 21450, ARTH 31450

ARTH 21451. Rhoades Seminar: Reading Ancient Egyptian Art. 100 Units.
For millennia ancient Egyptian artists constructed visual narratives on tomb chapel walls, temple structures, and other material remains—such as stelae—that provide glimpses of lived experiences in the land that gave rise to this ancient African culture. Focusing on two-dimensional representations produced in Egypt (ancient Kemet) between approximately 3000-1069 BCE, this course will consider the functions of such pictorial accounts within their original contexts and explore approaches to reading and interpreting them. We will investigate topics including depictions of “daily life” on the Nile, royal sojourns to foreign lands, and the imagined landscapes of the underworld, deconstructing scenes and the ancient artistic conventions used to produce them. Particular emphasis will be placed on how the natural environment of North Africa is reflected in the arts of ancient Egypt, from detailed renderings of indigenous flora and fauna to interpretations of the physical landscape. Sources will include ancient texts in translation and firsthand examination of Egyptian artifacts in Chicagoland museums, including the ISAC Museum.
Equivalent Course(s): ARTH 31451

ARTH 21506. Medieval Visions. 100 Units.
This seminar will introduce students to key medieval theories of vision in western Europe ranging from the theological to the scientific. We will explore the ways in which beholders approached and interacted with images, as well as how they understood and theorized these visual experiences. Ultimately, this course will interrogate the overlaps and gaps between theories of looking and practices of looking in order to better understand what looking at an image in the Middle Ages entailed. Topics will include, but are not limited to: visionary experience; optical science; female mystics; devotional images; the Book of Revelation; dream theory; and changes in pre-modern “visuality” on the eve of the Reformation.
Equivalent Course(s): ARTH 31506

ARTH 21511. Image, Spectacle, and Sound. 100 Units.
Focusing on the pre-modern city primarily in Italy, this seminar seeks to introduce upper level undergraduate and graduate students in the humanities to the way in which art and architecture were elements within a
comprehensive urban system that included civic, religious, and daily rituals, both modest and spectacular. The pre-modern city was the site of a whole range of practices in which art played an important but integrated role. The assumption of such a course is that the paintings, sculptures, and artifacts that remain in museums and collections today are only a part of what was once a whole set of social relations between the individual and the collective, between the sacred and the profane. Consequently, through a series of readings that will focus on experience rather than aesthetic production, students will be encouraged to develop research projects that go beyond the frame of the work of art in order to see how it was intimately connected to the structure of urban life and how it profoundly affected the lives of its audience.

ARTH 21610. Radical Bodies in Medieval Art. 100 Units.

Saints, mystics, monsters, and the devil: in the Middle Ages, these figures were defined both by their actions and by the distinct and diverse bodies that marked them as radical. Bodies carried with them hidden anatomical structures, marks of social and cultural status, and, in the eyes of the Church, the sin that came with human sexuality. How did artists and craftsmen make the body’s multiple meanings and messages intelligible in images? The goal of this course is for students to think critically about image-making and different approaches to representation in the Middle Ages by focusing on a broad theme: the body. Students will interrogate both bodies and images in historical context, learn to construct written arguments about images, and build ideas through collaborative discussions with classmates. We will examine medieval sources through the lens of contemporary theory in order to think critically about medieval conceptualizations and representations of bodies and embodiedness.

Equivalent Course(s): ARTH 31610

ARTH 21723. ARCHAEOLOGY, SCIENCE, AND EMPIRE: Modernity and the making of a discipline. 100 Units.

Until the 19th century, there was no organized set of practices for the retrieval, collection, and display of material evidence from prehistoric societies, nor an established discourse for their study or description. Scholars, travelers, and collectors moved in a relatively fluid disciplinary space, where archaeological objects were often displayed alongside plants, animals, rocks, minerals, and other exotica. How and when does the past becomes an object of socio-scientific inquiry? Why do material objects come to matter as sources of knowledge? This course investigates the historical and philosophical intersections between modernity, science, and archaeology. We will explore the structures of power and knowledge that gave rise to what we call the "modern world", as well as the historical connections and cultural encounters that made such transformations possible. Through a series of texts, we will discuss the intellectual, economic, and political forces that shaped archaeology as a discipline, including the configuration of natural history, the rise and fall of empires, the creation of nation-states, and the expansion of capitalism. The first part of the course explores the intellectual foundations and practices that carved the space for the creation of a new field of knowledge. The second part of the course takes a closer look at the social and intellectual milieu that fashioned this modern interest in the past.

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

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

ARTH 21810. Post-War American Avant-Garde. 100 Units.

In the 1940’s the American avant-garde cinema gained a new identity with the work of filmmakers like Maya Deren, and Kenneth Anger. Working primarily in 16mm, exhibiting mainly in non-commercial theaters, pursuing new models of sexuality, perception and political action, a generation of filmmakers formulated an alternative cinema culture and a new visionary aesthetic. This tradition gained further definition in the following, with journals, new critical discourses and a network of exhibition. Film modes moved through the mythic and dream-like cinema of Stan Brakhage, Bruce Baillie, the underground cinema of Ken Jacobs, Andy Warhol and Jack Smith, and the structural films of Hollis Frampton, Michael Snow and Ernie Gehr. The course will trace these develops and examine its legacy.

Equivalent Course(s): ARTH 31810, CMST 31810, CMST 21810

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

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

Equivalent Course(s): GRMN 21821

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

ARTH 22106. Introduction to the Study of Iconography. 100 Units.

TBD
Equivalent Course(s): RLST 28320, ARTH 32106, HCHR 32106, RLIT 32106

ARTH 22115. Iconoclasm. 100 Units.
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. Context is crucial to understanding what is at stake in these different iconoclastic acts: What is being destroyed? Who is destroying it and why? Although the term “iconoclasm” initially was used to describe the violent 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.
Equivalent Course(s): NEHC 22115, RLST 28312, 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.
Equivalent Course(s): ENGL 32123, ARCH 22123, CEGU 22123, ARTH 32123

ARTH 22204. Figuring Medieval Emotion. 100 Units.

TBD
Equivalent Course(s): ARTH 32204

ARTH 22245. Provenance. 100 Units.
Understanding the origin and circumstances of the transfer of works of art can be considered one of the basic projects of object-based art history, answering fundamental questions about an object’s origin, status, and reception. While issues of value and authenticity, legality and ethics of ownership, and potential restitution or reparations, are all rooted in this historical trajectory, ascertaining a path of ownership can also offer potential for knowledge creation and canon expansion at the heart of the art historical project. Covering a range of approaches in a workshop setting, this course will introduce perspectives on provenance research and its challenges, immersing students in techniques and best practices for exploring the pathways of objects.
Equivalent Course(s): ARTH 32245

ARTH 22266. Witchcraft and the Cultural Imagination. 100 Units.
This seminar takes as its focal point the vast range of conceptual, material, and visual artifacts that are produced by, and indeed help to construct, this enduring fascination with the figure of the witch, from the medieval past to the present. We will examine case studies from premodern Europe to Colonial North America to Indonesia, scrutinizing texts, films, and works of art. Rather than offering a standard history of witchcraft, we will explore
the intersections of gender, labor, and representation that the figure of the witch makes specially available for
study. Witchcraft constitutes a multifaceted phenomenon that aims to alter reality and the self through
the use of various techniques, transmitted both orally and in writing. These techniques have often appeared culturally
marked in terms of gender and belief. Witchcraft has for centuries been the business of women in societies where
very few avenues existed for women to develop any sort of business.
Equivalent Course(s): ARTH 32266, GNSE 32288, SPAN 32266, SPAN 22266, GNSE 22288

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

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

ARTH 22351. The Sonic Image. 100 Units.
The Sonic Image offers a unique opportunity to work with three senior researchers exploring the bridge-making
and sense delimiting articulations of sound & sight together. We will examine the potency of sound in a world
largely understood through its visualization as a world picture. Readings in sound studies, visual studies &
media studies explore sound, sounds that evoke pictures, the forensics of sound, sound art, & films including
The Conversation, Blow Out & Amour. Each faculty collaborator brings distinct interests to the course. WJT
Mitchell’s renowned theorization of images naturally extends to his theorizing the possibility of the sonic
image. Artist Lawrence Abu Hamdan’s commitment to the value of earwitnessing asks the listener to extend
forensic knowledge to the very core of what it means to be a human being in the world. For the course, Hamdan
will develop a workshop comprising a series of practical exercises that experiment with the conditions of
jury, testimony or claim making, enabling an exploration of how the law come to its truths and how can we use sonic
imagination to trouble & contest established modes of enacting justice. Performance scholar, Hannah B Higgins,
examines how musical notation, performance & sound bear on the relationships between sound & vision in
recent art practices. An intervention from composer Janice Misurell-Mitchell will add a dimension of musical
testimony to our investigation.
Equivalent Course(s): TAPS 22351, CMLT 22351, ARTV 40351, TAPS 32351, MAAD 12351, ARTH 32351, CMLT
42351, ENGL 22351, ARTV 20351, ENGL 42351

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

ARTH 22405. Perspective: Rhetoric & Poetic. 100 Units.
By reading classic texts and analyzing works of art deploying linear perspective, from paintings to the built
environment and photography, this course will examine ways that perspectival projection functions as a poetics--
as a purportedly coherent system of organizing form--and as a rhetoric--as a means of persuading viewers of
perspectively informed works of art to perceive them in particular terms. To this end, it will necessarily also
consider the history of the rise and uses of perspective, and place texts and works of art within that history.
Equivalent Course(s): ARTH 32405

ARTH 22409. Late Antique Treasures. 100 Units.
Taking advantage of the opportunity afforded by the Art Institute’s special exhibition of hallmarks of Late Roman
and Early Byzantine art (ca. 300-600 C.E.) from the British Museum, this class will consider what treasured
objects from Late Antiquity meant in their original contexts, and what they mean today in the context of the
world’s encyclopedic museums. We will first examine in detail works of art produced in luxurious media,
primarily ivory and silver, as we discuss the various contexts in which they were seen and used—both in wealthy
households and/or at important ecclesiastic sites. In so doing, we will focus on several general themes, including
the continued popularity of classical imagery among the well-educated, aristocratic classes; the theater and
spectacle of dining; and the ultimate emergence of a new, “Byzantine” aesthetic. Finally, we will conclude
by looking at the ancient practice of burying treasure hoards, and the impact of their discovery on modern
archaeology and museum practices.
Equivalent Course(s): ARTH 32409

ARTH 22550. Histories of Cairo. 100 Units.
This course examines the urban planning and architectural development of the city from the late antique era to the present. By studying urban planning and the main architectural types in different periods—churches, mosques, synagogues, palaces, defensive works, mausoleums, and houses—this course considers the role of architecture in shaping society. It combines study of monuments and primary sources with work on urban spaces from relevant disciplines, and addresses themes such as the temporalities of monuments, minorities within the Islamic city, orientalism, modernization, contemporary practices of preservation and accommodation, and the recent role of public spaces in politics.

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 travelers from all over Europe.
Equivalent Course(s): ARTH 32606, ARCH 22606

ARTH 22609. Skills and Methods in Chinese Painting History. 100 Units.
This course aims to provide groundwork skills for conducting primary research in Chinese painting history. Emphasis will be on sinological tools and standard resources relevant to the study of early periods, especially the Song and Yuan Dynasties. To develop proficiencies in analyzing materials (ink, paper, mounting, ink, color) and investigating provenance (identifying seals, inscriptions). To gain familiarity with the scholarship on issues of connoisseurship, authenticity, and quality judgment. Weekly task-based reports. Final research paper.
Equivalent Course(s): ARTH 32609, EALC 30101, EALC 20101

ARTH 22611. The Politics of Luxury in the Middle Ages. 100 Units.
This course explores conspicuous consumption, the love of costly things, the lure and power of precious materials, and the important role played by the arts in the definition of status, authority, influence, and pleasure in the Middle Ages. Investigating a series of episodes from the history of medieval luxury, we will explore how precious objects participated in western gift-culture (both "sacred" and "secular"), how the patronage of works of art pursued a variety of ideological and social aims, and we will scrutinize the aesthetic and economic conceptions of value transacted via works of art and practices of "ars" (skilled labor). Not least, the course aims to interrogate how the politics of luxury contributed to changing conceptions of the status of the artwork and the artist over the course of the Middle Ages.
Equivalent Course(s): MDVL 22611, ARTH 32611

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.
Equivalent Course(s): ARTH 32650, MAPH 32650

ARTH 22770. Rhoades Seminar: Conflict & Vision in the Modern Metropolis. 100 Units.
This course is a multidisciplinary exploration of the rapid and fraught evolution of the modern metropolis through images and writings spanning the 19th and 20th centuries. Sited at the Art Institute of Chicago, this course will focus on works in the museum's permanent collection that focus on cities after the industrial revolution. We will engage with a variety of polemical depictions of the urban in photography, painting, film, architecture, and urban planning in order to develop a dense and synthetic understanding of evolving and contradictory ideas about the modern city. Artworks for the course range from the iconic to the bureaucratic, with the goal of interrogating potent urban visions including Impressionist and Cubist paintings of modern Paris, photographers work in cities from Alfred Stieglitz to Brassai, as well as a wide sampling of architects and planners proposals for ideal, everyday, and utopian cities by Daniel Burnham, Ludwig Hilberseimer, Buckminster Fuller and many others. Although focused on the United States and Europe, this course will include key comparisons from areas outside of the west including Japan and Latin America. This seminar will emphasize close readings of primary texts such as Georg Simmel's Metropolis and Mental Life (1903), as well as more contemporary writing on the politics and culture of cities by Walter Benjamin, Lewis Mumford, Henri Lefebvre,
the Situationists, Jane Jacobs, and key works of architectural theory by Colin Rowe, Robert Venturi, and Rem Koolhaas that situate the historical city as disciplinary object. Each week we will spend time engaging in close observations of relevant work in the museum’s collection and this exercise will directly inform the structure of research papers produced for the course.

Equivalent Course(s): ARTH 32770

ARTH 22812. Making art for the princely court in fifteenth-century France and the Burgundian Netherlands. 100 Units.

Looking at the visual culture of fifteenth-century France and the Netherlands through the lens of the patronage of the kings of France and their ambitious cousins the dukes of Burgundy, we will consider palace design and decoration, the places for art in an itinerant court, and the central role of dynastic memory and ceremony in support of the ruler. The wide range of tasks performed by artists working for the rulers and their courtiers will highlight the interconnections between works in different media and bring out the complex role of artists like Jean Fouquet, Jan van Eyck, and Rogier van der Weyden, whose fame rests on their achievement as painters. Case studies of painting, tapestry, embroidery, and other media—where possible using objects in the collection of the Art Institute of Chicago—will be entry points for this exploration of the patron’s needs and the artist’s process.

Equivalent Course(s): ARTH 32812

ARTH 22815. Medici Florence. 100 Units.

This course examines the artistic and cultural patronage of the Medici of Florence from Cosimo il Vecchio in the late fifteenth century to Grand Duke Cosimo II in the early seventeenth century. Organized roughly chronologically, the course considers the changes and continuities in the artistic interests of this eminent family in relation to cultural, economic, political and religious transformations in Florence. More broadly, we will explore the value of patronage studies in art history, considering issues such as the agency of the artist, political propaganda, corporate identity, female patronage and religious sponsorship. Class readings combine the study of documentary sources such as Medici letters and inventories with primary sources by Machiavelli and Vasari, and secondary sources on specific Medici patrons, artists, works of art and architectural structures. Several classes will take place at the Newberry Library and students will contribute to a Newberry online resource.

Equivalent Course(s): ARTH 32815

ARTH 22816. Narrative Frescos in Early Modern Italy. 100 Units.

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

Equivalent Course(s): ARTH 32816

ARTH 22909. People in Motion: Rethinking Transit in Chicago and Beyond. 100 Units.

How do you get from A to B? Within and between today’s urbanized areas, that seemingly simple question has become one of the most fraught and intractable problems. This course seeks to address questions about public transit across scales, from pedestrian and bicycle infrastructure at the level of individual intersections and blocks up to regional train networks and beyond. Like other design studio courses, the class will be project-based, and will ask students to develop a wide understanding of existing systems, but also to learn through creative design projects that expand their sense of what’s possible. After working together to understand many existing transit solutions across different scales, to come to terms with and document Chicago’s transit landscape, and to dream speculatively about untested transit possibilities both low- and high-tech, students will focus on building a portfolio of creative suggestions for their respective “clients” (e.g., the University of Chicago, the 4th Ward Alderman). Alongside this project work, assigned readings and explorations around Chicago will immerse students in the culture and philosophy of moving people and things, across different moments past, present and future.

Equivalent Course(s): ARCH 22909, BPRO 22900, CHST 22900, CEGU 22900, ENST 22900

ARTH 23000. 19th-Century Pasts. 100 Units.

This course will interrogate the various senses of the past that emerge from European (particularly French) art of the 19th century, which has been called the great age of historical revivalism. No doubt the turbulence of contemporary events-replete with revolutions as well as rapid social and technological change—had something to do with the unprecedented ways in which 19th-century artists regarded and represented history, with a protean embrace of past styles. Themes and topics to be considered include Homer and the classical past; Joan of Arc and medieval revivalism; Napoleon; the Bourbon dynasty; troubadour painting; modern life and the uses of the past;
and primitivism. The course will be grounded in the close study of objects from the Smart Museum's permanent collection and in a series of critical and theoretical readings. One visit to the Art Institute of Chicago can also be expected. The course will culminate in a small, collection-based exhibition to be presented at the Smart Museum.

Equivalent Course(s): ARTH 33000

ARTH 23003. The Past Resurgent in Nineteenth-Century Art. 100 Units.

This course will interrogate the various senses of the past that emerge from European (particularly French) art of the nineteenth century, which has been called the great age of historical revivalism. No doubt the turbulence of contemporary events-replete with revolutions as well as rapid social and technological change-had something to do with the unprecedented ways in which nineteenth-century artists regarded and represented history, with a protean embrace of past styles. Themes and topics to be considered include Homer and the classical past; Joan of Arc and medieval revivalism; Napoleon; modern life and the uses of history; monuments; and primitivism. Engaging closely with the Classicisms exhibition on view at the Smart Museum in winter/spring 2017, the course will also examine objects from the Smart's permanent collection and draw upon a series of critical and theoretical readings. Interested students will have the option to help organize a small, collection-based response exhibition.

Equivalent Course(s): ARTH 33003

ARTH 23007. Authorities of Knowledge in Islamic Art. 100 Units.

In these times of profound challenge and change, questions of how art both confronts and asserts authorities of knowledge are manifold. In this course we will delve into varying historical iterations of the art - authority - knowledge trifecta, as they emerge from selected topics and case studies in Islamic art and architecture.

Equivalent Course(s): ARTH 33007

ARTH 23008. Markets and Madrasas: Islamic Art beyond the Courts. 100 Units.

The history of medieval and early modern Islamic art has mostly been written around its most easily identified patrons, the princes of the courts; yet most surviving Islamic art was produced elsewhere. New scholarly approaches to Islamic art most likely produced for sale in open markets, or made in the context of non-courtly institutions such as madrasas (colleges), offer new insights. What can we learn about Islamic art by deliberately directing our attention beyond the courts? How might doing this change our broader perception of Islamic art?

Equivalent Course(s): ARTH 33008

ARTH 23009. Mongol and Timurid Art and Architecture in the Islamic Lands, 1258 to 1506. 100 Units.

This course explores art and architecture in the Islamic east from 1258 to 1506. After the sack of Baghdad in 1258, the eastern half of the Islamic world was incorporated into a Mongol world empire stretching from China to Eastern Europe. Along with a brutally imposed new world order came new visual forms, such as the phoenix, as well as shifts in patronage patterns, evidenced by the rise of women patrons. Conquerors and the conquered negotiated their positions vis-à-vis each other through the arts, and rival Turk-Mongol princes vied to attract the best artists to their courts. The vibrancy of this period was universally acknowledged under subsequent Islamic dynasties. Later writers traced the origins of Persian manuscript painting tradition to the early fourteenth century, and later courts positioned themselves as heirs of the Timurid artistic legacy.

Equivalent Course(s): ARTH 33009, NEAA 30760, NEAA 20760

ARTH 23010. From Ground to Gallery: Visual Culture of the Ancient Near East. 100 Units.

What is the "ancient Near East"? What is its visual culture? This course explores the ancient art and architecture of Western Asia and North Africa-a corpus that includes the palaces, temples, ziggurats, carved reliefs, royal images, votive statues, cylinder seals, and cuneiform tablets crafted of clay, rock, semi-precious stones, metals, ivory, and pigments of Mesopotamia, Persia, Syro-Anatolia, the Levant, and Egypt dating from ca. 3500 to 330 BCE. In addition to formal and stylistic qualities, we will consider craftsmanship and creative practices, the cultural value of raw materials, life histories and modes of circulation, interactive and experiential potential, social and political contexts and the reception and treatment of these works of art in a modern context, including museum spaces. Class meetings-structured around thematic case studies of material groups generally presented in chronological sequence-address conceptual issues (agency, materiality, aesthetics, narrative, ideology, space, representation, style, sensory experience), theoretical and methodological considerations (archaeological, art historical, anthropological, philological, historical), and current topics and debates related to these fields of study and museum practice (colonialism, ownership, repatriation, stewardship). The course draws primarily on archaeological evidence and ancient textual sources with class meetings split between the classroom and the galleries of the Oriental Institute Museum.

Equivalent Course(s): ARTH 33009, NEAA 30610, NEAA 20610, HIST 35624, HIST 25624

ARTH 23011. The Japanese House Question. 100 Units.

This studio course in architecture focuses on the ‘Japanese house’ and the ‘Japanese empty house’ as main objects of investigation. We will study the ‘Japanese house’-arguably the most prolific architectural typology in modern and contemporary Japan, and specifically a small group of ‘Japanese empty houses’ that we will select from Japan’s ‘bank’ of empty houses, which currently includes about ten million. Each student will choose an existing empty house in Tokyo area and develop a transformation scheme. The ‘Japanese house’ and the ‘Japanese empty house’ will be observed, analyzed, represented, and finally re-interpreted by means of architectural design.

Equivalent Course(s): ARCH 23011
ARTH 23015. Ornament and Islamic Art. 100 Units.
Intricate patterns, luxurious materials, the absence of human figures: in the western imagination ornament and Islamic art are synonymous. This class will interrogate why, even after decades of scholarship to the contrary, the rhetoric of ornament and Islamic art persists. What does it mean to call a work of art—and by extension an entire culture—ornamental? This class positions ornament as a critical lens and explores how western ideas about the role of ornament shaped, and were shaped by, the study of Islamic artworks. In locating the ornamental history of Islamic art, we will confront legacies of imperialism and orientalism, interwoven with politics of technology, representation, and design. Islamic ornament once inspired artists and fueled early art historians. But the seeds that had been sown in the nineteenth century bore quite a different fruit in the twentieth, and modernism’s explicit rejection of the ornamented surface pushed Islamic art from center stage to the periphery. We will consider foundational works of Islamic art and architecture (including textiles, carpets, metalwork, ceramics, arts of the book, calligraphy, and examples of mosque and palace architecture) and analyze the ways in which they have been imagined by European and American artists, theorists, and historians. In-class lectures and discussions will be supplemented with visits to Special Collections and the Rookery.
Equivalent Course(s): MDVL 23015

ARTH 23113. Computer Art. 100 Units.
This course will consider the history and evolution of computer art beginning from the earliest computer graphics in the 1960s and continuing through computer and technology-based new media practices of the twenty-first century. Computer art has been marginal at best to canonical modern and contemporary art history. Yet the issues we will explore in this course, including the relationship between politics and art, art and technology, the role of the artist in society, changing models of collaboration and authorship, and problematizing display and exhibition in a museum setting, are critical to broader narratives of postwar art.

ARTH 23205. Visualizing Race in the Renaissance. 100 Units.
Visualizing Race in the Renaissance examines European material and visual culture from 1400 to 1650. Organized chronologically, the class will begin by exploring the perception of Jews and Turks in Europe and then consider how Europeans viewed the peoples and cultures from the continents of Africa, Asia, and the Americas. Through a study of primary and secondary sources and works of art in various media (paintings, sculpture, prints, tapestries), we will address the following questions (among others): How was race represented in the Renaissance? How did an increasingly global world impact art production? How did Europe's encounter with foreigners contribute to the development of its own identity? Half of the class meetings will take place at the Newberry Library (60 W. Walton) where we will examine relevant illustrated books and early printed material and begin some preliminary planning for an exhibition on the topic.
Equivalent Course(s): ARTH 33205

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

ARTH 23310. Renaissance Geographies: Travel and the Geographic Imagination. 100 Units.
In his 15th century diary, the Florentine merchant and traveler, Benedetto Dei, described his encounter with the Sultan in Istanbul. He noted that if the Ottomans ever invaded the Italian peninsula, its warring states would forget their differences and form a united front to protect their common shores. This Italian "identity" expressed as a temporal unity against a common enemy betrays the complex and fluid nature of the multiple imagined geographies in which Early Modern Italians lived. Benedetto also delineated his idea of Europe, while he mapped out each street in his local neighborhood of the Oltrarno. These are several of the numerous ways in which travelers came to terms with both familiar and foreign places, mapping out the psycho-geographies of their lives at home and abroad. Consequently, this course investigates the transactions between the local and the "global" in the spatial imaginations of travelers who created their own micro- and macrocosmic orders in which to live and understand the worlds around them. Consequently, the course will be looking at travel literature from the Middle Ages to Early Modern Europe, in particular how these texts mapped out intercultural relationships in the Mediterranean world through descriptions of cities, their customs, and their physical environment.
Equivalent Course(s): ARTH 35310

ARTH 23312. Visual Art and Technology: From the Historical Avant Garde to the Algorithmic Present. 100 Units.
This course tracks the entanglements of visual art and "technology," a term which took on an increasingly expanded set of meanings beginning in the early decades of the twentieth century. Focusing on the period between World War I and the present, we examine these expanded meanings and ask how the work of art fundamentally shifted with, extended, tested, or acted upon "technology." We consider cases from the art historical avant gardes, the impact of cybernetics and systems thinking on architecture and visual perception, midcentury collectives that sought to institutionalize collaborations between artists and engineers, as well as more subtle exchanges between art and technology brewing since the Cold War. We will conclude with a look at
present-day practices that integrate visual art, design, and technology. Course readings drawn from art history and the histories of science and technology, as well as site visits to art collections and laboratories on campus, will inform our investigation. Students will gain historical insights into the relation between visual art and technology; develop analytical tools for critically engaging with the present-day interface of art, science, and engineering; and consider the implications for the futures we imagine.
Equivalent Course(s): KNOW 23312, ARTH 33312, MAAAD 15312, KNOW 33312

ARTH 23321. Writing and Reading Space(s) in the Italian Renaissance. 100 Units.
This course offers an introduction to the study of the Renaissance in Italian literature. A defining movement in the history of European culture and civilization, the Renaissance is best known for its rediscovery of classical antiquity, its achievements in the arts, literature, philosophy, exploration etc., as well as for the rise of a modern sense of self. Italy represents the gateway to the study of the Renaissance as it was the birthplace of many of its key protagonists. In this course, students will become familiar with some of the major male and female representatives of the Italian Renaissance. From Petrarch to Alberti, from Lorenzo de’ Medici to Ficino, from Machiavelli to Michelangelo, from Vittoria Colonna to Moderata Fonte, we will situate their writings against the discrete geographical, political, and cultural backdrops that engendered them. Thematically, the class will focus on the issue of space and the relationship between authors and the built environment. We will compare/contrast the physical milieux in which texts were produced (city/countryside, courts etc.), as well as look at how real and imaginary spaces were represented in literary form in order to examine how location both informs and affects the production of literary works. Lastly, we will engage with manuscripts and early printed editions of these texts during our in-and-off campus visits to the Special Collections at The University of Chicago Library and the Newberry Library.
Equivalent Course(s): ARCH 23321, ITAL 23321, ENST 23321

ARTH 23324. The Human Form in Contemporary Art. 100 Units.
In a present where humanity faces planetary challenges with an unprecedented urgency, the human form - what Marx calls our "genus-being" (Gattungswesen) - has become a focus for artistic production of all sorts. The thesis of the class is this: Contemporary art is an actualization of the human form that doesn't presuppose the form, doesn't take it for granted, but instead troubles the form and poses it as a question. The class considers presentations of the form in performance art (Tino Sehgal, Anne Imhof, Wu Tsang), sculpture (Kara Walker, Cai Guo-Qiang, Cecilia Vicuña), writing (Friederike Mayröcker, Layli Long Soldier, Tracie Morris), sound (Maria Chavez, Christina Kubisch, Samson Young), and painting (Michael Armitage, Tammy Nguyen, Mark Bradford). The class contextualizes these artists with theoretical work by Sylvia Wynter, Donna Haraway, Bruno Latour, Peter Sloterdijk, Dipsesh Chakrabarty, Jane Bennett, Achille Mbembe, Eva Horn, and Emanuele Coccia. Readings and discussion in English.
Equivalent Course(s): MUSI 23324, GRMN 23324, CMLT 23324

ARTH 23400. Art, Architecture, and Identity in the Ottoman Empire. 100 Units.
Though they did not compose a "multi-cultural society" in the modern sense, the ruling elite and subjects of the vast Ottoman Empire came from a wide variety of regional, ethnic, linguistic, and religious backgrounds. The dynamics of the Empire's internal cultural diversity, as well as of its external relations with contemporary courts in Iran, Italy, and elsewhere, were continuously negotiated and renegotiated in its art and architecture. This course examines classical Ottoman architecture, arts of the book, ceramics, and textiles. We will study the urban transformation of Byzantine Constantinople into Ottoman Istanbul after 1453, the formation of a distinctively Ottoman visual idiom in the sixteenth century, and how this idiom functioned as a point of reference in later Ottoman visual culture.
Equivalent Course(s): NEAA 20801, NEAA 30801, ARTH 33400

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

ARTH 23508. Cinemania: Movies and Madness. 100 Units.
This course will consider the representation of mental illness in a wide range of films, beginning with silent classics like The Cabinet of Dr. Caligari and A Page of Madness. The course will ask the question, what does madness bring to cinema, and vice versa? In the three main genres that have dealt with this subject, documentary, narrative, and experimental film. The emphasis will be on films that consider both the mad individual, and the doctor or institution that claims to understand and cure mental disorders. The engagement of film theory with the nature of dreams, hallucinations, and delusions will be examined alongside experiments with psychological
manipulation aided by the cinematic apparatus (e.g., Parallax View; A Clockwork Orange). Films to be studied include One Flew Over the Cuckoo’s Nest, Shock Corridor, The Snake Pit, Spellbound, Now Voyager, The Devils, Persona, The Manchurian Candidate, Marat/Sade, Titicut Follies, Asylum, David and Lisa, A Beautiful Mind, and Shutter Island.

Equivalent Course(s): CMST 35008, CMST 25008, ENGL 13508, ENGL 33508, ARTH 33508

ARTH 23601. Pre-Columbian Architecture in the Modern Imagination. 100 Units.

This seminar examines pre-Columbian architecture in the modern imagination (1521 to the present). One of the principal questions that this course addresses is: How and why is the architecture of the ancient Americas integral to the social, political, and cultural events of the modern period? To that end, we will analyze how this architecture is depicted in paintings, plaster molds, models, engravings, photographs, architectural drawings, archaeological illustration, and theater design. Through readings and discussions students will gain understanding of how each medium evokes ideas about the aesthetic character of pre-Columbian building forms and how these ideas support the theories and events of the modern period. Weekly readings and participation are required. A term paper will be due at the end of the quarter.

Equivalent Course(s): ARTH 33601, LACS 33601, LACS 23601

ARTH 23602. Native American Art at The Field Museum: An Anthropological Perspective. 100 Units.

This course explores recent forays into collecting and displaying contemporary Native American Art for the Field Museum, a museum of natural history and anthropology. Through site visits and dialogues with Field Museum staff, contemporary Native American artists, and readings, the course introduces students to the potential and problematic of locating, defining, and representing contemporary art within the colonial context of the Field Museum and how collaboration with artists and community members plays a role in shifting the paradigm toward one that centers collaborative curation and is inclusive of the direct voice of artists. Students will have the opportunity to observe the major renovation currently underway of the Native North American Hall and the role that contemporary art will play in deepening understanding of existing collections and contemporary social concerns.

Equivalent Course(s): ARTH 33602

ARTH 23603. Grace, Love, and Pleasure. Painting in Eighteenth Century France. 100 Units.

The easing of political life and the relaxation of private morals which came to characterize the long reign of Louis XV (1715-1774) was mirrored by the development of a new conception of art, an art more intimate, decorative, generally amorous, and often erotic. It is these last two related dimensions which are the basis of a new visual aesthetic which constitutes the subject matter of this course. Through the exploration of contemporary novels and theater, as well as contemporary critical and philosophical writings, we will demonstrate how both the sensual and the erotic become essential components of the century’s cultural ethos. Artistic subjects, the mechanisms to represent them, their metaphorical stakes, and their phenomenological effects on the beholder will therefore be considered as the expression of a particular historical and ideological context. It is in this context that love became the symbol of a king who privileged peace against war, and where emotional pleasure triumphed over moralizing values and asserted itself as a new aesthetic category.

Equivalent Course(s): FREN 26303, GNSE 33603, ARTH 33603, GNSE 23603, TAPS 26303, FREN 36303

ARTH 23700. The Painted Room in Early Modern Italy and China. 100 Units.

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

ARTH 23801. Soundscapes of the Early Modern City. 100 Units.

This course focuses mainly on the late medieval and Renaissance soundscapes in Italian cities, but owing to the nature of the scholarship, we will be focusing as well on some modern examples as well. The conceptual framework on which it is based explores a variety of theoretical frameworks that have contributed to the construction of the soundscape as an urban phenomenon. It will explore such pre-modern themes as the acoustic construction of sacred and secular space, bells and bell towers, the visual and aural aspects of early modern time-keeping practices, ritual forms of music and singing in the public sphere, the auditory practices of civic devotion, the phenomena of mendicant preaching and public storytelling, as well as more modern and industrial soundscapes, such as noise and the circulation of information through urban communication networks.

Equivalent Course(s): ARTH 33801

ARTH 23802. COSI: How Photographs Look. 100 Units.

The processes, techniques, and formats for making and presenting photographs have evolved continuously since photography’s public debut in 1839. This course provides an introduction to the dynamic appearances of photographs through history. Rather than focusing on questions of style and subject matter, we will explore the visual “syntax” of photographic prints, exploring how the material aspects of their making can shape, alter, or determine meaning. Using materials from the Art Institute of Chicago’s Photography Collection, we will learn how to identify various kinds of photographic objects based on their visual and material attributes, building on
that knowledge as a basis for art historical analysis, connoisseurship, and conservation. The course will follow a loose chronological structure, starting with early daguerreotypes and salted paper prints and ending with contemporary color and digital techniques. Along the way, we will consider: what makes photography a unified "medium"? How do the technical and aesthetic traditions of photography interact with one another? What makes some processes better suited to certain purposes than others? What variables do photographers consider while choosing a process or format? How have the changing material and visual qualities of photographs influenced ideas about photography in a general sense?

**ARTH 23804. COSI: Italian Renaissance. 100 Units.**

Through close study of objects at the Art Institute, students will familiarize themselves with different media and techniques, and learn about the objects' original settings (piazza, palace, garden, villa). The course will further examine a variety of responses to Antiquity cultivated in Italy in the fifteenth and sixteenth centuries, and their political, social, and artistic motivations. The readings will offer a glimpse into contemporaneous thought as well as a grasp of the spectrum of ways in which art historians discuss the heritage of the Renaissance.

**ARTH 23806. COSI: Saints & Heroes, Art of Medieval & Renaissance Europe. 100 Units.**

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

**ARTH 23807. Rhoades Seminar: Art, War, & Pageantry in Medieval & Early Modern Europe. 100 Units.**

Today war is often thought of as the antithesis to art and culture, but in the medieval and early modern world it was a great stimulus to the arts in all media. Weapons were adorned like jewelry, while armor could imitate the fashion of the finest silks. This seminar will study the material remains of this culture of conflict and pageantry as it influenced technology, costume design, architecture, visual culture, the art of the book, and especially metalwork in medieval and early modern Europe. Themes include the pageantry of tournaments, the art of heraldry, the visual culture of war-its glories and miseries, the image of noble princes, music, the birth of martial art manuals, fashion on the battlefield, fortification technology and the engineer. With a focus on object-based study, lectures will analyze the collections at the Art Institute of Chicago including: armor, edged weapons, textiles, prints, rare books and many other facets of this martial culture. Students will be encouraged to engage with this cultural history of warfare and pageantry as it relates to their own fields of interest and explore the broad and definite impact of conflict on the arts of design.

Equivalent Course(s): MDVL 23807, ARTH 33807

**ARTH 23808. COSI: Etched & Incised - Renaissance & Baroque Printmaking in Europe & Beyond. 100 Units.**

The aim of this COSI seminar is to study European print production roughly during the period 1450-1750, emphasizing technical variance, geographic extent, and range of functionality. The course will specifically address questions of mobility of prints and, connected to it, problem of scale in early modern prints. We will closely examine the smallest and the largest of prints in the collection of the Art Institute's Prints & Drawings Department: for instance, large-scale woodcuts such as The Triumph of Christ and The Submersion of Pharaoh's Army in the Red Sea, both after Titian, or Andreani's Triumph of Caeser, after Mantegna, as well as small-scale devotional pieces such as the anonymous German engraving of St. Anne, the Virgin, and Child (45mm). Additionally, we will study prints that accompanied books as illustrations will be drawn from the Ryerson & Bellanger Library's Rare Books Collection, and visit the P&D conservation lab. Along with the major names such as Dürer, Rembrandt, and Piranesi, the course seeks to expose students to a wider range of artists: Barbari, Bellange, Callot, Castiglione, Della Bella, Goltzius, Hollar, Mellan, Seghers, Tiepolo, and others.

**ARTH 23809. COSI Seminar - Monsters & Miracles: Representing the Strange in Medieval Art. 100 Units.**

The goal of this course is for students to think critically about image-making and different approaches to representation in the Middle Ages by focusing on a broad theme: the strange. By analyzing images of unusual phenomena, unfamiliar people and places, and vexing theological questions, this course will expose students to fundamental art historical and theoretical questions about patronage, reception, otherness, the relationship between images and text, and the historical evidence images provide. The course will also force students to interrogate the seeming alterity of the medieval past, and to think about how the Middle Ages have been treated as strange in modern scholarship. The structure of assignments in this course is meant to help students confidently build an argument using visual evidence. Object-based learning is extremely important in this course; because we are dealing with a wide variety of genres and themes, this course will rely on establishing a common language around pictorial representation, materials, and facture to enable students to pursue a diverse range of research topics, and will use encounters with images and objects to build this shared foundation. This course will be remote with visits to digital exhibitions and online collections.
ARTH 23810. COSI: Walls Between Cultures: Curatorial Interventions in the Encyclopedic Art Museum. 100 Units.
A museum gallery holds together a group of objects, but it also forms an argument about which art belongs together and how certain objects fit within the museum as a whole. Should Egyptian art be alongside Greek & Roman antiquities, or with African Art? Would Black American art benefit from display in galleries of its own? Taking gallery formation as a tool for championing certain objects while excluding others, we will step into the art museum as the place that, quite literally, builds walls between cultures. NOTE: Most weeks, this seminar will take place off campus, at the Art Institute of Chicago. We will consider different curatorial classification principles and their rhetorical and political implications. Given antiquity’s role in developing those principles, we will start in-gallery discussions in the museum’s ancient art galleries, before examining other wings of the museum. By understanding how galleries speak to one another, you will acquire a conceptual toolkit that will empower you to accept or reject society’s definitions of what looks “different”. Over the term, you will develop a project that offers a curatorial intervention into a museum gallery of your choosing. For example, you might propose liberatory ways of regrouping objects from antiquity, or make room for a contemporary artistic practice usually excluded from the art museum space. A curatorial background is not necessary, as this course will teach you all you need to execute your project successfully.

ARTH 23812. COSI: Making Space: Buddhist Art and Architecture from India to China. 100 Units.
From Star Trek’s episode Mirror, Mirror, to the recent Everything Everywhere Every Time, multiple universes have their place of honor in the zeitgeist of our age. While it may seem like a recent development, the idea of complex space has been explored by numerous cultures of the past. Throughout the course of its long history, Buddhism has provided one of the most sophisticated explorations of space, from the infinitely small to the infinitely large. This course is an introduction to Buddhist art and architecture from India to China, with a special focus on the making of “space.” Taking the theorization of “space” as a guide in our survey of Buddhism, we will learn how architecture and design participate in philosophical reflections on the construction of spaces. This course asks questions specific to the study of Asian art while also broaching theoretical debates relevant across time and space, such as: how can visual culture offer a theory of “space”? What spatial mechanisms direct the viewer across space? How do objects change when removed from their original space—and what meanings do they acquire in their new contexts? The course will focus on objects from the Asian Collection at the Art Institute of Chicago. Students will be taught to work with them, investigate their history of excavation and relocation, as well as the ethical aspects of Western Asian Art collections. Students will also gain basic skills in connecting material culture to religious and historical texts.
Equivalent Course(s): ANTH 23813, EALC 23812, RLST 28812

ARTH 23900. Text and Image in Renaissance France. 100 Units.
This course studies manuscripts, printed books, and printed images produced in fifteenth- and sixteenth-century France that combine text and image, particularly those that do so in unusual, innovative, or provocative ways. We will consider problems of interpretation, “illustration,” friction and gaps between text and image, and the uses of print vs. manuscript. Types of objects studied include emblem books, books of hours, scientific books, mythological and romance literature, captioned prints and print albums, and ceremonial books made for document events. We will visit several local collections (n.b. because of this, several class meetings will run past 4:30). Basic reading knowledge of French required.
Equivalent Course(s): FREN 33901, ARTH 33900, FREN 23901

ARTH 23903. Northern Renaissance Painting in Context. 100 Units.
The weekly seminar will be held at the Art Institute of Chicago. It will examine the activity of painters as designers and makers of works of art in northern Europe, particularly the Burgundian Netherlands, from about 1400 to 1530. Students will be introduced to the issues of historiography and documentation that surround the work of the pioneering painters of this period, notably Jan van Eyck and Rogier van der Weyden as well as their successors. Through discussion of workshop organization, painting process, and the connections between painting and other media including sculpture, tapestry design, and manuscript illumination, students will gain insight into the role of painting in this transitional period. The course will use the collections of the Art Institute and, when possible, the facilities of the Art Institute’s Conservation Department to trace the artist’s working process and to gain a sense of the degree to which paintings now displayed on the walls of a museum have been removed from their original context, either that of a larger, public multi-part work combining painting and sculpture, or a private object kept in a study and brought out for individual use.
Equivalent Course(s): FREN 33901, ARTH 33900, FREN 23901

ARTH 24002. Advanced Nonfiction Workshop: Writing About the Arts. 100 Units.
Thinking about practices is a way of focusing a conversation between creative writers, art historians, curators, and working visual artists, all of whom are encouraged to join this workshop. We ourselves will be practicing and studying a wide variety of approaches to visual art. We’ll read critics like John Yau and Lori Waxman, memoirists like Aisha Sabbatini Sloan, inventive historians like Zbigniew Herbert, and poets like Gwendolyn Brooks and Lyrae Van Clief-Stefanon, as well as curatorial and museum writings, catalogue essays, artists’ statements, and other experimental and practical forms. The course hopes to support students both in developing useful practices and experimenting boldly. Classes will be shaped around current exhibitions and installations. Sessions will generally begin with student-led observation at the Smart Museum, and we will spend one session on close looking in the study room at the Smart. Students will also visit five collections, exhibitions and/or galleries and, importantly, keep a looking notebook. Students will write a number of exercises in different forms.
(immersive meditation, researched portrait, mosaic fragment), and will also write and revise a longer essay (on any subject and in any mode) to be workshopped in class.
Equivalent Course(s): CRWR 44002, ARTH 34002, CRWR 44002

ARTH 24007. The Visual Culture of the Ancient Near East. 100 Units.
This course explores the vast corpus of material objects that makes up the visual culture of the ancient Near East—specifically, the palaces, temples, ziggurats, obelisks, carved reliefs, votive statues, inlays, cylinder seals, and cuneiform tablets of Mesopotamia, Syro-Anatolia, the Levant, Persia, and Egypt from 3500 to 330 BCE. In addition to their formal qualities, we will explore the practices by which these artifacts and monuments were made; the cultural value of their raw material components, including clay, stone, metals, ivory, and pigments; their life histories, modes of circulation, interactive potential, and significance within the larger social and political climate; and the modern reception and response to these works of art. Students will also obtain an understanding of art historical approaches to the study of ancient Near Eastern visual culture and the value of Art History to the field of ancient Near Eastern Studies. Class meetings—structured around thematic case studies of material groups from different regions presented in chronological sequence—emphasize conceptual issues (agency, materiality, aesthetics, narrative, ideology, space, representation, style, technology, sensory experience), and theoretical and methodological considerations (archaeological, art historical, anthropological, philological, historical). The course draws primarily on archaeological evidence and ancient textual sources and includes regular visits to the Oriental Institute Museum.
Equivalent Course(s): ARTH 34007

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

ARTH 24040. Making History. Painting in Eighteenth-Century France. 100 Units.
History painting is the object of our course. In particular, the crisis which affected history painting in eighteenth-century France: crisis of fable, crisis of narrative, crisis of pictorial verisimilitude. We focus on the genesis of history painting through the academic training and the artistic practice founded on imitation. We study the emergence of new features (lack of action, repetition, new temporality, hybridization) together with the emergence of a new conception of "novelty" or a new conception of painting as an object of sensual and sensitive pleasure. We consider material practices, theory of art, criticism, social and political involvements.
Equivalent Course(s): CRWR 34040, CRWR 24040, ARTH 34040

ARTH 24045. Painting Landscapes in 19th century France. 100 Units.
Over the course of the 19th century in France, landscape emerged as a preeminent genre for exploring the complexities of the modern world. The massive growth of cities, industry, tourism, and other environmental changes dramatically affected inherited notions of ecological balance. How did landscape painters respond to these challenges by developing new aesthetic attitudes and representational strategies? We'll study how landscapes evolved from the Romantics and the Barbizon school, through the Realists at mid-century, to the Impressionists and Post-Impressionists. Artists to be considered in depth include Théodore Rousseau, Gustave Courbet, Claude Monet, Camille Pissarro, Paul Cézanne, Georges Seurat, and Vincent van Gogh. As many classes as possible will be held at the Louvre and Musée d'Orsay. We'll also make field trips to some of the sites represented by these painters.

ARTH 24090. Japanese Woodblock Prints: From 1660 to the Present. 100 Units.
Despite the availability of moveable type, woodblock printing—in which each printed sheet was produced by an intricately hand-carved block—was the main reproductive technology in early modern Japan (roughly 1600 to 1850) for both texts and images. In these years, Japan's high literacy rates and booming urban publishing industry gave rise to an array of fascinating illustrated books and prints—from theater ephemera and guidebooks to "art" prints, landscape series, and supernatural tales—that offer interesting points of comparison with early modern printing in the West. Drawing on a recent exhibition at the Smart Museum, this course will consider Japanese woodblock prints as artistic and social objects during the seventeenth through nineteenth centuries. While viewing actual prints in area collections, we will discuss style and technique, the representation of class and gender, the world of the pleasure quarters, illustrated plays and fiction, urban growth and travel, censorship, and the supernatural.

Equivalent Course(s): CRWR 44002, ARTH 34002, CRWR 44002
ARTH 24106. Uncanny Resemblances. 100 Units.
This course examines one of the most captivating bodies of portrait art in the Western tradition. For well over a century, the study of Roman portraiture, an essentially German subfield of classical archaeology, has largely confined itself to forensic problems of dating and identification. More recent work has focused on social and political topics ranging from site-specific issues of context and display, patronage and power, gender, and the ideological stakes of recarving and reuse. Additionally, we will consider the historiographical and media-archaeological contexts that have profoundly shaped and framed our understanding of these objects, both in antiquity and modernity: e.g., the production (and reproduction) of wax and plaster death masks in Roman funerary custom; ancient theories in the domain of optics that were used to explain the phenomenon of portraits whose eyes appear to follow a beholder in space; how the stylistic category of “veristic” portraiture in the Roman Republic has its origins not in antiquity (despite the Latin etymology), but rather in the painting and photography of the Neue Sachlichkeit in Weimar Germany; and how the contemporary use of digital craniofacial anthropometry to study the recarving and reuse of Roman portraits relates to Sir Francis Galton’s criminological apparatus for creating composite photographic images using portraits from ancient coins as early as 1885.
Equivalent Course(s): KNOW 24106, CLVC 23119, ARTH 34106, KNOW 34106, CLAS 33119

ARTH 24110. Venetian Painting from Bellini to Titian. 100 Units.
The works of Giovanni Bellini, Giorgione, Titian, and other major figures are studied in the context of the distinctive Venetian version of the Renaissance. The course will explore the patterns of patronage, iconography and practice as they are impacted by the Venetian cult of the state, the role of the great charitable institutions in Venetian society, the conservative Venetian guild and workshop organization. Some of the major art-historical themes will include the understanding of Giorgione and Giorgionism as a decisive turn towards modernity in European art; the complex place of the long-lived Titian throughout the entire period; the role of drawing in an art most noted for its light, color and touch; the complex interaction of Venetian and Tusco-Roman visual cultures throughout the Renaissance.
Equivalent Course(s): ARTH 34110

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, Eduard 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.
Equivalent Course(s): ARTV 34122, GNSE 28122, ARTV 24122, CRES 24122, GNSE 38122

ARTH 24165. Modernizing the Chicago Campus, 1945-1985. 100 Units.
Students will participate in the conceptualization, research, and planning for an exhibition at Regenstein’s Special Collections to open in the academic year 2021-22. The questions the exhibition will aim to answer are: When, how, and why did the university abandon its rule of Gothic revival style? Given that modernist architecture was grounded in antithetical ideas about building design, siting, and grouping, how did modernist campus buildings respond, if at all, to their Gothic-style neighbors? How have the early modernist buildings on campus been changed since they were first opened, and how does that affect how we understand their design and use them today? Secondarily, how did modern design on campus relate to simultaneous urban renewal planning and architecture in the neighborhood? We’ll focus on the first 40 years of modernist campus design because that’s the period for which the university archives at Special Collections provide the most abundant and accessible material for answering these questions and for explaining them visually in an exhibit. This course develops skills in primary and secondary research and in architectural analysis.
Equivalent Course(s): CHST 24165, ARTH 34165

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

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

Equivalent Course(s): ARTH 34180

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.

Equivalent Course(s): ARCH 24190, ENST 24190, ARTV 20210, AMER 24190, CHST 24190, GEOG 24190, CEGU 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 dream both big and small, search both present and past, and tap precisely into both what we dream and what we experience... seeking not to dictate what the city will be, but to use these different modes of understanding to expand our sense of what a city can be. Necessarily, we’ll grapple with difficult contradictions cities pose, our most central personal assumptions about spaces and places, and with questions of how, especially in present-day capitalism, cities change. We take as given the inevitable gap between how places actually evolve and how, perhaps, they could, and use that gap as a site for the imagination to step in, while also confronting the hubris of imagining cities real. The studio work will proceed in three stages: individually developing an alternate vision for a place you know well, at a historical moment of your choice... then breaking each others’ plans... and finally using real observations and factors (and even spontaneous impulse) to complicate and rebuild your vision into something lovelier.

Equivalent Course(s): GEOG 24191, CEGU 24191, ARCH 24191, CHST 24191, ENST 24191, AMER 24191, ARTV 20205

ARTH 24192. Imagining Pittsburgh’s Common Buildings. 100 Units.
This class is an architectural studio based in the common residential buildings of Pittsburgh and the city’s built environment. (It has been offered for Chicago in other academic years, and we will spend ample time thinking about Chicago also, this spring, as a point of comparison.) While design projects and architectural skills will be the focus of the class, it will also incorporate readings, a small amount of writing, some social and geographical history, one required visit to Pittsburgh between 4th and 5th weeks, and some additional explorations around Chicago. The studio will: (1) give students interested in pursuing architecture or the study of cities experience with a studio class and some skills related to architectural thinking, (2) acquaint students intimately with the common residential buildings and built fabric of a different place, while also comparing that place to our own, and (3) situate all this within a context of social thought about residential architecture, common buildings, housing, and the city.

Equivalent Course(s): CHST 24192, AMER 24192, ARTV 20031, ENST 24192, ARCH 24192

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 Íñigo Manglano-Ovale, who will visit the class. Students will consider works by other artists including Mel Chin, Allan Kaporw, LaToya Ruby Frazier, and Fazal Sheikh, to understand how art can confront the 21st century’s environmental challenges. Readings will include Susan Sontag’s Regarding the Pain of Others, and Fred Moten & Stefano Harney’s The Undercommons. The course will include visits to site specific installations by artists Íñigo Manglano-Ovale 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 Íñigo Manglano-Ovale, and curator Abigail Winograd.

Equivalent Course(s): HMRT 24193, CEGU 24193, ENST 24193, SOSC 21005, BPRO 24193, CHST 24193
ARTH 24194. Projections in the Vivosphere. 100 Units.
This studio course invites students to devise new techniques for imaging the vivosphere: the fragile and reactive film of interactions that sustain human and non-human life around the surface of the earth. This critical zone is both a space of inquiry and topic of concern, crossing geophysical and disciplinary boundaries. Although more than the sum of representations, new techniques of imaging are urgently required for the shape and behavior of this frontier to fully enter our collective imagination and policy conversations. Seminar discussions and hands-on workshops will immerse students in historic and contemporary techniques of drawing as platforms for inquiry and political influence. While students will develop the ability to manipulate the projective geometries that underpin orthographic, perspectival, isometric, anamorphic and cartographic systems of projection, the vivosphere defies these prevailing modes of description. Research in this critical zone struggles to represent its shape, picture interactions across scale, and overcome the dissonance between planetary representations and lived experience, static geometry and dynamic cycles. Students will be invited to devise and attempt novel techniques to overcome these limitations.
Equivalent Course(s): ARTV 20028, ENST 24194, ARCH 24194

ARTH 24195. Architecture on Display. 100 Units.
This traveling seminar explores the challenges of exhibiting architecture and the built environment, a medium whose scale resists traditional museum and gallery display and whose representation in drawings is notoriously difficult for the public to grasp - but nonetheless is increasingly embraced by museums and biennales. Our central example is “Countryside: Future of the World,” an exhibit on the future of the global hinterland at Frank Lloyd Wright’s Guggenheim Museum in New York, which we will visit. The latest of several provocative exhibitions by contemporary architect Rem Koolhaas, it instantiates a recent phenomenon of interpretive and thematic shows by architects that exceed the museum’s traditional aim to represent architect-designed buildings and projects. In addition to examining Koolhaas’s work, we will investigate architectural display in two broader contexts: other types of contemporary architectural exhibition, particularly examples we can visit in Chicago and New York, and the history of architectural display through drawings, models, mock-ups, fragments, virtual reality, and buildings converted into museums in their own right, from tenements to the Robie House. Students will write research papers. The course includes a class trip to New York over a long weekend during the quarter, Thursday evening to Sunday.
Equivalent Course(s): ARCH 24195, ARCH 24195

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.
Equivalent Course(s): GEOG 24196, ARTV 20206, ARCH 24196, CEGU 24196, ENST 24196

ARTH 24197. Lakefront Kiosk. 100 Units.
Students will design kiosks on Chicago's lakefront, one of the city's most vibrant public spaces. Historically, the shoreline of Lake Michigan has played a central role in Chicago's urban identity. In the 1909 "Plan for Chicago" Daniel Burnham proposed to reclaim the entire length of the lakefront as a place of leisure for all inhabitants of the city—an idea realized during the 20th century. The Chicago Park District oversees over 40 kiosks that punctuate the shoreline, which during the summer offer food, retail, and recreational services. Although these kiosks are, by necessity, modest in size, these structures are an exciting opportunity to explore creative architectural solutions. The design studio will identify the lakefront as a new realm of architectural imagination that operates on the scenic threshold of the city and at a more intimate scale. Though small—a work of micro-architecture—a kiosk can reinforce the city's broader commitment to forward-thinking design. The studio's challenge is to demonstrate how small-scale architectural design can transform public space. The kiosk will be designed as both a seasonal commercial space, and year-round space for exhibiting information about Lake Michigan—from its history as an industrial machine to its potential future as an ecological preserve. It will explore how a kiosk engages with both visitors and the surrounding environment, and how a kiosk maintains an active presence on the lakefront and attracts visitors year-round.
Equivalent Course(s): ARCH 24197

ARTH 24198. Architecture of the Public Library. 100 Units.
In this architecture studio course, you will learn and practice a range of architectural skills, using as a starting point the library as an institution, and in particular the range of libraries in and around Chicago. You will look at, sketch, and work within libraries across the campus and city, and think about the role the library plays in our time. Studio projects will focus on the library as a locus for learning, a public space, an organizational system, a set of social services, and an architectural opportunity. After a series of short design exercises, you will work in groups to design a proposal for a new library for Chicago, on a real site that you choose. The bulk of your time will be spent on these studio projects, but there will also be reading and conversation. Materials for drawing and making will be provided.
Equivalent Course(s): ARTV 20664, ARCH 24198, AMER 24198, CHST 24198, ENST 24198, GEOG 24198
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. Equivalent Course(s): ENST 24199, ARCH 24199, CHST 24199

ARTH 24205. Skills & Processes for Architecture and Urban Design. 100 Units.
This studio course seeks to acquaint students with a range of skills and methods in design, including manual, digital and hybrid methods. Students will test out several design processes through a series of problem sets and micro-projects, and develop their own personal tools and ways as they go. An emphasis will be put on free play and experimentation, followed by rounds of revision and refinement. We will also consider how historical research, precedent, context and constraint can help meaningfully inform design process, without overly paralyzing it. This is an excellent course to take if you are interested in other studio design courses (such as courses listed ARCH 2419X and ARCH 24267), but want to build up your skills before undertaking a major, quarter-long project. Equivalent Course(s): CEGU 24205, ARTV 20021, ARCH 24205

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. Equivalent Course(s): AMER 24206, ARCH 24206, ENST 24206, CHST 24206

ARTH 24210. Complex Curves/Plastic Shapes. 100 Units.
This course examines the construction and use of complex shapes in the 20th century art and architecture. A base understanding is compiled from studying the work of several mid-20th century sculptors, including Gabo, Albers, Moholy-Nagy, Arp, Hepworth, Kobro, Vantongerloo and Bill, whose work focused on the use of geometry in complex three-dimensional form-making. Their work provides techniques for this analysis and construction of such complex forms. Work begins with detailed review of the artist’s works. Their writings, along with those by art historians and theoreticians, inform the investigations. Working through weekly exercises of ever-increasing complexity, students prepare abstract forms for discussion and critique. Digital modeling software is integral to the process and provides a fundamental connection between their drawings and three-dimensional objects. Formal organizing principles, such as regulatory lines, boundaries and edges, shallow and deep space, and variations on transparency, are gleaned from the work of the sculptors. The discipline learned is applicable at a variety of scales, from small shapes to larger architectural or landscape endeavors. Familiarity with any design process is recommended; active engagement is needed. Equivalent Course(s): ARCH 24210, ARTV 20020

ARTH 24215. Cultural Preservation in Chicago’s Built Environment. 100 Units.
In this architecture studio, students will explore and engage in design projects through lenses of Cultural Preservation. As a basis for understanding communities’ relationships with the built environment we will visit spaces and projects throughout the City of Chicago when possible and reflect on readings through discussion. We will debate existing project successes and limitations in telegraphing the meanings that the authors or owners intended and overlay changes in meaning (and place) over time. Students will experiment in the presented genres, or others, through design exercises. Examples of genres may include: Historic Preservation and projects that “freeze” a moment in time; Adaptive Reuse and projects that pull an edifice into a current use even if transforming its original meaning or importance; Landscapes that have been conserved or reclaimed; Memorials and Monuments that were purpose-built and from a particular point of view. No previous experience in architecture is necessary. A willingness to engage in various forms of design work, such as drawing, modeling, sketching and diagramming, will be critical. Participation in the form of discussion, such as engaging in comment and critique of projects and readings, is an essential part of the course. Students should be open to sharing their thoughts with the class. Equivalent Course(s): ARCH 24215, ARTH 34215
ARTh 24255. Postcolumbian: The Ancient Americas in Modern and Contemporary Art. 100 Units.
In this seminar we will examine the varied ways in which modern and contemporary artists have engaged with the art of Aztec, Maya, Inca, and other ancient American Indigenous art traditions. We will examine modernist appropriations, later Chicano and Chicana movements, and contemporary re-inventions of Precolombian art as new forms of Latin American and Latinx expression, commentary, and critique. Artists include Frank Lloyd Wright, Diego Rivera, Frida Kahlo, Henry Moore, Michael Heizer, Robert Smithson, Enrique Chagoya, Yolanda López, Yreina Cervántez, Guadalupe Maravilla, Mariana Castillo Deball, Ana de Obregoso, Kukulí Velarde, among others. We will consider the ways artists have used forms of the past in a range of political, social, and aesthetic contexts, and ask what agency iconic forms of the past may have exerted, and continue to exert, on the present. Readings on modern and contemporary episodes in this "Post-Columbian" history will be paired with discussions of ancient art and visual culture, as we entwine understandings of early artworks with later histories.
Equivalent Course(s): ARTH 34255, LACS 34255, LACS 24255

ARTh 24266. Polemical Hut. 100 Units.
From Vitruvius to Le Corbusier, and from Thoreau’s cabin to prefab micro-houses, the architectural imaginary has been populated by idealized minimal dwellings. As an introductory architectural design studio, this course poses the problem of the "polemical hut" to ask how we live and build today. A range of projects and related readings will provide the context for students’ own designs. Basic techniques of architectural drawing and modeling will also be introduced.
Equivalent Course(s): ARTV 24266, ARTV 34266, ARTH 34266

ARTh 24267. Architecture of Memory. 100 Units.
This architecture studio course asks students to design a memorial. By imagining spaces that evoke emotion and incite action, and examining relationships and meaning between architecture and place, students will explore concepts for spaces created for the purpose of holding, preserving or honoring aspects of culture and history. The South Side of Chicago will be the primary focus. Students will reflect on readings about the South Side and 2020 events. Guest presentations and Arts + Public Life media and archives will be key resources. To form a basis for understanding and analyzing space and form, students will research and critique precedents. The class will visit spaces around the city either in-person or via virtual tours. As a beginning point for inquiry about space and emotions, students will reflect on readings about phenomenology in architecture. Seminars and discussions about architecture practice today will also be presented. Students will generate an analog portfolio of drawings and models throughout the quarter. For final design projects, students will choose real sites and will create a design for a memorial for an aspect of social history of the South Side of Chicago.
Equivalent Course(s): ARCH 34267, ENST 24267, ARTV 34267, ARTV 24267, CHST 24267, ARCH 24267, ARTH 34267

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

ARTh 24350. Art and Colonialism. 100 Units.
This course investigates the role of colonialism in the shaping of European discourses about non-Western peoples and their visual and material culture from the early modern period to the present. It is organized around three themes: colonization and the birth of the museum, the role of art in the colonial project, and world art in the post-colonial era.
Equivalent Course(s): LACS 24350, ARTH 34350, LACS 34350

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

ARTH 24500. Arts in Italy and France in the 17th and 18th Centuries. 100 Units.
This course presents the evolution of the arts in Italy and France from the early 17th century through the 18th
century, focusing on painting and sculpture. Through the lens of major artists and their works, we will examine
a range of issues in the relations of art and society: the emergence of a new language in visual arts at the time of
the Counter-Reform (from the Caracci reform and the Caravaggio naturalistic quest up to the establishment of
Baroque), how art becomes an instrument of power under the absolutist government of Louis XIV, the increase
in popularity of the genres mineurs during the 18th century, the development of the rococo figurative language
(epecially characterized by pleasant subjects and galant dimension), the emergence and establishment of a moral
painting. Students will gain familiarity with the major artists and questions of the time; they will develop their
ability to read critically, to look, and to analyze unfamiliar works of art.
Equivalent Course(s): FREN 24545

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

ARTH 24605. A History of Japanese Visual Culture. 100 Units.
This course will examine the rich and nuanced material history of Japan, drawing upon religious art,
architecture, theater, fine arts, and crafts, as well as creations made through the technologies of photography,
cinema, manga, and anime. Note that most of the materials examined will be from the pre-twentieth century. We
will also use the Art Institute of Chicago, the Field Museum, and the Smart Museum as resources and some of the
classes will be held off campus.
Equivalent Course(s): HIST 24609, EALC 24610

ARTH 24610. Making Meaning, the Materialities of Modern Art t. 100 Units.
This course aims to explore the links between materiality, making and meaning of modern art and investigate
how surface, form, texture and color are localized in particular artistic or historical contexts. Readings will be
drawn from a variety of disciplines, including art history, visual and material culture, philosophy, anthropology,
material science and technology.
Equivalent Course(s): ARTH 34610

ARTH 24611. Materialities of Modern Art. 100 Units.
Exploring the significances of materiality in art, particularly in modern art, this seminar will test the art historical
relevances of theories and histories of materials, and, by extension, of matter, tactility, touch, things, objects,
commodities, use, craft, and design. Readings will be drawn from a variety of disciplines, including aesthetics,
art history, anthropology, literary theory, philosophy, visual and material culture. Part of the purpose of the class
is to work closely with the Smart Museum exhibition "The Allure of Matter."
Equivalent Course(s): ARTH 34611, ARCH 34611, ARCH 24611

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.
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?
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.
Equivalent Course(s): ARTH 34617, LACS 34617, LACS 24617

ARTH 24620. Introduction to Chinese Painting. 100 Units.
As an ancient and revered art form in China, painting is a window to the nation’s history, culture, society, and aesthetics. This course focuses on important works of Chinese painting and major painters from the fourth century CE to the twentieth century. Through close readings of the pictorial contents and production contexts of such works of art, this course explains the works’ formats, meanings, and innovations from social, historical, and art-historical perspectives. The unique way of representation in traditional Chinese painting, which refrains from verisimilitude in its use of brushwork and washes of ink and colors, makes it an exceptional corpus to help hone students’ visual literacy and vocabulary. In this course, students become familiar with the traditional Chinese world and acquire the knowledge necessary to be informed viewers of Chinese painting. Discussions of religion, folkloric beliefs, literature, relationships between men and women, the worship of mountains, the laments of scholars, and the tastes of emperors and wealthy merchants also allow students to understand the cultural roots of modern China. This course begins with two sessions that explain the major ideas (e.g., calligraphic expression and the relationship between painting and poetry) and physical formats (e.g., handscrolls and hanging scrolls) dominant in traditional Chinese painting. These sessions familiarize students with the visual norms of a culture distant from modern Western civilization. A
Equivalent Course(s): EALC 24620

ARTH 24624. Close Encounters with Chinese Art in Chicago Museums. 100 Units.
The class examines closely types of materials used—ceramics, stone, lacquer, silk, paper, ink—and their significance in the production of artworks through Chinese history. Students will be expected to go to the Field Museum of Natural History, the Smart Museum of Art, and the Art Institute of Chicago where classes will in the galleries, storage, and conservation areas. Students will be able to examine groups of objects of similar materials and individual pieces in detail. They will have opportunities to speak with curators and conservators about their work with museum objects—acquisition, research, exhibition planning, restoration. Many pieces known in museums today were once buried with the dead, including precious items and emblems of power and wealth, objects for daily use, and inexpensive models of buildings, animals, and figures made for funerary purposes. Certain materials had special significance over time and their craftsmanship and production were related to their social function. Through their close study of works of art, their assigned readings, research, students will be expected to discuss objects descriptively and in historical contexts. They will write essays about selected objects as might be featured in an exhibition catalogue.
Equivalent Course(s): ARTH 34624, EALC 24624, EALC 34624

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

ARTH 24626. Allure of Matter: Material Art in China. 100 Units.
This seminar examines contemporary art in China through the lens of the Smart Museum of Art’s upcoming exhibition, The Allure of Matter: Material Art in China. Using works in the exhibition as case studies, the course explores questions about materials and materiality in contemporary art. Throughout the course, we will address the following questions: How have unconventional materials impacted art practices in China? How do these material explorations inform our understanding of contemporary art in China and beyond? How do materials mediate different relationships between the artist, artwork and viewer? Guest speakers, including conservators, will expand our discussions of materiality. The course will meet for approximately half of the time at the Smart Museum or Wrightwood 659.
Equivalent Course(s): EALC 24627, EALC 34627, ARTH 34626

ARTH 24640. Chinese Buddhist Icons: Methodologies. 100 Units.
Icons belong to the most important category of sacred objects in Buddhism, and they were indispensable for transmitting the religion across East Asia. The ontological status of icons, however, remained polemical throughout most of the religion's premodern history. While scholars in religious studies have since the 1960s been attentive to the ritual and cultic functionality of Buddhist icons, art historians did not move past style-oriented methodologies and fully engage Buddhist icons as such until the 1990s. This course investigates different methodologies devised by scholars in the past to study Buddhist icons with various theoretical premises and from diverse historical perspectives and focuses. We will pay particular attention to how the field, Chinese Buddhist art history, bears those different approaches to Buddhist icons in its development of the past decades.
Equivalent Course(s): ARTH 34640, EALC 24640, EALC 34640

ARTH 24650. Chinese Pagoda. 100 Units.
More often than not, the Chinese pagoda is considered the most representative of Buddhist architecture in pre-modern China. It is so ubiquitous that many have forgotten the fact that the pagoda actually has a non-Chinese origin; and its vertical building form - rather than the more usual, horizontal sprawl of traditional Chinese architecture - betrays a history that is everything but typical or representative of Chinese Buddhist architecture. Instead of seeing it merely as a building, accordingly, the course will investigate the ways in which the Chinese pagoda was uniquely conceived and constructed as a symbol, artifact, site, structure, space, etc., created to serve specific religious purposes, thereby exerting or evoking specific meanings that engaged both religious and non-religious ideas and issues in pre-modern China.
Equivalent Course(s): EALC 24650, ARTH 34650, EALC 34650

ARTH 24651. Latest Experiments in Architectural History. 100 Units.
This seminar invites students to examine recent scholarly experiments in architectural history. Participants will read and discuss a corpus of books published in the last five years. Each week, we will take a deep dive into a single publication by synthesizing its argument, unpacking its structure, and demonstrating its potential limits. In-class activities will catalyze dialogue and debate on the readings as well as highlight resonances across assigned books. By the end of the quarter, students will have developed transversal views of contemporary practices in architectural history and heightened their senses of methodological self-awareness.
Equivalent Course(s): ARTH 34651, ARCH 24651

ARTH 24706. Japanese Art in the Sinosphere. 100 Units.
From the earliest centuries of the common era until the 1870s, Japanese writers, artists, and scholars considered themselves to be living in the Sinosphere: the realm of China's cultural and political centrality. Starting with a consideration of Chinese material culture in the Tale of Genji, we will proceed to address topics such as the relation between Chinese and Japanese handscroll paintings, the spread of Chinese-style ink monochrome painting in Japan, the rise of the Kano school as official painters and Chinese-style painting experts, and the immense popularity of literati painting and calligraphy. Korean painting's intersection with Chinese and Japanese art in the medieval and early modern periods will also factor into the discussion. We will evaluate the changing dynamics around political power and gender embodied in the Chinese/Japanese oppositional duality and reassess the prevailing narratives concerning how the Sinosphere faded from view in the Meiji era.
Equivalent Course(s): EALC 34716, EALC 24716, GNSE 34706, ARTH 24706, GNSE 24706

ARTH 24710. Japan and the World in 19th Century Art. 100 Units.
This seminar will explore artistic interaction between Japan and the West in the late 19th century. Topics include: changing European and American views of Japan and its art, the use of Japanese pictorial "sources" by artists such as Monet and Van Gogh, Japan's invocation by decorative arts reformers, Japanese submissions to the world's fairs, and new forms of Japanese art made for audiences within Japan. Class sessions and a research project are designed to offer different geographical and theoretical perspectives and to provide evidence of how japonisme appeared from late 19th-century Japanese points of view.
Equivalent Course(s): EALC 34710, ARTH 34710, EALC 24710

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

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

Equivalent Course(s): SCTX 35004, ARTH 34720

ARTH 24721. Manet, Mallarmé, and Modernism. 100 Units.

Much of the theory, as well as the look and sound of modern art, as it developed in the late nineteenth century, is the result of the individual efforts as well as the friendly collaboration of the Parisian painter Édouard Manet and the Parisian poet and English teacher Stéphane Mallarmé. This course will introduce them, examine their major collaborations (Le Courbeau, L’Après-Midi d’un Faune), and place them within the developing consensus in experimental art and thought at the fin de siècle, which for reasons having to do with the reception Mallarmé, came to be called symbolism.

Equivalent Course(s): ARTH 34721, SCTX 35007, FNCL 25007

ARTH 24731. Symbol & Allegory. 100 Units.

A familiar account of modernism in the arts sees a turn from Baroque conventions of allegory (abstract ideas clothed in fragmentary arbitrary pictorial or linguistic signs) to a revolutionary romantic combination of image and content in the symbol, which had a late flowering in the Symbolist movement around 1900. Whether the development is celebrated (Coleridge, New Criticism) or deplored (Benjamin, Paul de Man), few question this historical and explanatory schema, investigate its application outside poetry, or ask what role allegory has played in the art of the ostensibly anti-allegorical nineteenth and twentieth centuries. In this course, we will consider neoclassical, romantic, and modern views of allegory, symbolism, and meaning in art.

Equivalent Course(s): ARTH 34731, SCTX 35011, CMLT 35011

ARTH 24810. The Body and Embodiment in Ancient Greek Art. 100 Units.

Whether naked or clothed, male or female, mortal or divine, the body takes pride of place in the visual worlds constructed by ancient Greek artists. Yet this emphasis on depicting the body begs the question: What is a body that exists as an image? What, in other words, is a body that is not embodied? This problem, articulated already in our ancient sources, serves as the starting point for this course’s investigation of the relationship between images of the body in Greek art and the experiences such images solicited from their viewers. It examines, on the one hand, how Greek art promoted the body as a social construct—through artistic practices that configured the body’s appearance, like distinctive techniques, styles, and iconography; through conceptual categories that ascribed identities, like gender, class, and race; and through contexts that integrated depictions of the body into lived experience, like sanctuaries, cemeteries, and domestic settings. But we will give equal attention to the viewer’s subjective experience of embodiment, including its sensorial and affective dimensions, and the ways in which that experience is negotiated and articulated as a function of works of art. Finally, we will turn to the legacy of the Greek body in more recent centuries and consider its enduring impact as a visual paradigm today.

Equivalent Course(s): ARTH 34810, CLAS 34818, GNSE 24810, GNSE 34810, CLCV 24818

ARTH 24811. From the Abject to the Sublime: The Body in Medieval Art and Visual Culture. 100 Units.

In the Middle Ages the human body provoked contention, ambivalence, desire, celebration and fear. Organized thematically, this course examines how medieval art and visual culture represented the human (and semi-human) form. Our discussions will consider representations of the exalted body of Christ, the courtly body of male and female aristocrats, the anatomical body of medical literature, the body at prayer and in erotic play, monstrous bodies at the edges of the world, the stereotyped body of the Jew, and the virginal body of the saint. One goal of the course is to examine how medieval representations and perceptions of the human form negotiated various forms of power, desire, fear, and aggression in ways that resemble but also profoundly differ from today.

Equivalent Course(s): GNSE 35802, ARTH 34811, GNSE 25802

ARTH 24812. Museums and Art. 100 Units.

This course considers how the rise of the art museum in the 19th and 20th centuries affected the making of modern art and the viewing of past art. It is not designed to be a survey course, but rather a historical investigation of certain issues and developments. We will concentrate on the following: what has been said to happen to objects when they are uprooted and moved into the museum; how and why museums have changed display practices so as to get viewers to look at art in new ways; what artists have understood museums to represent and how they have
responded to that understanding in their work and their display preferences. Case studies will be drawn from across Europe and the United States.
Equivalent Course(s): ARTH 34813

ARTH 24814. Museums and Art, 1920-present. 100 Units.
This course considers the history of the art museum in relation to developments in modern and contemporary art. We will focus upon how political, social and commercial factors transformed art institutions and display practices in the early and mid-century 20th century; how various challenges -- artists' critiques, new forms of art making, different audiences - did (or did not) lead to change in the 1960s; and how museums have continued to evolve in the times since. Case studies will be drawn from across Europe and the United States.
Equivalent Course(s): ARTH 34814

ARTH 24815. Collecting the Ancient World: Museum Practice and Politics. 100 Units.
Where is this artifact from? Who does it belong to? How did it get here? Who's telling its story? Critical inquiry into the practice and politics of museums has reached a new zenith in contemporary discourse. From discussions of acquisition and repatriation to provenience (archaeological finds) and provenance (an object's ownership history) and the ethics of curation and modes of display, museum and art professionals-and the general public alike-are deliberating on the concept of museums and the responsibilities of such institutions towards the collections in their care. This course will explore the early history of museums and collecting practices and their impact on the field today, with a focus on cultural heritage collections from West Asia and North Africa. We will first spend time on such topics as archaeological exploration of "the Orient," colonial collecting practices, and the antiquities trade, as well as the politics of representation and reception in the nineteenth and twentieth centuries. Next, we will look at critical issues presently facing museums, including ethical collection stewardship, provenance research, repatriation, community engagement, and public education. The course will be structured in a seminar format, with lectures devoted to the presentation of key themes by the instructor and critical discussion as a group. Meetings will include visits to the ISAC Museum at UChicago.
Equivalent Course(s): NEHC 34815, ARTH 34815, HIST 20509, NEHC 24815, HIST 30509

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

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

ARTH 25002. Rethinking the Social History of Art. 100 Units.
Prior to the Second World War, and again in the wake of the 1968 unrests, a politically committed art history carried out innovative research in the social and political stakes of art with the ambition to offer a comprehensive critique of society. What kind of social history of art does our troubled epoch need (or deserve)? Is the social history of art primarily activism by other means or does it aspire to be a value-free social science? If the latter, what economic, sociological, anthropological, or other foundation should it have? With readings in the Hegelian, Marxist, Feminist, and other art historical traditions.
Equivalent Course(s): SCTH 35002, ARTH 35002

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.
Equivalent Course(s): ARTH 35003, SCTH 35003
ARTH 25005. Nineteenth-Century Prints. 100 Units.

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

ARTH 25011. Africa, America. 100 Units.

This seminar explores the dynamic exchanges in the expressive cultures of Africa and the Americas. It examines a range of visual and material traditions that emerged and grew from the sustained contact between the two continents from the era of the Atlantic Slave Trade to the present. Class discussion, readings, assignments, and museum visits address topics such as carnival performances, santería and candomblé traditions, Vodou ritual forms, Luso-African architecture on both continents, and contemporary art.
Equivalent Course(s): LACS 35011, ARTH 35011, LACS 25011

ARTH 25101. French Art, criticism and Reception. 100 Units.

France has a long history of inspired writing on art by literary figures and critics. This course will examine in tandem key paintings and writings from the period during which modernism developed, from the Revolution of 1848 to the outbreak of WWI. We will seek to understand the aesthetic and social issues that artists and their literary counterparts shared, but also their sense of the incommensurability of visual and verbal expression. While the emphasis will be on close looking and reading, we will also contextualize these concerns in the French art world by analyzing exhibition practices and modes of reception. Students will be expected to participate in discussions and study sessions at the Art Institute and Regenstein Special Collections, to write an essay exam, and to do a short research project on a topic of their choice.
Equivalent Course(s): ARTH 35101

ARTH 25105. Chichen Itza. 100 Units.

This course investigates the visual culture of Chichen Itza, one of ancient Mesoamerica’s most cosmopolitan cities. Thriving in the centuries after the collapse of the lowland Maya kingdoms, the city of Chichen Itza articulated a new political and cosmological vision of authority, drawing on traditions from all over Mesoamerica, past and present, to create an innovative visual synthesis. This course will investigate Chichen Itza’s most famous architectural and sculptural monuments in the light of new epigraphic and chronological discoveries, paying close attention to questions of innovation, repetition, and serial production.
Equivalent Course(s): ARTH 35105, LACS 25105, ARCH 25105, LACS 35105

ARTH 25106. Art & Urbanism at Teotihuacan. 100 Units.

This course will take stock of our understanding of Mesoamerica’s first great city. How did Teotihuacan’s unprecedented urban form, and the art created within it, structure a sense of collective identity for the city’s multiethnic population? How did the city change over time, and how did it engage with its Mesoamerican neighbors? Recent discoveries from the Pyramid of the Feathered Serpent and the Temple of the Sun will play an important role in our investigations. This course is part of the College Course Cluster, Urban Design.
Equivalent Course(s): ARTH 34410, LACS 35106, LACS 24106

ARTH 25110. Maya Sculpture. 100 Units.

This course will examine the sculptural production of the ancient Maya, from its earliest manifestations in the first millennium BCE to the Spanish conquest. We will consider the interrelationships between freestanding sculpture, architectural sculpture, and hand-held objects. In addition to paying attention to issues such as workshop production and materiality, we will examine spatial contexts, political rhetorics, invocations of the past, and ontologies of art.
Equivalent Course(s): ARTH 35110, LACS 24111, LACS 34111

ARTH 25111. Rhoades Seminar: Theory, History, and Practice of Textiles - The Andes. 100 Units.

How many minutes of your day are spent with some form of textile touching your skin? And yet, what do you really know about them? This seminar will introduce you to the basic concepts and techniques of making textiles. While readings and discussions will offer globally-relevant perspectives on textiles, the course’s primary lens will be the prolific textile tradition that developed in the region of the Andes Mountains over thousands of years. In this course, you will conduct hands-on experiments with technologies for spinning, dyeing, and weaving in an art historical laboratory setting, in order to understand the tools, techniques, and embodied knowledge that they entail. You will then apply what you have learned in these experiments to your own studies of ancient Andean textiles in the stellar collection of the Art Institute of Chicago. Readings will draw on scholarship, reference works, and how-to manuals. Written assignments will take the form of gallery labels and catalogue essays in order to better understand these genres of writing. This course has no prerequisites, but a willingness
to participate in active learning (and not having a fear of perhaps doing something badly the first time) are essential. A background in art practice may be helpful, but is in no way necessary or required. Because wool will be handled extensively, potential allergies should be considered before enrolling.

Equivalent Course(s): ARTH 35111, LACS 23512, LACS 33512

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 Chavín 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.

Equivalent Course(s): ARTH 35112

ARTH 25113. Rhoades Seminar: Possibility and Peril: Material and Technical Innovations in Modern Textiles. 100 Units.

This course will consider the material and technical innovations that attended industrialized textile production in the nineteenth and twentieth centuries. Among the topics considered will be the invention of new fibers such as rayon, Lurex, and polyester, the introduction of synthetic dye stuffs, and the rapid mechanizing of the production process. The promises of these innovations will be examined alongside a consideration of their functional and ecological implications.

Equivalent Course(s): ARTH 35113

ARTH 25114. Nazca Art and Iconography. 100 Units.

Nazca artists are world renowned for creating the sprawling and austere Nazca Lines on the south coast of Peru between 100 BC and AD 600. But they were also prolific makers of ceramics, textiles, and featherworks, among other objects—many of which were made as funerary offerings in burials. These smaller, portable works present complex troves of intricate imagery, recording elements of the Nazca’s natural world as well as their supernatural beings and beliefs. This seminar will both introduce you to the Nazcas and allow you to work firsthand with the Art Institute of Chicago’s large collection of Nazca art. The goals of this course are to better understand this cultural and artistic tradition, to practice your powers of observation and deduction in studying objects, and also to generate research on and new understandings of this important collection. Additional topics will include the role of museums and museum collections in the 21st century, cultural patrimony, and issues of museum display and interpretation.

Equivalent Course(s): LACS 25119, ARTH 35114

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.

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

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.

Equivalent Course(s): ARTH 35118

ARTH 25119. Architecture and Colonialism in Algeria, Morocco, and Tunisia. 100 Units.

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

Equivalent Course(s): ARTH 35119, RDIN 35119, ARCH 25119, RDIN 25119

ARTH 25140. Aesthetic Ecologies. 100 Units.

What would an intellectual history of the environment look like when told from the perspective of art history writing? The geographer Friedrich Ratzel, who first began using the term “Umwelt” ("environment") in a systematic way, claimed that, up to the end of the 19th century, the idea of environment had been primarily discussed not in scientific contexts but rather in aesthetic ones, by "artistically predisposed thinkers." In this course, we will take Ratzel’s claim seriously and aim to recuperate the aesthetic side of theories of environment
across diverse areas such as: notions of landscape ("the picturesque"); aesthetic and biological theories of milieu (Haeckel’s “ecology,” Taine’s “milieu,” Uexküll’s “Umweltlehre”); Warburg’s cultural history; the “sculpture of environment” (Rodin and Rilke); the “space-body” in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the 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.

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

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

Equivalent Course(s): LACS 25202, ARTH 35202, LACS 35202

ARTH 25300. Pilgrimage in Antiquity and the Early Christendom. 100 Units.
This course will present an interdisciplinary interrogation into the nature of pilgrimage in pre-Christian antiquity and the rise of Christian pilgrimage in the years after Constantine. It will simultaneously be a reflection on the disciplinary problems of examining the phenomena of pilgrimage from various standpoints including art history, archaeology, anthropology, the history of religions, the literary study of travel writing, as well as on the difficulties of reading broad and general theories against the bitty minutiae of ancient evidence and source material. The core material, beyond the theoretical overview, will be largely limited to antiquity and early Christianity; but if students wish to write their papers on areas beyond this relatively narrow remit (in other religions, in the middle ages, modern or early modern periods), this will be positively encouraged!

Equivalent Course(s): LACS 38802, MDVL 25300, ARTH 35300

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.

Equivalent Course(s): CHST 38802, MDVL 25300, ARTH 35300

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

Equivalent Course(s): ARTH 35402

ARTH 25505. The Detective Film. 100 Units.
This course will survey the detective genre from its origins in the silent serial film through its development in film noir and neo-noir as well as its transformation in what is often called Metaphysical Detective films which explore the limits of the genre.

Equivalent Course(s): CMST 25505, CMST 35505

ARTH 25540. Fact and Fiction. 100 Units.
Since Grierson’s definition of the documentary as “creative treatment of actuality,” critics have been struggling to establish distinctions between documentary and fiction. Furthermore, the critical discourse has been constantly challenged by new artistic meditations of reality and its representation, and works blurring the border between
the logic of facts and the logic of fiction. Additionally, this dualism is complicated by the difficult question of truth telling. Cinema has a long and winding history of non-fiction: from staged or dramatized actualities at its beginning, via docudrama, fake documentaries and mockumentary, to trends in recent documentaries that incorporate reenactment and animation. Since the mid-1990s the "documentary turn in contemporary art" has seen more and more artists experimenting with documentary modes through which they are questioning the mediations by which facts/documents acquire their facticity. The aim of this seminar will be to examine films and works in contemporary art that address these difficult questions of fact and fiction. Readings will include work from film and art criticism and theory, as well as critical literature addressing questions of fact and fiction in historiography, narratology, and philosophy. Films may include works by Edison, Robert Flaherty, Ari Folman, Abbas Kiarostami, Chris Marker, George Méliès, Avi Mograbi, Rithy Panh, Peter Watkins. Works by contemporary artists may include Kutlug Ataman, The Atlas Group.

Equivalent Course(s): ARTH 35540, ARTV 20540, CMST 45540, MAPH 45540, CMST 25540, ARTV 45540

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

Equivalent Course(s): ARTH 35545

ARTH 25608. History of Video Art. 100 Units.
Artist and critic Gregory Battcock wrote in the early 1970s, "Video art is art that will stretch the boundaries of the art world." This seminar will take up Battcock's polemic as a question: How did video promise to transform postwar art practice and criticism? We will focus primarily on the U.S. context during the period now described as early video: 1960s to 1980s. Of particular interest will be video’s separation from (and continual return to) television-from transmissions of art on television to notions of artists' television. Additional topics include the influence of civil rights protest; expanded cinema and multi-channel environments; the circulation of early video in print formats; video collectives; exhibitions such as Software and Information; feminist performance; appropriation; installation and the rise of projection; and video as a paradigmatic instance of "social media." We will also consider the particularity of early video in Chicago, from video synthesizers to the Video Data Bank.

Equivalent Course(s): CMST 28702, ARTV 26702

ARTH 25704. Dreams, Narrative Illustration and Art Making in Pre-Modern Chinese Art. 100 Units.
This course examines how the practice of making physical images based on dream visions prompted the creation of objects in a wide range of materials and sizes in pre-modern China. In particular, we will focus on artifacts of historical significance, such as literati paintings and monastic murals, to popular objects ranging from illustrated books, ceramic pillows, to fans and bronze mirrors. Dream images covering an array of categories and topoi-revelatory dreams to lay persons, dreams of journeying in landscape, dreams that involve a divine encounter, and dreams of hell scenes-will be explored, with a focus on the status of dream vision and the tension between interior experience and exterior viewership. We will give equal attention to the various ways in which representations of the dreaming mind negotiated spatially and metaphorically with the material properties of diverse media.

Equivalent Course(s): ARTH 35704

ARTH 25705. New Worlds: Art and Material Culture of Early America, 1500-1877. 100 Units.
This a pre-1877 seminar is focused on the art and material culture of North America from contact to the aftermath of the Civil War. The course tackles the question of cultural encounter, indexed through the art and artifacts of the period. The seminar is organized both thematically and chronologically, beginning with post Columbian contact (early French watercolors of Indian life; church architecture of New Mexico), 18th century economic exchange (Chinoiserie, furniture, silver work), politics (revolutionary visual propaganda-in prints), emergence of a merchant class (portraiture of Copley, Stuart, et al.), history painting (West, Vanderlyn, et. al.), neoclassicisms (sculpture), Euro-American westward expansion and Indian resistance (Itinerrant miniature and self-taught artists; hide painting), religion (Shaker furniture and architecture; Hicks), natural history (Audubon) advent of photography (daguerreotypes, ferrotypes, etc.), westward expansion and landscape painting (Cole, Bierstadt, Carlin), slavery, abolition and Civil War (runaway slave ads, Matthew Brady, Winslow Homer). The course will engage directly with the Special Collections, the Smart Museum, and the Art Institute of Chicago.

Equivalent Course(s): AMER 25705
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.
Equivalent Course(s): MAPH 35706, ARTH 35706, CHST 25706

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

ARTH 25709. Picturing Moral Autonomy in China and Elsewhere. 100 Units.
This course examines how intellectuals in Preindustrial China maintained their independence, as well as their moral compass, in times of inordinate social and political pressure. Systematic thinking on this topic appears early in China, beginning with Confucius and Mencius, but was by no means limited to the Confucian tradition. Zhuangzi (late 4th c. BCE) devoted an entire chapter to the problem. This course will survey some important meditations on the topic from the Classical period, but will focus on the Song dynasty (960-1278) with its rich body of essays, poems, and paintings touching upon the problem of moral autonomy. To supplement our study of primary sources we’ll read secondary sources on Song law, society, and government, as well as relevant secondary studies of European art. Later in the course we will read reflections on Song period Chinese essays by English radicals of the 18th century, and will wrap up with American classics by Henry David Thoreau, Ralph Waldo Emerson, and Wendell Berry. Along the way we will learn how to conduct “close readings” of both written and visual materials for clues to the deep, humanistic themes underlying artistic choice.
Equivalent Course(s): EALC 25709, ARTH 35709, EALC 35709

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

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

Equivalent Course(s): ARTH 35731

ARTH 25800. 20th Century Performance Art. 100 Units.

Though encompassing a variety of activities, the term performance art generally refers to event based practices in which the artist’s body functions as a medium. This course will introduce students to a number of performance art’s developmental trajectories, along with an equally expansive range of historical and conceptual frameworks through which to understand them. Focusing on performances both within and outside of major art centers throughout Europe and America, we will survey canonical movements and practitioners while also investigating less familiar practices. Special attention will be paid to the ways in which specific performances intersect with and, in some cases, productively complicate topics central to the study of modern and contemporary art, including spectatorship, presence and the body, dematerialization, participation and collectivity, spectacle and mass culture, autonomy and alienation, and the politics of representation. Artistic practices will be framed through readings drawn from the fields of art history, cultural studies, sociology, anthropology, and performance studies.

Equivalent Course(s): TAPS 28428

ARTH 25804. History of Photography in the USA. 100 Units.

Equivalent Course(s): ARTH 35804

ARTH 25810. Global Abstraction. 100 Units.

This course investigates twentieth-century abstraction as a global phenomenon, focusing on the period from 1945 through the 1960s. Case studies will be drawn primarily from the United States, Europe, Latin America and East Asia, but individual research projects from other regions will be welcome. Themes and questions to be addressed include: the repetition of historical avant-garde strategies such as the grid, the monochrome, and non-compositional order in Europe, the United States, and South America; the global reception and adaptation of Abstract Expressionism; distinct understandings of gesture, mark-making, and subjectivity; the meaning and use of color; the relationship of abstraction to industry and design; the deployment of abstraction as a “weapon of the Cold War” and a strategy of internationalization; and autochthonous definitions of abstraction outside the West. Artists and groups to be studied include: Jackson Pollock, Barnett Newman, Ellsworth Kelly, Agnes Martin, Zero, Blinky Palermo, Georges Mathieu, Lucio Fontana, Neoconcretism, Alejandro Otero, Gutai, and Tansaekhwa.

Equivalent Course(s): LACS 35810, LACS 25810, ARTH 35810

ARTH 25880. Fashion and Twentieth Century Art. 100 Units.

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

Equivalent Course(s): ARTH 35880

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 productions 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.

Equivalent Course(s): ENGL 24503, TAPS 20110

ARTH 25890. Theories of Autonomy and Visual Art. 100 Units.

Claims for art’s autonomy, for its independence from other areas of cultural pursuit, sound incredible today. For some, something art’s own continues to feel like an entitlement—even as matters of aesthetics fully entwine with political affairs. The question of autonomy returns with new force in times of crisis representation such as today’s. We will explore autonomy and related problems with guidance and provocations from Roger de Piles, Denis Diderot, Frederick Douglass, Roger Fry, Clement Greenberg, Elaine de Kooning, Donald Winnicott, Gilbert and George, R. D. Laing, Cornelius Castoriadis, Michel Foucault, Joan Scott, Diana Fuss, Hortense Spillers, Adam Phillips, Louise Glück, Diana Fuss, Alan Brubaker, Achille Mbembe, and others.

Equivalent Course(s): ARTH 35890
ARTH 25895. Autonomy etc. 100 Units.
What happens to autonomy (a term for art's independence from other areas of cultural pursuit) when aesthetics fully entwine with political affairs, as they do today? Through close object study and textual analysis, we will explore autonomy and related problems in art, aesthetics, and cultural politics.
Equivalent Course(s): ARTH 35895

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

ARTH 25940. The Artist as Ethnographer. 100 Units.
This interdisciplinary seminar considers the idea of the artist as ethnographer in contemporary art and curatorial practice. Through lecture, screening and group discussions, we will trace the historical relationship between visual culture and the social sciences, uncovering how this has impacted ways of viewing objects, people and cultures within the Western tradition. Armed with this knowledge, we will consider how the ethnographer's commitment to the study of Others has been challenged by an increasingly globalised and post-colonial world. We will explore questions of authority and subjectivity in ethnographic fieldwork. Finally, we will look to contemporary artworks and exhibitions that have reinvested in the image and practice of the ethnographer to uncover the politics and poetics of their work. You will be introduced to the practices of Brad Butler and Karen Mirza, Paulo Nazareth, Marine Hugonnier, Camille Henrot, Kapwani Kiwanga et. al. Sessions will include close reading and discussion of texts by Hal Foster, James Cliford, Clementine Deliss, Okwui Enwezor and Kaeleen Wilson-Goldie, amongst others. This course is open to advanced undergraduates and graduate students.
Equivalent Course(s): ART 20400, ART 30954, ARTH 35940

ARTH 26101. Painting in South Asia. 100 Units.
This course surveys the rich diversity of painted media in South Asia, from the fifth-century murals that decorate the rock-cut Buddhist caves at Ajanta to contemporary canvases that travel the world. We will explore how the familiar categories with which we describe painting, such as Landscape, Portraiture, Narrative, and even Modern, might be productively reassessed in light of South Asian aesthetic traditions by locating the works in their physical, ritual, and intellectual contexts. The course culminates in the contested spaces of contemporary art, where questions of politics, identity, and intention come to the fore. Although mainly focusing on the painting traditions of India, the course will include painting from Pakistan, the Himalayas, Sri Lanka, and the South Asian diaspora.
Equivalent Course(s): SALT 36101, SALT 26101

ARTH 26105. Exhibition in Practice I. 100 Units.
Students in this course will work together to conceptualize, plan, and design an exhibition at the Smart Museum of Art to be installed in fall 2020. Working collaboratively, students will select and research objects, produce an object checklist, and develop a plan for exhibition programming. Readings for this course address exhibition history that relates to the theme of our chosen exhibition, approaches to exhibition design, and reception of exhibitions from intimate "white cubes" to large-scale blockbuster shows. Preference will be given to students in the course for two summer 2019 undergraduate Research Associate opportunities at the Smart, supported by the College Center for Research and Fellowships. Students in this course may also opt to take Exhibition in Practice II in fall 2020 to participate in the installation of this exhibition and produce exhibition texts, among other activities.
Equivalent Course(s): ARTH 36105

ARTH 26106. Exhibition in Practice II. 100 Units.
Students in this course will work together to install an exhibition at the Smart Museum of Art. Building on the work produced in ARTH 2/36015 Exhibition in Practice I (spring 2019), students collaborate to write exhibition texts, coordinate programming, and participate in the installation process. Workshopping texts, trouble-shooting, and hands-on activities will feature in class sessions. Readings for this course explore diverse ways to approach exhibition narratives, from museum labels to catalogue essays.
Equivalent Course(s): ARTH 36106
ARTH 26108. The City Otherwise. 100 Units.
This class takes the 2019 Chicago Architectural Biennial and the city of Chicago as a starting point in order to consider the ways the architecture and built environment intersect with social, geopolitical, and ecological processes that affect our collective past, present, and future. Like many other post-industrial cities across the globe, Chicago has been shaped by colonial expansion, mass migration, extraction economies and rapid industrialization. Addressing economic, environmental, and social issues that have shaped (and continue to shape) the city of Chicago as a lens, students will investigate the built environment, guided by the four curatorial concepts of the biennial: understanding how our relationship to land and the natural world shapes both a sense of belonging and sovereignty (No Land Beyond); identifying sites of memory and their connection to the politics of remembering/forgetting (Appearances and Erasures); investigating the relationship between space and advocacy (Rights and Redemptions); and exploring the tactics and methodologies used for intervening in public space (Common Ground). Drawing on architectural and artistic projects, curatorial strategies, and scholarship in the field of architecture, art history, design, sociology and beyond, this class engages with architecture as an expanded field and will identify new approaches and methodologies for studying, engaging with, and contributing to the built environment in the twenty-first century. 
Equivalent Course(s): ARCH 26108, ARTH 36108

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

ARTH 26112. Islamic Art Collections Online. 100 Units.
How do museums around the world present their Islamic art collections, and themselves, online? We will delve into websites of museums in countries with majority Muslim populations, from North Africa to Southeast Asia: alongside those of museums in countries with significant Muslim minorities, from the Americas to Europe and Australia. Guided, purposeful movement between these sites affords direct digital study of both established and less known styles and media of Islamic art. It also reveals significant variation in how museums present Islamic art relation to history, geography, processes of making, and modern geopolitics. How are the missions and outreach capabilities of museums around the world shaped by colonial legacies, nationalism, and varying visions of the role Islam in contemporary society?
Equivalent Course(s): ARTH 36112

ARTH 26114. Invention and Revival in European Prints, 1500-1900. 100 Units.
This course will offer a wide-ranging panorama of European printmaking using works exclusively drawn from the Smart Museum’s permanent collection. We will be closely engaged with the historical development of print media and the technical advances that opened new possibilities to artists, while also addressing prints’ relationship to other art forms. In addition, we will tackle broad thematic issues including originality and reproduction, dissemination and collecting, formats and genres, and markets and value. Grounded in the firsthand examination of original works of art, the course will encompass leading masters of printmaking such as Dürer, Callot, Rembrandt, Goya, and Whistler, as well as lesser-known figures and side currents in the European tradition. In concert with other course requirements, students will have the opportunity to help prepare a small exhibition of prints. 
Equivalent Course(s): ARTH 36114

ARTH 26206. Intervention and Public Practice. 100 Units. 
Public art has experienced tremendous change in the past twenty years, no longer stopping at the monumental forms of the early twentieth century. They have come to include temporary, socially charged, and environmentally responsive projects. What is this new public art, and how does it engage and inform public discourse? This course seeks to tease out answers by surveying contemporary projects, both nationally and internationally. We also look at the processes by which artists and their works are selected and the implications of their work within the communities of their development. 
Equivalent Course(s): ARTV 36200, ARTV 26200, ARTH 36206

ARTH 26209. Contemporary Arab Representations. 100 Units. 
Equivalent Course(s): ARTV 26209, ARTV 36209, ARTH 36209
ARTH 26301. Art, Ecology, and Politics. 100 Units.
This course studies earthwork, land art, installation, performance, and “social practice” art that is motivated by ecological concerns, exploring how artists and activists have adapted strategies to environmental issues over the past 50 years. Themes to be addressed may include sustainability, materiality, “thingness,” and recycling; human ecologies and political struggles in relation to gender, race, poverty, territory, and indigeneity; utopia and dystopia; and information, affect, and crisis. Readings may include fiction and journalism as well as art historical scholarship and critical theory. The class may involve some film screenings and/or field trips within the Midwest outside of class hours.
Equivalent Course(s): ARTH 36301

ARTH 26302. Iconoclasm and Animation. 100 Units.
This course will explore the fantasies of the animation of images both ancient and early Christian, both secular and sacred, as the backdrop to examining the phenomenon of iconoclasm as an assault on the image from pre-Christian antiquity via Byzantium to the Protestant Reformation. It will tackle both texts and images, the archaeological context of image-assault and the conceptual (indeed theological) contexts within which such assault was both justified and condemned.
Equivalent Course(s): ARTH 36302, CLCV 21316, RLVC 36302

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 currying 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.
Equivalent Course(s): ARTV 20017, RDIN 26384, HIST 26319, CHST 26384, LACS 26384

ARTH 26410. Rhoades Seminar: 19th Cent. Photography - Image, Object, Idea. 100 Units.
This seminar will explore the social, technological, and artistic histories of photography from 1839 through the beginnings of the twentieth century. Photographs will be discussed in terms of different categories of function-art, document, science, and market-and the ways in which they overlapped throughout the first century of the medium. The course will examine photographs as both images and objects, and will explore the circumstances of their production, circulation, and reception. The course will focus on close examination of works in the Art Institute of Chicago’s collection, with readings drawn from both primary sources and recent scholarship.
Equivalent Course(s): ARTH 36410

ARTH 26501. Straight-line sensibilities. A hidden history of 20th Century Art. 100 Units.
The proliferation of straight lines in 20th Century art and architecture is generally associated with rational and universalist procedures and perspectives, and closely associated with the rise of industrial society. This course will look at straight lines in modern art from a very different perspective. We will study a hidden genealogy of straight lines that all seem to evoke the vagaries of sensory realities and capacities and that are aesthetic through and through. These type of straight lines are all, in their various ways, related to the close interaction between bodies and media technologies - one of the major themes in modern art. The question, of course, is how and why straight lines come to express this relationship. To look at this question, we will study artworks and ideas that extend from the mid 19th-century to 21st century art and that includes a wide range of media and expressions, including architecture, painting, drawing, film, video and computer art.
Equivalent Course(s): ARTH 36501, CMST 26505, MAAD 26501, CMST 36505

ARTH 26510. Architecture and the Zionist Imagination. 100 Units.
This course explores the intersection of form and ideology through the example of the built environments (both speculative and realized) that were part of the formation of the Jewish state and its history. We will follow the evolution of Israeli architecture, starting with the interwar period, in which Zionist institutions were built in Palestine under British colonial rule. In this context, debates centered on the question of how different modernist styles developed in Europe and imported to the Middle East can respond to different streams within Zionism. We then move on to the period of nation-building, in which attempts were made to develop an Israeli architectural style that would respond to the waves of immigration and the formation of state institutions. Now, a debate emerged between the modernist style that came to represent an emergent tradition, and a new generation of architects who sought to develop a more local idiom. The current phase of Israeli architecture is influenced by the political turn to the right, the institution of liberal economic policies, the arrival of a large wave of post-Soviet Russian immigrants, and an opening to global commerce, all of which have weakened the nation state. In addition to studying this architectural history, we will engage with cultural texts (literary, filmic, artistic) that imagine and describe Zionist spaces and places, starting with Theodor Herzl’s Zionist Utopia, Almeuland, and all the way through contemporary TV sitcoms.
Equivalent Course(s): NEHC 25149, NEHC 35149, ARTH 36510

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

Equivalent Course(s): ARTH 36515, NEHC 36515, JWSC 26515, NEHC 26515

ARTH 26522. Biography, History, Art: Documenting Blakelock. 100 Units.
This Gray Center sponsored research practicum is tied to a film project with documentary-maker and Mellon Collaborative Fellow Ric Burns about outsider artist Ralph Blakelock. America’s van Gogh, Blakelock created art far ahead of his time, went mad, and spent nearly twenty years in an asylum before emerging into the glare of flashbulbs as the most sought-after painter of the 1910s, only to end his life as victim of a con game. In between, he sojourned with the Sioux, hobnobbed with Gilded Age millionaires, channeled Longfellow and Mendelsohn in his art, struggled in the emergent New York “art world”, played vaudeville piano, and became one of the first major figures in modern celebrity-driven mass media. How best to capture this kaleidoscopic life and Blakelock’s dizzying art in a documentary is the creative challenge of the seminar. Our focus will be on Blakelock’s Ghost Dance/The Vision of Life. Art Institute conservators, assisted by chemistry department Professor Steven Sibener, will use scientific imaging to see inside the painting, whose provenance and context of production and reception need to be researched. Participants will be assigned to specific topics based on area of expertise. The course should be of particular interest to students in DOVA, Art History, History, English, Psychology, Chemistry, Cinema Studies, and Anthropology.
Equivalent Course(s): ARTV 20203, CMST 38265, ENGL 26522, CMST 28265, ARTV 30203, ENGL 36522, ARTH 36522

ARTH 26600. 20th Century Ideas of the City. 100 Units.
Course description unavailable.
Equivalent Course(s): ARTH 36600

ARTH 26609. Abstraction. 100 Units.
This seminar considers the abstract art that defined much of Western art in the course of the 20th century and into the 21st. Guided by two overarching questions - “Why Abstraction?” and “Beyond Abstraction?” - the class will explore different models for understanding non-figurative painting, sculpture, and other media such as textiles and television. These include the concept of utopia, phenomenology, decoration, the ready-made, appropriation, iconographies of form and materials, and reproduction. In preparation for an exhibition about monochrome art at the David and Alfred Smart Museum of Art, particular emphasis will be placed on monochrome art. Artists discussed include Hilma af Klint, Josef and Anni Albers, Mark Bradford, Lucio Fontana, Theaster Gates, Felix Gonzalez-Torres, Eva Hesse, Sheila Hicks, Derek Jarman, Donald Judd, Wassily Kandinsky, Yves Klein, El Lissitzky, Piet Mondrian, Ad Reinhardt, Gerhard Richter, Aaron Siskind, Jessica Stockholder, Sophie Taeuber, and Anne Truitt, among others. Class discussions will center on original works of art in local collections, especially at the Smart Museum. Students will have the opportunity to pursue object-driven research including the study of techniques, materials, or provenance, and writing contributions for wall labels or a web-based app for the fall 2022 exhibition co-curated by the instructor with Orianna Cacchione.
Equivalent Course(s): ARTH 36609, KNOW 26609, KNOW 36609

ARTH 26611. Abstraction. 100 Units.
This course will examine the elaboration and dissemination of major iterations of “abstract” art at key junctures throughout the twentieth century, with an emphasis on developments in Europe, the United States, and South America. Why abstraction? What were the formal, social, and philosophical stakes of divergent models and paradigms of abstract practice? And what difference do they make in the history and theory of artistic modernism? Case studies will include: Wassily Kandinsky, Piet Mondrian, Jackson Pollock, Simon Hantai, the Zero Group, Lygia Clark, and Eva Hesse.
Equivalent Course(s): ARTV 26611, ARTV 36611, ARTH 36611

ARTH 26612. Circa 1650: Art in a Global Age. 100 Units.
This course explores the artistic forms born of the exchange of knowledge, images, materials, and ideas among distant peoples across the globe in the wake of the age of exploration. Readings, discussion, and student research investigate the phenomenon of the cabinet of curiosity, the visual interactions between Europe and the Africans kingdoms of Benin and Kongo, colonial art and urbanism in Latin America, fumi-e “picture-treading” in Japan, the visual culture of Dutch Brazil, and Baroque architecture from Rome to India. Class discussion and assignments make use of local collections such as the Art Institute and the Regenstein rare books collection.
Equivalent Course(s): ARTH 36612, LACS 26612, LACS 36612

ARTH 26616. Tracing Time. 100 Units.
Tracing Time is a hybrid seminar and studio. The first portion of the course will invite students to engage with a curated selection of techniques for representing time as a broad category of concerns, containing a wide range of nuanced conceptual frameworks and constructs: subjective time, objective time, proper time, coordinate time,
sidereal time, emergent time, encoding time, relativistic time, time dilation, reaction time, spacetime, etc. The second portion of the course will invite students to develop their own models, visualizations, and representations of time or temporal phenomenon as a support for considering time as a factor of change in relation to their own research or interest in a particular concern or context, or where time is bound to physical, psychological, ecological, climatic, biological, geological, economic, historical, geographic, or other entangled processes. This course requires no preparation and is therefore open to students from any discipline who share a general interest in urban design, architecture and the arts or who specifically wish to develop a deeper understanding of drawings, models, photographs, video and other graphic mediums as material supports for inquiry. Equivalent Course(s): ARCH 26616, CHST 26616, ARTH 36616

ARTH 26624. Ekphrasis. 100 Units.
What happens when a text gives voice to a previously mute art work? Ekphrasis - the verbal representation of visual art - continues to be a central concern of word and image studies today. The understanding of ekphrasis as an often hostile paragone between word and image exists alongside notions of a more reciprocal model involving a dialogue or "encounter" between visual and verbal cultures. The affective dimension of the relationship -- ekphrastic hope, ekphrastic fear -- has also been prominent in recent scholarship, as well as attention to the "queerness" of ekphrasis. Drawing on literary works and theories from a range of periods and national traditions, the course will examine stations in the long history of ekphrasis. Why are certain literary genres such as the novel or the sonnet privileged sites for ekphrasis? How can art history inform our understanding of such encounters, and to what extent can we say that it is a discipline based in ekphrasis? What can we learn from current work on description, intermediality, narrative theory, and translation theory? Readings from Homer, Philostratus, Lessing, Goethe, Keats, A.W. Schlegel, Kleist, Sebald, Genette, among others.
Equivalent Course(s): ENGL 26624, GRMN 26624, GRMN 36624, ENGL 36624, CMLT 26624, ARTH 36624, CMLT 36624

ARTH 26703. Interiority, Modernity, Domesticity, Decoration. 100 Units.
The domestic interior emerged with modernity itself. "Interiorization," Walter Benjamin claimed, was a defining characteristic of nineteenth-century culture, and the interior came to be understood as the physical space of the home in addition to an image of mental life. While often figured as refuge from modernity's more spectacular developments, this seminar establishes the interior as a complex historical construct, a tool, with which to read the shifting texture of the world outside its walls. At the same time, we will examine how artists, writers, and designers employed the interior as a platform upon which to experiment with new tactics of representation, often borrowing from one another's toolbox, in attempts to represent that world and imagine possible futures. Case studies will consider paintings, decorative schemes, prints, décor samples, and architectural media-many from local collections and environments-alongside literary and critical writings. We will interrogate these objects to pursue the interior's entanglement with the following themes: subjectivity, the senses, and the built environment; privacy, publicity, and revolution; space, text, and image; art, decoration, and fashion; craft, race, and globalization; modernism, gender, and domesticity. Students need not be specialists to register but should be invested in working together to activate the overlooked interface between intimate, "feminine," or private aesthetic experience and broad historical change.
Equivalent Course(s): GNSE 26703, ARTH 36703, GNSE 36703, ARCH 26703, MAPH 36703

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

ARTH 26707. Modern Chinese Art in a Global Context. 100 Units.
This course will explore the ways in which Chinese artists have defined modernity and tradition against the complex background of China's history from the late nineteenth century to the 1970s. We will study modern Chinese art through the lenses of social and cultural history as well as cross-border comparison. A key issue for this art is the degree to which Chinese artists chose to adapt or adopt Western conventions and the extent to which they rejected them. Equally legitimate positions have been taken by artists whose work actively opposes the legacy of the past and by those who pursued innovations based upon their particular understandings of the Chinese tradition. Through examining art works in different media, including oil painting, graphic design, woodblock prints, traditional ink painting, photography, and architecture, along with other documentary materials including theoretical writing, bibliographical and institutional data, we will investigate the most compelling of the multiple realities that Chinese artists have constructed for themselves.
Equivalent Course(s): EALC 36707, EALC 26707, ARTH 36707

ARTH 26710. Eisenstein. 100 Units.

TBD

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

ARTH 26711. Florentine Topographies: Art, Architecture, and Urban Life in the Italian Renaissance City. 100 Units.
The site of some of the most widely recognizable monuments of western art history and the home to some of the most famous artists, writers, designers, thinkers, and cultural patrons of early modern culture, Florence has long occupied a central place in a larger pan-European discourse of Modernity, Beauty, and the Individual Subject. As a result, the city itself has come to occupy a mythic position as a central hub of Western intellectual culture: uprooted from its geographical specificity by the circulation of such proper names as Machiavelli, Leonardo, Michelangelo, and unmoored from its historical heritage by the disorienting complexities of modern mass tourism. Therefore, this course seeks to re-integrate the “Renaissance” into the urban context from which it emerged, to defamiliarize it so that it can be looked at from other perspectives. It focuses on the city itself as the protagonist of some of the most important experiments in art, architecture, and urban development and shows how they were intimately connected to a lively and engaged social body. By approaching images and monuments through the spatial practices by which they were encountered by Renaissance society (rituals of conflict, contests, economic exchange, religious devotion, urban politics, identity formation, among others), students will gain a more nuanced understanding of the links between a localized urban culture and a larger intercultural and cross-temporal exchange of ideas.

Equivalent Course(s): ARTH 36711, ARCH 26711

ARTH 26712. Wassily Kandinsky: Artist, Designer, Writer, Teacher. 100 Units.
The Russian-German-French Wassily Kandinsky played central roles in pioneering important strands of 20th century art, such as abstraction and expressionism, and in shaping the most influential art and design school, the Bauhaus. In this seminar, the monographic focus on Wassily Kandinsky will function as a matrix to examine broader issues that have become, or might become, central to the study of 20th century art. Kandinsky’s multiple roles as artist, designer, writer, and teacher will form the basis for discussions of: canon formation and artistic self-definition; the status of artists’ writings, collaborations, and teaching; the intertwining of art and design; the social and revolutionary potential of art; national and post-national conceptions of culture. Includes visits to the Smart Museum of Art and the Art Institute of Chicago.

Equivalent Course(s): GRMN 36712, GRMN 26712, ARTH 36712

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

Equivalent Course(s): ARTV 20012, ARTV 30012, ARTH 36790

ARTH 26791. Best in Show: Art History as Exhibition History. 100 Units.
In this course, I propose a reading of post-war art history as seen, in part, through the periodical prism of one of the field’s most important, signature events - the five-yearly Documenta exhibition in Kassel, Germany. Starting with the founding 1955 edition organized by Arnold Bode and ending with the 2017 edition which I worked on as a curator, we will discuss one chapter of Documenta’s history per class alongside related events like the Venice and Sao Paulo biennials and Skulptur. Projekte Münster, touching upon such key issues of contemporary art practice and theory as the dynamics of globalization, identity politics, the vagaries of market influence, history and memory and the pressures of the social realm on aesthetic experience. As a history of exhibition making and curatorial practice, the course will also draw on recent developments in museum culture and the everyday politics of the art world’s various institutions, and will be recounted in part from the perspective of exhibition-making experience. The class will consist of hands-on curatorial exercises, as well as writing and reading assignments that mirror and follow the 64-year arc of our historical periodization.

Equivalent Course(s): ARTV 34265, ARTH 36791, ARTV 24265

ARTH 26798. Animals on Display. 100 Units.
Animals on Display looks at the history and visual politics of collecting and exhibiting the nonhuman world in the United States from the 19th century through the present. Taking an interdisciplinary approach drawn from the environmental humanities and decolonal studies, this course thinks critically about the intersections of art, science, and history in public displays of living, dead, and symbolic animals in museums, zoos, public parks,
and other institutions. Objects studied include taxidermy, photography, film, painting, and museum dioramas, among other fine arts and material culture. Through this interdisciplinary approach, the course looks at the display of animals not as mere representation, but considers the very material conditions of the living or once living animal depicted alongside more traditional art historical interpretations. While thinking about the broader cultural imaginary of the United States, we will use local case studies and think closely with the display of nonhuman animals in the Chicagoland area, including objects in local collections and site visits, such as the Tsavo Lions at the Field Museum, or bison at the Brookfield Zoo alongside restoration herds at Fermi Lab or Midewin National Tallgrass Prairie. Animals on Display is of interest to art historians working on American visual and material culture and ecocritical methods, as well as students invested in the Environmental Humanities, Museum Studies, and/or Animal Studies.

Equivalent Course(s): MAPH 36798, ARTH 36798

ARTH 26810. Topics in Curating Indigenous Art. 100 Units.

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

Equivalent Course(s): ARTH 36810

ARTH 26900. Perspectives on Imaging. 100 Units.

Taught by an imaging scientist and an art historian, this course explores scientific, artistic, and cultural aspects of imaging from the earliest attempts to enhance and capture visual stimuli through the emergence of virtual reality systems in the late twentieth century. Topics include the development of early optical instruments (e.g., microscopes, telescopes), the invention of linear perspective, the discovery of means to visualize the invisible within the body, and the recent emergence of new media. We also consider the problem of instrumentally mediated seeing in the arts and sciences and its social implications for our image-saturated contemporary world.

Equivalent Course(s): CMST 37300, CMST 27300, BPRO 27000, ARTH 36900, HIPS 24801, BIOS 02927

ARTH 26902. Prints and Privacy. 100 Units.

Although prints are generally understood as a medium permitting wide dissemination of visual imagery, they also have a strong association with the private sphere. Whether used as aids to religious devotion, circulated anonymously as tools of political subversion, or given as cherished tokens of individual esteem, they were often viewed in intimate surroundings in the company of like-minded people. Drawing exclusively from the Smart Museum’s permanent collection, and grounded in the close study of original works of art, this course will consider the historical use of prints as a private mode of communication and artistic expression. Our geographic and chronological span will be Europe from 1500 to 1900, but the course will not be presented as a survey; instead, we will focus on key figures and moments, also taking note of changes in print collecting over the period. Artists to be investigated include Dürer, Rembrandt, Goya, and Delacroix, among many others. Apart from the standard course requirements, students will have the option to help prepare a small exhibition of prints.

Equivalent Course(s): ARTH 36902

ARTH 26905. Movies and Madness. 100 Units.

We propose to investigate representations of madness in fictional, documentary, and experimental film. We divide the topic this way to emphasize the different dimensions of cinematic address to questions of mental illness, and the ways that film genres imply distinct formal and epistemological conventions for the representation of insanity. Documentary ranges from instructional and neutral reportage, to polemical, essayistic interventions in the politics of psychiatry and the asylum, the actual conditions of mental illness in real historical moments. Documentary also includes the tendency in new media for "the mad" to represent themselves in a variety of media. With experimental film, our aim will be to explore the ways that the cinematic medium can simulate experiences of mania, delirium, hallucination, obsession, depression, etc., inserting the spectator into the subject position of madness. We will explore the ways that film techniques such as shot-matching, voice-over, montage, and special effects of audio-visual manipulation function to convey dream sequences, altered states of consciousness, ideational or perceptual paradoxes, and extreme emotional states. Finally, narrative film we think of as potentially synthesizing these two strands of cinematic practice, weaving representations of actual, possible, or probable situations with the special effects of mad subjectivity. Our emphasis with narrative film will be to focus-not simply on the mentally ill subject as hero.

Equivalent Course(s): CMST 25550, ARTV 36411, BPRO 26400, ARTH 36905, ENGL 38703, ENGL 28703, CMST 35550, ARTV 26411

ARTH 26909. Realism: Art or Metaphysics? 100 Units.

Besides its historical role as the first capital-letter avant-garde in painting and literature, Realism is making a return in many current artistic and, for that matter, cultural and journalistic contexts. But whether one examines its entanglement with reputed adversaries like Romanticism and Idealism, its origins in ancient and medieval metaphysics, or its strange side career as a label for amoral pragmatism in political theory and practice, the many-sidedness of realism makes pinning it down quite a challenge. Is there any common thread binding Plato and Courbet, Virginia Woolf and García Marquez, Catherine Opie and Ai Weiwei? Can there be a realism of...
This course examines sculpture made for public spaces since World War II, with a particular emphasis on artists' studios. The course will be enriched by visits to the extraordinary works of public art in Chicago and, Covid-19 allowing, to New York City, in 1989, marked the spectacular end of artistic monologues in public space and makes way for a new kind of dialogue between artists and their audiences. This new dialogic mode, central to advanced curatorial and reception practice—and more latterly as legal and scientific concept. Our conceptual explorations will draw primarily on the art history literature to chart the development of provenance and its relationship to antiquities and other protected artworks. The class will be enriched by regular sessions in the Smart Museum. All readings are in English.

Equivalent Course(s): ARTH 36909

**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 artificality. Our main operative mode is a visual-verbal comparison and its perception. Through discussions of such visual strategies as pareidolia, abstraction, bodyscape, as well as the scientific phenomena of cloning and humanoid robotics, the course will destabilize once fundamental epistemologies to present a cognitive moment when the traditionally stable object-body dichotomy is understood anew as a dynamic site of affective, biological, representational, and mechanical relations. Visual artists, writers and critics studied will include Leonardo da Vinci, Hans Holbein, Giuseppe Arcimboldo, Wassily Kandinsky, Kazimir Malevich, Tadeusz Borowski, Stanislaw Lem, Allan Teger, Magdalena Abakanowicz, W.T.J. Mitchell and others. All readings are in English.

Equivalent Course(s): KNOW 37032, REES 37032, ANTH 27032, ANTH 37032, KNOW 27032, ARTH 37032, REES 27032

**ARTH 27195. Tracking Provenance. 100 Units.**  
This course examines how the ownership history of artworks is a crucial predictor of their value and meaning. Provenance records can substantiate proofs of authenticity and increase the value of objects in their own right, but most importantly tracking the provenance of an artwork enables a deeper understanding of how it was perceived since its creation and following subsequent encounters with experts, collectors, dealers, smugglers and the courts. This class will cover issues related to provenance in a variety of contexts throughout art history, including antiquity, the middle ages, the renaissance, as well as modern and contemporary periods. It will also address the implications of provenances associated with totalitarian governments, shifting kingdoms and wartime looting, as well as the role of institutions and curators in researching, exposing, but sometimes also hiding provenance information. With the help of the instructor each student will choose an object on which to perform in-depth provenance research for the remainder of the term.

Equivalent Course(s): ARTH 37195

**ARTH 27201. Visual and Material Culture of Modern Shanghai. 100 Units.**  
The course maps the material and visual culture of Shanghai between its establishment as a treaty port in 1842 and the Japanese invasion of China proper in 1937, a century in which the metropolis was reputed for its material extravagance, cultural lavishness, and visual splendors. We will sample through vestiges of material culture including architecture, fine and decorative arts, photography, printed matters, and etc. Meanwhile, we will examine the metamorphosis of research approaches that interpret and reassess Shanghai’s history and politics, urban life, media and public sphere, literary and popular culture, multiethnic communities, and so forth. Moreover, the class will evaluate new media projects that virtually restore the city and material life of Shanghai in modern times (e.g. virtualshanghai.net/), and the students will have the opportunity to curate with digital tools their own exhibits of certain facets of Shanghai’s material and visual culture.

Equivalent Course(s): ARTH 37201

**ARTH 27202. The Politics of Provenance. 100 Units.**  
This course will examine provenance as a form of complex and contested knowledge about art. The reading list will draw primarily on the art history literature to chart the development of provenance and its relationship to curatorial and reception practice—and more latterly as legal and scientific concept. Our conceptual explorations will be anchored in two empirical cases, Nazi-era looted art restitution and nation-state repatriations of antiquities and other protected artworks. The class will be enriched by regular sessions in the Smart Museum.

**ARTH 27210. Public Art After Modernism. 100 Units.**  
The removal of Richard Serra’s Tilted Arc, a 12’ high, 120’ long, rusted steel wall diagonally bisecting Foley Plaza in New York City, in 1989, marked the spectacular end of artistic monologues in public space and makes way for a new kind of dialogue between artists and their audiences. This new dialogic mode, central to advanced public art today, is the main concern of this course. This course begins with the removal of Tilted Arc, considers controversies around Maya Lin’s Vietnam Veterans Memorial of 1982, and then turns toward the rise of “social practice” in U.S. public art. Social practice artists are collaboratively inclined and community-based, giving agency to their audiences, working with them as partners in imagining and creating works of art, and advocating for social outcomes. We will pay special attention to public art made in recent years, reflecting the Black Lives Matter movement, and also to those monuments that have been removed, sometimes forcefully. Finally, the course will be enriched by visits to the extraordinary works of public art in Chicago and, Covid-19 allowing, to artists’ studios.

Equivalent Course(s): ARTH 37210

**ARTH 27215. Public Sculpture. 100 Units.**  
This course examines sculpture made for public spaces since World War II, with a particular emphasis on public art in Chicago and on campus. We will read foundational texts on postwar sculpture; test the relevance of theories of the public; consider the role of commemoration, site-specificity, context, architecture, and
photography; and examine questions of censorship, vandalism, and conservation. Significant portions of the course will involve on-site case studies, including sculptures in Millennium Park, Henry Moore's Nuclear Energy, Wolf Vostell's Concrete Traffic, Giuseppe Penone's Ideas of Stone, and Jean Dubuffet's Monument with Standing Beast. The course will also include conversations and hands-on sessions with experts, including the campus art coordinator and staff at the nonprofit organization Public Art Chicago and at the City of Chicago's Department of Cultural Affairs. Students will research documentation, conduct interviews, and contribute texts to the website (and app) in progress on UChicago Public Art at http://arts.uchicago.edu/uchicago-public-art. Creative projects are possible in consultation with the instructor. This course requires several trips to offsite locations; please make sure your schedule allows for occasional travel time before and after class.

Equivalent Course(s): ARTH 37215, ARTV 27215, ARTV 37215

ARTH 27217. Sculpture's Senses. 100 Units.
We can't perceive sculpture whole. It uses some of our space. The experience of a given example draws out time, multiplies views, and gives perspective on the all-important wall. We might say that sculpture sources and achieves meaning in the life area. This course will center the phenomenal and intellectual performances that particular works of sculpture enact and attract. Our object-based project will consider works in the real, in real time, and patiently; this will necessitate travel for the course, including many sessions to be held in Chicago art spaces and one weekend day trip, via carpool, to University Park, Illinois.

Equivalent Course(s): ARTH 37217

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

Equivalent Course(s): ARTH 37220

ARTH 27250. Ruth Duckworth and Ceramics in Chicago. 100 Units.
Ruth Duckworth was a ceramic artist born in Hamburg in 1919, who emigrated to England in 1936, and to Chicago in 1964, where she taught at UChicago's Midway Studios for over a decade and remained until her death in 2009. Her use of clay as a sculptural medium, associated with craft and "women's work," discouraged critical investigation of her oeuvre, an oversight this course intends to correct. Using primary resource materials, we will situate Duckworth in the context of both the Chicago ceramics scene and that of advanced sculpture of the late 1960s and 1970s, especially high relief. Her work Earth, Water, Sky, commissioned for the Hines Geophysical Lab in 1968, gave her the opportunity to study recent advances in geomorphology, especially early satellite views of the earth. Duckworth was far from the only artist whose work revealed a burgeoning environmental awareness, and we will also consider her work in that discursive milieu.

Equivalent Course(s): CHST 27250

ARTH 27304. Photo/Modernism/Esthetic. 100 Units.
The course presents the history of photographic practices in the United States, beginning in the late 19th century and extending into the 1980s, aimed at gaining an audience for photographs within museums of art. The issues under study include the contention over claims about medium specificity, notions of photographic objectivity, a peculiarly photographic aesthetics, the division of photography into two categories-art vs. documentary-and the role of tradition and canon formation in the attempted definition of the photographic medium.

Equivalent Course(s): ARTV 30704, ARTH 37304, ARTV 20704, MAAD 17304

ARTH 27314. Writing Art Criticism. 100 Units.
This course is a practicum in writing art criticism. Unlike art historians, art critics primarily respond to the art of their time and to developments in the contemporary art world. They write reviews of Chicago exhibitions that may be on view in galleries or museums and that may focus on single artists or broad themes. Importantly, art critics often produce the very first discourse on a given art, shaping subsequent thinking and historiography. Accordingly, art criticism is a genre that requires particular skills, for example, identifying why and how artworks matter, taking a fresh look at something familiar or developing a set of ideas even if unfamiliar with a subject, expressing strong yet sound opinions, and writing in impeccable and engaging ways. Students will develop these skills by reading and writing art criticism. We will examine the work of modern art critics ranging from Denis Diderot to Peter Schjeldahl and of artists active as critics ranging from Donald Judd to Barbara Kruger. Class discussions will be as much about the craft of writing as about the art reviewed. We will deliberate the style and rhetoric of exhibition reviews, including details such as first and last sentences, order of paragraphs, word choices, and the like. This seminar is writing intensive with a total of six exhibition reviews, four of which will be rewritten substantially based on instructor, visitor, and peer feedback and general class discussion. Off-campus field trips also required.
Equivalent Course(s): ARTH 37314, ARTV 37314, ARTV 27314

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

ARTH 27320. Transpacific Art Histories, 100 Units.
What is in a rim? the Sinologist Arik Dirlik asked in the early 1990s reconsidering the complex economic and political relations between the nations that border the Pacific Ocean. Since the middle of the 20th century, the Pacific Ocean has emerged as an important “contact zone,” one that has been constructed, imagined and employed to various socioeconomic and political ends. However, the cultural and particularly artistic exchanges that have occurred across its shores remain largely overlooked and understudied. Using the trope of the Pacific Ocean, this class identifies, analyses and compares artistic exchanges through four different themes: ocean, rim, land, and routes. Classes will pair art theory and methodology with artworks that provide evidence of communication, contact and interconnection. This course will contribute foundational research for an upcoming Smart Museum exhibition and also contribute to a new field of historical inquiry - Transpacific Studies.
Equivalent Course(s): ARTH 37320

ARTH 27321. Transpacific Art Histories, post-1989. 100 Units.
What is in a rim? the Sinologist Arik Dirlik asked in the early 1990s reconsidering the complex economic and political relations between the nations that border the Pacific Ocean. Since the middle of the 20th century, the Pacific Ocean has emerged as an important “contact zone,” one that has been constructed, imagined and employed to various socioeconomic and political ends. However, the cultural and particularly artistic exchanges that have occurred across its shores remain largely overlooked and understudied. Using the trope of the Pacific Ocean, this class identifies, analyses and compares artistic exchanges through four different themes: ocean, rim, land, and routes. Focusing on the latter part of the 20th century and early 21st century, this course is an extension of “Transpacific Art Histories” as it was first taught in Winter 2021 and focused on the Cold War era. Classes will pair art theory and methodology with artworks that provide evidence of communication, contact and interconnection. This course will contribute foundational research for an upcoming Smart Museum exhibition and also contribute to a new field of historical inquiry - Transpacific Studies.
Equivalent Course(s): ARTH 37321

ARTH 27330. The White Cube. 100 Units.
Over roughly the past 80 years, the display of modern and contemporary art has become synonymous with the “white cube,” which may be broadly defined as an uncluttered gallery space with white or neutral walls; single-row displays of paintings or other two-dimensional artworks; flexible interior architecture (e.g., movable walls); and, oftentimes, natural overhead lighting. While the rough strokes of the white cube’s history are well known, this course asks questions in order to chart a more rigorous history and conceptualization of the white cube paradigm. To what extent, for example, did the white cube’s roots extend back before the late 19th century? How should we situate the white cube in relation to other display practices that emerged at roughly the same time? To what extent did the white cube paradigm and art-making practices dynamically reshape one another after World War II? And finally, despite the seeming reification of the white cube in art museums and galleries, how have artists, critics, and curators over the last three decades attempted to transform or otherwise problematize the white cube?

ARTH 27404. Mapping the City: Avant-Garde Itineraries in Twentieth-Century Europe. 100 Units.
Taught in conjunction with the Smart Museum exhibition and events series, Interiors and Exteriors: Avant-Garde Itineraries in Postwar France, this course will examine the history of European avant-garde movements from their nineteenth-century origins through the postwar era. We will investigate how artists map social and psychological experience in their cities to forge collective subcultures that outline ideals for social transformation in journals, manifestos, and public interventions. This course will focus on the relationship between art, politics, and movements for social change as artists reach beyond painting and sculpture to adopt film, mass media, poetry, and performance into their work to articulate new relations between their public and their cities. We will visit local collections at the Art Institute of Chicago and Smart Museum and students will be encouraged to participate in two re-enacted performances that will be held on campus during Winter Quarter 2014.
ARTH 27420. Modernist Architecture on Campus. 100 Units.
How have universities brought modern architecture into campuses designed in traditional architectural styles, whether classical or medieval? How have they balanced architecture's capacity to exemplify a consistent institutional image and to symbolize innovative leadership? Can the two be integrated, whether in single new buildings, renovators of old buildings, or groupings of old and new? What effect do new building materials, methods, and technologies, as well as new purposes for buildings, have on these questions? While acknowledging other institutions, the course will focus on our own campus history, examining varied approaches to updating our collegiate Gothic campus architecture and layout from the construction of Levi Hall (the Administration Building) in the 1940s to the present. We will analyze buildings and campus plans in relation to the abundant and largely unstudied drawings and related building documents at Special Collections, and work together to interpret the histories we produce in the context of the broader, changeful history of modernist architecture and its debates. Our work will lay the foundation for a future architectural exhibition. This course is part of the College Course Cluster program: Urban Design.
Equivalent Course(s): ARTH 37420

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

ARTH 27450. Cities in Motion: the Architecture of Public Transit. 100 Units.
How do you get from A to B? Within and between today's urbanized areas, that seemingly simple question has become one of the most fraught and intractable problems. This course seeks to address questions about public transit across scales, from pedestrian and bicycle infrastructure at the level of individual intersections and blocks up to regional train networks and beyond. Like other design studio courses, the class will be project-based, and will ask students to develop a wide understanding of existing systems, but also to learn through creative design projects that expand their sense of what's possible. After working together to understand many existing transit solutions across different scales, to come to terms with and document Chicago's transit landscape, and to dream speculatively about untested transit possibilities both low- and high-tech, students will focus on building a portfolio of creative suggestions for their respective "clients" (e.g., the University of Chicago, the 4th Ward Alderman). Alongside this project work, assigned readings and explorations around Chicago will immerse students in the culture and philosophy of moving people and things, across different moments past, present and future.
Equivalent Course(s): CEGU 27450, ENST 27450

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

ARTH 27509. Reading Artists Writing. 100 Units.
The purpose of this course is to think deeply about the writing of artists and its considerable implications for the practice of art history. What kind of knowledge is produced when a visual artist writes? Are making and writing distinctive modes of cultural production? If every art practice has its own conditions of visibility, what role does an artist's writing play in establishing them? How does this writing affect how and what one sees? What is art history's responsibility to the artist's discourse? Such questions will be guiding ones for this course. In addition to regular course meetings, several required sessions may be scheduled to accommodate site visits beyond Hyde Park.
Equivalent Course(s): ARTH 37509
ARTH 27520. There is No Such Place as America. 100 Units.
This is a course in the life and works of Noah Purifoy (b. 1917 in Snow Hill, Alabama, U.S.), whose career divides unevenly across a 1960s period spent in association with the Watts Art Center in Los Angeles, and another beginning in 1989, when he relocated to Joshua Tree, California. Here Purifoy lived and worked chiefly as a sculptor, creating and arranging works on and for a ten-acre parcel of desert scrub, until his untimely death in 2004. Around and within these life chapters Purifoy interlaced a fine-art practice with social work, modernist furniture design, and educational policy. But it is the unrivaled subtlety of Purifoy’s thinking about art-in-the-world that will be our subject during this quarter-long exploration of art’s atmospheres and frameworks; biography; citation; ‘creativity’, crisis representation; cultural history; environment; materialism and museumism; reference; temporality; and, vitalism.

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

ARTH 27611. Doubting Vision: Seeing and Believing. 100 Units.
How do images compel beliefs, enable knowledge, or encourage experiences of doubt? This course will introduce students to a range of artworks, films and media to explore historical changes in modes of perception, attitudes and responses to visual media. While photographic images are often claimed to hold a privileged relation to what they represent, we will consider historical practices of photographic and digital trickery, as well as the ability of visual representations to conjure, deceive, and maintain illusions. The class will combine critical, historical and philosophical readings with careful analysis of artworks and films from the nineteenth-century to the present, including trompe l’oeil paintings, spirit photographs, early trick films, staged and manipulated images, and works that seek out and entertain uncertainty through technical means such as speed, slowness, blur and glitch. Through close analysis of visual media as engines of belief, we will address their role in shaping or undermining social relations, claims to knowledge, and conceptions of the world, including the capacities of photography to reveal otherwise invisible or unseen phenomena, relationships between media and evidence, and the ways in which traditions of magic have shaped experiences of the cinema.
Equivalent Course(s): CMST 27610

ARTH 27615. Landscape Painting in the United States, 1830-1950. 100 Units.
This course examines how artists engaged with the notions of place, space, and landscape in American visual culture from the Hudson River School to Abstract Expressionism. We will address the dual nature of landscape imagery, considering it as both a representation of human environment and a cultural practice that constantly shapes and re-packages this environment through its intervention into the realm of visual intelligence, geographical knowledge, and spatial imagination. From Thomas Cole’s monumental series The Course of Empire (1833-36) to the mid-twentieth-century narratives of the end of landscape, this course will explore the relationship between the image of American scenery and the histories of imperialism, nationalism, and globalism.
Equivalent Course(s): AMER 27615

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

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

ARTH 28001. Drawing in France in the Eighteenth Century. 100 Units.

Drawing has long been regarded as a preparatory work subject to the final artwork. In the 18th century, drawing achieves an intellectual status as a representation of the idea of the artist. Primary expression of the creative process, the drawing is now seen by amateurs as a tool to understand the genesis of the work and as such becomes an object of delight. Through the study of different techniques and the development of a specific vocabulary in contemporary sources, this course aims in particular to study drawing as a means of building the [hi]story at a time when the narrative as a representation of action is questioned.

ARTH 28002. Islamic Art and Architecture of the Medieval Perso-Turkic Courts. 100 Units.

This course considers art and architecture patronized by the Seljuk, Mongol, and Timurid courts from Anatolia to Central Asia from the eleventh to the fifteenth centuries. While the princes of these courts were of Turkic and/or Mongol origin, they adopted many of the cultural and artistic expectations of Perso-Islamicate court life. Further, many objects and monuments patronized by these courts belong to artistic histories variously shared with non-Islamic powers from the Byzantine Empire to China. Questions of how modern scholars have approached and categorized the arts and architecture of these courts will receive particular attention. Each student will write a historiographic review essay with a research component.

Equivalent Course(s): NEHC 28002, ARTH 38002, NEHC 38002, MDVL 28002

ARTH 28003. Islamic Art: Private Collections on Public Display. 100 Units.

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

Equivalent Course(s): ARTH 38003, NEHC 38003, NEHC 28003

ARTH 28021. Art on My Mind. 100 Units.

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

Equivalent Course(s): ARTH 38021

ARTH 28024. Liquid Intelligence: Thinking the Fluid Image in the Long 18th Century. 100 Units.

In an influential essay, contemporary artist Jeff Wall has sketched a suggestive genealogy linking chemical photography to a range of wet, atavistic processes and their modes of "liquid intelligence." Using Wall's model as point of departure, this experimental seminar explores how liquid intelligence might be expanded and deployed as a broader category of art-historical investigation. What, we will ask, can be revealed by applying the analytical solvent of liquid intelligence to an expanded field of visual production? How might doing so enable us to reciprocally reconsider relations between photography and other visual media? Drawing upon a range...
of theoretical perspectives, novels, and film, this seminar takes its focus from artists and visual practitioners of the early modern period and long 18th century (possibly including Leonardo, Cellini, Titian, Hooke, Reynolds, Turner, Talbot, and Courbet) who engage significantly with the problematic of making and thinking watery images. We will also consider their work in light of historical dynamics of maritime empire, the sciences of water (geology, chemistry, fluid mechanics, among others), and shifting conceptions of intellectual liquidity itself.
Equivalent Course(s): ARTH 38204

ARTH 28212. Photography in Africa and African Diaspora. 100 Units.
From photography in the 19th century to the present, this course explores how and why photography became central to arguments about the modernity of African visual art and the roles it has played throughout the continent, the diaspora, and beyond. Moving from one regional focus to the next, students examine photography’s roles in expeditionary and ethnographic projects, identity formation, political activism, spirituality, documenting the landscape, and representing the fantastical and the everyday. This course will include visits to the Art Institute of Chicago among other area institutions.
Equivalent Course(s): ARTH 38212

ARTH 28218. Buddhist Visual Cultures. 100 Units.
Throughout the centuries, Buddhism has developed a unique and immensely diverse visual culture. Indeed, attention to the visual may well be one of the fundamental characteristics of this religious tradition, to the point that Buddhism in China was known as the “teachings of images” (xiang jiao). This course explores the rich world of Buddhist visual culture through a focus on some of its most representative aspects. We begin with a discussion of the Buddha’s absence and the need for representations in the Indian context. Next, we study forms of meditation and visualization in China and Japan, together with dream-making technologies and dreamscape. Then, we move into the complex world of Buddhist material artifacts in East Asia (images, mandalas, temple architecture, and Buddhist fashioning of landscape). Toward the end of the course, we examine material that is rarely studied in terms of Buddhist visual culture, namely, maps and visions of the world (Indian, Chinese, and Japanese models), and the cultural components of display of Buddhist objects at temples and museums. The course concludes with theoretical considerations on the dichotomies of absence/presence and visible/invisible that seem to characterize much of Buddhist visuality.
Equivalent Course(s): EALC 38218, EALC 28218, RLST 28218, ARTH 38218, HREL 38218

ARTH 28311. Image, Iconoclasm, Animation. 100 Units.
This course will explore the fantasies of the animation of images both ancient and early Christian, both secular and sacred, as the backdrop to examining the phenomenon of iconoclasm as an assault on the image from pre-Christian antiquity via Byzantium to the Protestant Reformation. It will tackle both texts and images, the archaeological context of image-assault and the conceptual (indeed theological) contexts within which such assault was both justified and condemned. These historical issues cannot be separated, in our scholarly approaches and responses, from a vibrant contemporary culture around question of virtuality, animation, image-worship and image-destruction in the current world. The course will provide space to reflect on the problems raised by this. The course will be taught over the first four and a half weeks in the Spring Quarter on an intensive schedule. It will be examined on the basis of a paper, due on a subject to be agreed and on a date to be agreed at the end of the Spring quarter.
Equivalent Course(s): CLAS 35923, CLCV 25923, KNOW 38311, MDVL 28311, RLST 28311, RLVC 38311, ARTH 38311

ARTH 28313. Introduction to Early Christian Art. 100 Units.
In this course, we will explore the beginnings of Christian art and architecture from the third to the seventh century within the larger framework of late antique culture. Questions we are going to discuss include: What do the earliest Christian images in the catacombs and on sarcophagi convey about the hopes and fears of those who commissioned them? What were the functions and messages of the splendid mosaics that survive, for instance, in churches of Rome and Ravenna? What is the place of early Christian manuscript illumination within the larger context of late antique book culture? How were visual means employed to provide exegesis of the Bible or advance theological arguments? In which ways did the design and furnishing of churches respond to needs associated with the celebration of the liturgy? What do we know about viewer response to Christian art both in the private and the public spheres? To what degree was early Christian architecture and iconography inspired by the arts of Greco-Roman polytheism and ancient Judaism? Why did it take several centuries for early Christianity to develop a distinct visual language of its own in the first place?
Equivalent Course(s): RLST 28313

ARTH 28325. Art and Description in Antiquity and Byzantium. 100 Units.
This course explores the rich tradition of ekphrasis in Greco-Roman antiquity and Byzantium - as it ranges from vivid description in general to a specific engagement with works of art. While the prime focus will remain on texts from Greece, Rome and Byzantium - in order to establish what might be called the ancestry of a genre in the European tradition and especially its fascinating place between pagan polytheistic and Christian writing -- there will be opportunity in the final paper to range beyond this into questions of comparative literature, art (history) writing and ekphrasis in other periods or contexts, depending on students' interests and needs. A reading knowledge of Greek in particular could not be described as a disadvantage, but the course can be taken without knowing the ancient languages. The course will be taught over the first 4 and a half weeks in the Spring.
ARTH 28328. Africa’s Byzantine Heritage: Religion and Art in Pluralistic Societies. 100 Units.

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

Equivalent Course(s): RLST 28328, CLCV 25323, MDVL 28328

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

This course will be an introduction to Roman and early Christian art from the early empire to late antiquity. It will explore the significance of the changes in visual production in relation to different attitudes to religion and society; its specific and conflictive historiography; the particular issues involved in the move to Christianity and a Christian visual culture. We shall 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.

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

ARTH 28404. Films of Josef von Sternberg. 100 Units.

Few figures in the history of cinema are as complex as Joseph von Sternberg. He can be seen both as the epitome of Hollywood glamour and as an excluded outsiders. He worked primarily in the USA, but made two of his most famous films in foreign countries (Der Blaue Engel, Germany 1930 and Anatahan, Japan 1957). A pioneer in international sound cinema, he was also an established director during the silent era. A lynchpin of the Paramount Studio, he was also one of the first independent filmmakers with his debut feature The Salvation Hunters. This course will explore Sternberg’s manufacture of an authorial directorial persona and unique stylistics (and its relation to the “auteur theory”); his relation the Hollywood studio system of collaboration and his relation to the stars system, with especial attention to the films he made at Paramount with Marlene Dietrich. Most of Von Sternberg’s surviving works will be screened.

Equivalent Course(s): CMST 26000, FNDL 26001, ARTH 38404, CMST 46000

ARTH 28405. The Films of Alfred Hitchcock. 100 Units.

This course focuses on the films of Alfred Hitchcock, one of the greatest filmmakers of the 20th century. We study both his films and a variety of approaches to them. We investigate the enduring power of his movies; his contributions to genre and popular cinema; his storytelling techniques; his stylistic command; his approach to romance, suspense, and action; his status as a master and auteur; and his remarkable control over the audience’s thoughts and feelings.

Equivalent Course(s): FNDL 26510, CMST 36500, CMST 26500, ARTH 38405

ARTH 28406. The Cinema of Charlie Chaplin. 100 Units.

The course looks at Chaplin and his long film career from a number of perspectives. One of these is Chaplin’s acting technique inherited from commedia dell’arte and enriched by cinematic devices; another is Chaplin as a person involved in a series of political and sexual scandals; yet another one is Chaplin as a myth fashioned within twentieth-century art movements like German Expressionist poetry, French avant-garde painting, or Soviet Constructivist art.

Equivalent Course(s): CMST 36400, CMST 26400, FNDL 26402, ARTH 38406


This course 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.

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

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.

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

ARTH 28605. Earthworks Revisited. 100 Units.
More than 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,” 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 longer-term future from the perspectives of material, technical art history, and conservation?

Equivalent Course(s): ANTH 36713, ANTH 26713, ARTV 20942, ARTV 30942, ARTH 38605

ARTH 28606. Early Twentieth-Century Urban Visions. 100 Units.
It is hard to understand contemporary architectural debate about how cities should develop without knowing its origins in the influential city planning proposals developed by architects and planners in pre-World War II Europe and North America. This course studies those foundations, looking at the period when modernist architects and intellectuals proclaimed the obsolescence of the metropolis just as it came to dominate the modern landscape. We will examine a variety of strategies devised to order or replace the metropolis during the late nineteenth and early twentieth centuries, ranging from the City Beautiful movement in Chicago and Hugh Ferriss’s later skyscraper version, Camillo Sitte’s influential critique of Vienna’s Ringstrasse, and the English garden city alternative Lewis Mumford championed for the New York region, to Le Corbusier’s Voisin Plan for Paris and Frank Lloyd Wright’s Broadacre City model displayed in New York’s Rockefeller Center. We conclude with a glimpse of urban renewal in New York and Chicago, and Jane Jacobs’s celebrated reaction. Course readings are in primary sources. Focusing on particular projects and their promulgation in original texts and illustrations, as well as in exhibitions and film, we will be especially concerned with their polemical purposes and contexts (historical, socio-cultural, professional, biographical) and with the relationship between urbanism and architecture.

Equivalent Course(s): ARTH 38606

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

Equivalent Course(s): ARTH 38607

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

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

Equivalent Course(s): EALC 28701, EALC 38701, ARTH 38701

ARTH 28702. Tales Retold? Modern & Contemporary Chinese Art. 100 Units.

Owing to its revolutionary transformations spanning the 20th and early 21st centuries, China offers a unique access point to exploring key issues in modern and contemporary art. Modern and contemporary artists from China and the Sinophone world have long confronted rather entrenched double-binds, crises of consciousness. We might consider this a double consciousness, on their part-consciousness of being artists in a globalizing context, on the one hand; of being political or national subjects, on the other. Organized thematically, this class will examine selections of artists, movements, and the discourses surrounding them, to unpack the mutual interrelation of key concepts, art and scholarly practices. Questions to be addressed include: How does art history and criticism currently deal with modern and contemporary Chinese art? How does the art world define this category of art practice; and vice versa, how do artists view the art world? Case studies will include artists practicing today as well as historical artists whose work has become a source for the present. While the class deals primarily with art in China, it will necessarily address the wider issues of globalization and the international institutional networks of contemporary art. Students will be encouraged to think broadly about comparative and inter-Asia relations, rather than dividing the globe into East and West.

Equivalent Course(s): ARTH 38702, ARTH 38702, EALC 28702

ARTH 28703. East Asian Photography Since the Mid-Twentieth Century. 100 Units.

This course will explore the history and practice(s) of photography across East Asia (China, Japan, and Korea) from the mid-20th century to the present day. During the 20th century, these nations moved from the feudal to the industrialized, globalized status. Since their dynamic histories are enmeshed with photographic practices, this course will discuss how photography interprets the history and tells its own stories. We will familiarize ourselves with the most crucial photographers and their practices that emerged in the post-Mao, and post-war periods. Particular emphasis will be given to the ways in which photographers have grappled with legacies of war and revolution, political violence, cultural heritage, and a rapid transition to an industrialized, globalized status. While emphasizing comparative approaches to discuss the rich histories of East Asian photography, this course also takes a close look at how photographic practices of East Asia are converging with global photography.

Equivalent Course(s): ARTH 38703, EALC 28703, EALC 38703

ARTH 28705. Christian Iconography. 100 Units.

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

Equivalent Course(s): RLST 28705, MDVL 28705

ARTH 28712. Histories of College. 100 Units.

This seminar will examine the significance of collage for art practice, history, and method in the twentieth century. We will chart the multiple “inventions” of collage within Cubist, Futurist, Dada, and Surrealist practices and their consequences for poetry and sculpture, in particular. Our goal will be to critique how the historiography of these movements shaped, in turn, the reception of the medium under fascist dictatorships, after the Second World War, and by contemporary artists working today. In addition, students will be encouraged to consider the impact of collage for film theory, the advent of the readymade, abstract modernist painting, and articulations of a social history of art.

Equivalent Course(s): ARTH 38712

ARTH 28804. American Art Since 1960. 100 Units.

TBD

ARTH 28815. World’s Fairs, 1851-1937: Chicago and Paris. 100 Units.

The great era of world’s fairs (or universal expositions) lasted about ninety years. Although this golden age originated in London and took expression on every continent, two of its most significant hosts were Paris and Chicago. This course will examine the character and impact of expositions in these two cities, concentrating on Paris expositions held between 1855 and 1937 and the two Chicago fairs of 1893 and 1933. Particular attention will be given to the art, design, and architecture featured, stimulated, and sometimes ignored by the fairs. But technological, racial, political, institutional, and social themes will be examined as well. This colloquium is meant
to encourage creation of research papers. It will meet once a week and there will be heavy reliance upon images at each session.
Equivalent Course(s): HIST 28805

ARTH 28904. Antonioni’s Films: Reality and Ambiguity. 100 Units.
In this in-depth study of several Antonioni films, our eye is on understanding his view of reality and the elements of ambiguity that pervade all of his films. Together, as a film scholar and physicist, we bring out these aspects of his work together with his unique cinematic contributions. This course introduces students to this poet of the cinema and the relevance of Antonioni’s themes to their own studies and their own lives.
Equivalent Course(s): BPRO 26600, HUMA 26600, CMST 26801

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 visuality 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.
Equivalent Course(s): RLST 29001, GNSE 39001, ARTH 39001, RLVC 39001, GNSE 29001

ARTH 29150. Veiling the Image: Sacred & Profane - Antiquity to Modernity. 100 Units.
This course will explore the fascinating culture of covering and veiling sacred icons, or images that were thought to cause trauma or outrage in the European tradition. It will begin in the ancient world and explore medieval, Renaissance and modern art - both paintings and sculptures, as well as images that represent the covering of images. It will attempt to restore the sensual, the tactile and the performative to the experience of viewing art and engaging with its powers, by contrast to the prevailing regime of disinterested contemplation encouraged by the modernist art gallery.
Equivalent Course(s): ARTH 39150, RLVC 39150

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

ARTH 29003. The Art of Empire: British India. 100 Units.
This seminar aims to teach students how to look at, think about, and engage critically with the visual culture of British India. Together, we will examine the repercussions of the Anglo-Indian colonial encounter on the disciplines of painting, decorative arts, photography, and architecture. We shall not only study the objects themselves, but interrogate the cultural, political, and intellectual circumstances under which they were produced, circulated, collected, and displayed. Finally, we will explore the legacy of the British empire today-its influence on contemporary art, the politics and practices of museum displays, repatriation debates, and beyond. For the final project, students will conceptualize their own exhibitions, selecting eight artifacts that present a broad view of the art of colonial South Asia.

ARTH 29400. Feminine Space in Chinese Art. 100 Units.
Feminine space denotes an architectural or pictorial space that is perceived, imagined, and represented as a woman. Unlike an isolated female portrait or an individual female symbol, a feminine space is a spatial entity: an artificial world composed of landscape, vegetation, architecture, atmosphere, climate, color, fragrance, light, and sound, as well as selected human occupants and their activities. This course traces the construction of this space in traditional Chinese art (from the second to the eighteenth centuries) and the social/political implications of this constructive process.
This course will address issues of femininity and sexuality in Chinese painting from the Six Dynasties period (220-589) to the end of dynastic China in the nineteenth century. Topics may include a variety of ways in which pictures of women (an often-marginalized genre of Chinese painting) help to craft the notion of femininity in pre-modern Chinese society; the differing roles of women as painters, patronesses, and collectors; the coding of landscape and bird-and-flower paintings as feminine, and female presentation and the courtesan culture in late imperial China. We will pay special attention to the experiences that images of beautiful women solicited from their viewers, with a focus on the sensory and affective dimensions. Through primary texts (in translation), discussions of artworks, and museum visits, we will develop strategies for theorizing women and gender as categories of analysis and moving beyond individual experience to arrive at richer, more nuanced understanding of the construction of femininity, gender norms and identities in premodern Chinese painting.

Equivalent Course(s): ARTH 39402

ARTH 29410. Dimensions of Citizenship: The Venice Architecture Biennale 2018. 100 Units.
In conjunction with the US pavilion at the 2018 Venice Architecture Biennale - co-commissioned by the University of Chicago and co-curated by Professor Niall Atkinson - this Gold Gorny Traveling Seminar will explore the multiple relationships between architecture and citizenship both in contemporary practice and in historical perspective. The course will be centered around the pavilion's theme of architecture and citizenship at seven spatial scales: Citizen, Civic, Region, Nation, Globe, Network, Cosmos. Through these scales, students will engage critically with the works of participating artists, architects, and designers, works that address the spatial dimensions of belonging in contemporary society. Students will also explore the historical dimensions citizenship through Venice's complex history as a globally connected maritime empire that incorporated multiple linguistic, ethnic, and religious communities. Finally, the seminar will take account of the politics of national display at the root of the biennale itself and the relationship between historical and contemporary spatial experiences of citizenship and rights of abode, belonging and exile, migration and refuge, and the design of liminal spaces such as ships, ports of entry, quarantine centers, and ghettos as places of agonistic cultural exchange.

Equivalent Course(s): ARTH 39410

ARTH 29503. Mexican Murals. 100 Units.
This course examines three vital moments of mural production in Mexico: ancient, colonial, and modern. We will begin by looking at indigenous Mesoamerican wall painting traditions of Teotihuacan, the Maya, Cacaxtla, and the Aztecs, and then consider how these traditions were transformed by the encounter with Spanish colonialism to provide decoration for the walls of monastic churches. Finally, we will examine the modern Mexican muralist movement, looking at the work of Diego Rivera, José Clemente Orozco, David Aílvaro Siqueiros and others. Throughout the course, we will consider mural paintings in relationship to architecture and other media, paying special attention to the different methodologies and kinds of evidence that have been used to interpret these works.

Equivalent Course(s): ARTH 39503, LACS 39503, LACS 29503

ARTH 29504. Art, Community, Activism. 100 Units.
there is no course description

Equivalent Course(s): ARTH 39504

ARTH 29505. Objects of Japanese History. 100 Units.
The collections of Japanese objects held at the University of Chicago’s Smart Museum, the Field Museum of Natural History, and the Art Institute of Chicago will be examined as case studies in museum studies, collection research, and, more specifically, in the interpretation of things "Japanese." Individual objects will be examined, not only for religious, aesthetic, cultural, and historical issues, but also for what they tell us of the collections themselves and the relation of these collections to museum studies per se.

Equivalent Course(s): EALC 39504, ARTH 39505, EALC 29504, CHST 24602, HIST 34602, HIST 24602

ARTH 29600. Doing Art History. 100 Units.
This course has two main objectives: to explore major texts and methodological approaches within the discipline of art history and to develop art historical research and argumentation skills. The course aims to deepen your understanding of art history as a discipline and the range of analytic strategies it affords. We read a mix of classic and more recent essays that have shaped and represent the discipline, and test their wider applicability and limitations. Through this process, participants are encouraged to discover the kinds of questions that most interest them.

Equivalent Course(s): ARCH 29600

ARTH 29609. Realism: Art or Metaphysics? 100 Units.
Besides its historical role as the first capital-letter avant-garde in painting and literature, Realism is making a return in many current artistic and, for that matter, cultural and journalistic contexts. But whether one examines its entanglement with reputed adversaries like Romanticism and Idealism, its origins in ancient and medieval metaphysics, or its strange side career as a label for amoral pragmatism in political theory and practice, the many-sidedness of realism makes pinning it down quite a challenge. Is there any common thread binding Plato and Courbet, Virginia Woolf and García Marquez, Catherine Opie and Ai Weiwei? Can there be a realism of dreams and desire, such as one might find in Freud? And is realism a revolutionary venture, or a consolidating
surveillance of social types? What role do new technologies and forms of spectatorship, from oil painting to photography, the printed book to streaming media, play in its rise and evolution? Readings in art history, fiction, and philosophy will alternate with film screenings and gallery visits.

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

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.

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.

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.

ARTH 29940. Food: From Need to Want, or, Ethics and Aesthetics. 100 Units.
There is nothing more integral nor intimate to our survival than the act of eating. More than simply sustenance, food’s pleasure extends exponentially into cultural and global concerns that include climate change, resource distribution, and economic policies. From the relative smallness of, for example, snacking on a handful of raisins, the circumstances that involve its growth, production, distribution, and costs are far-reaching. Growing awareness of what we eat, where it comes from, and how it is produced necessarily addresses need as well as a complex set of aesthetic and ethical issues that spans disciplines and practices ranging from the personal, that is, what you put in your mouth, to the political, that is, economics, identity, labor, and the environment. The goal of this course is to engage a wholistic approach to scholarship, spanning the theoretical and the textual, the experiential and the aesthetic, the ethical and the social. We will address the rich importance of food not only within an academic context but also within our community including chefs, urban foragers, and farmers/growers as lecturers. In each week’s session, students will be provided with texts as well as other modes of knowledge production and acquisition including film, art, and gardens. Through this heterogeneous process the course is designed to set disciplinary, material, and temporal borders aside so that students, faculty, and the larger community can have these conversations in dialogue.

Equivalent Course(s): HLTH 23100, ENST 20023, BPRO 23100, ARTV 20023, ARTV 30023, CEGU 20023

ARTH 29942. XCAP: Food for Thought. 100 Units.
If anthropology and contemporary art have one thing in common, it is the aim to de-familiarize taken-for-granted ways of being in the world by means of ethnographic comparison or aesthetic provocation so as to open up new perspectives on the complexities of human social life. Co-taught by an artist and an anthropologist, this course considers what’s at stake when contemporary artists build on this longstanding practice to explore the complexities of current societal, political, and cultural contexts.

Equivalent Course(s): KNOW 29942, ARTV 36210, ANTH 35315, ARTV 26210, CMST 36210, ANTH 25315, CMST 26210

ARTH 29992. Metapictures. 100 Units.
This course is based on an exhibition that was first staged at the Overseas Contemporary Art Terminal in Beijing in the fall of 2018, and subsequently re-enacted at the Royal Academy in Brussels in the spring of 2020. The exhibition explores “pictures within pictures,” images that reflect on the nature of image-making, across a range of media and genres. A virtual version of the exhibition is available on the Prezi platform, and a physical installation, supported by the Smart Museum, will be installed in the Media Arts Data and Design Center (MADD). Visual materials for the course include paintings and drawings, diagrams, models of the visual process, image “atlases,” multi-stable images, cinematic and literary representations of images nested within narratives. The readings for the course will include Michel Foucault on Velasquez’s Las Meninas, Walter Benjamin on “dialectical images,” C. S. Peirce on iconicity, Nelson Goodman on analog and digital codes, and Georges Didier-Huberman on Aby Warburg’s Mnemosyne Bilderatlas. Students will be encouraged to explore traditional examples of metapictures such as the Duck-Rabbit (canonized by Gombrich and Wittgenstein) or to investigate newly emergent forms of self-reflexive media. Guest lectures will be given by Patrick Jagoda on experimental games and Hillary Chute on comics and graphic narrative; these might be coordinated with the Media Aesthetics core sequence in the fall term, which focuses on the question of the image.
Equivalent Course(s): ARTV 20022, ARTH 39992, ENGL 49992, MAAD 10992, CMST 37505, ARTV 30022, ENGL 29992, CMST 27505