ART HISTORY

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

PROGRAM OF STUDY

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

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

GENERAL EDUCATION COURSES

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

Introduction to Art

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

Survey Courses

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

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

Art in Context Courses

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

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

MAJOR IN ART HISTORY

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

PROGRAM REQUIREMENTS

All art history majors are expected take at least one (1) course in art history at the 10000-level to fulfill their general education requirement in the arts. Although general education courses do not count for the major, they are useful preliminaries to advanced work. It is, therefore, strongly recommended that students take such a
Art History

course as early as possible in their undergraduate careers. Note: Students who have formally declared the major in art history are guaranteed admission to 10000-level courses by notifying the instructor in advance.

THE STANDARD CURRICULUM

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

• **Four (4) courses at the 20000-level to meet a distribution requirement** within the department. 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 (3) courses at the 20000-level in a Special Field.** Students develop the Special Field in consultation with departmental instructors and the Director of Undergraduate Studies. Because Special Fields reflect the interests of individual students, they range widely in topic, approach, and scope. Reading courses with art history faculty may be used to pursue specific questions within a Special Field. For more on the Special Field, see Special Field below.

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

• **ARTH 29600 Junior Seminar: Doing Art History.** Students are expected to take this course in their third year.

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

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

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

SPECIAL FIELD

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

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

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

JUNIOR SEMINAR

ARTH 29600 Junior Seminar: Doing Art History is designed to introduce the methods of art historical research. It is required of all art history majors; if they wish, minors may take the course to satisfy a 20000-level course requirement. Second-year art history majors are permitted to enroll in the Junior Seminar with permission from the instructor and the Director of Undergraduate Studies.

RESEARCH PAPERS

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

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

The paper should include an analysis of existing scholarship and other relevant source materials. The paper should also draw on that scholarship and evidence to shape and support a thesis or argument of the student’s own devising. Formal analyses of works of art and analytic papers on materials assembled by the instructor
do not qualify. On completion of a research paper, students must submit a copy of the paper along with their program worksheet 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 Senior Thesis Workshop) in Autumn Quarter of the fourth year. Writing the BA Paper is a process that usually takes more than two quarters. Each student must secure the consent of an art history faculty member who will serve as his or her adviser. As students are expected to do research for the BA Paper during the summer, students are strongly encouraged to secure an advisor in the Spring Quarter of their third year. Working with a preceptor, students must then complete a BA Paper by the second week of Spring Quarter of the fourth year. The BA Paper is typically a 20- to 30-page research paper of original work that grows out of the Special Field. For more information, see BA Paper and Seminar.

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 advisor 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 Junior Seminar: Doing Art History</td>
<td>100</td>
</tr>
<tr>
<td>Two (2) 10- to 15-page research papers</td>
<td></td>
</tr>
<tr>
<td>Total Units</td>
<td>1000</td>
</tr>
</tbody>
</table>

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

### MAJOR: Honors Curriculum

<table>
<thead>
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</tr>
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<tr>
<td>Four (4) courses to meet the distribution requirement</td>
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<td>300</td>
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<tr>
<td>ARTH 29600 Junior Seminar: Doing Art History</td>
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<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>Total Units</td>
<td>1100</td>
</tr>
</tbody>
</table>

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

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

### ADVISING

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

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

### RECOMMENDATIONS FOR ART HISTORY MAJORS

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

Students are urged to also pursue upper-level language courses. If a language course is relevant to a student’s Special Field, the student may petition the Director of Undergraduate Studies to count it toward electives.

Those planning to continue their study of art history at the graduate level are advised to achieve language competency equal to at least two years of college study in French or German, or in the language(s) relevant for the geographic region that corresponds to their primary area of interest.

### GRADING

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

**MINOR IN ART HISTORY**

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

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

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

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

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

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

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

**SPECIAL FIELD**

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

**SUMMARY OF REQUIREMENTS FOR THE MINOR IN ART HISTORY**

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

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

**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
In the years leading up to Martin Luther's radical transformation of the political-religious landscape, late medieval and early modern Europeans were inundated with a flood of 'alternative facts' that called into question the intellectual, ethical, and religious values governing their lives. With the advent of new media technologies, images became important vehicles of commentary and disputation for Reformers, leading to the formation of a public sphere of discourse to which the image was central; yet, at the same time, the image itself and its role in daily life came increasingly under attack. This course provides an introduction to artistic production in northern Europe from the late fourteenth century through the sixteenth century through the lens of the productive, if tumultuous, relationship between art and the epistemological challenges of the Reformation. Particular attention will be paid to the shifting status of the artist, focusing on the historical and cultural circumstances that led to the elevation of artists such as Albrecht Dürer, Hans Baldung, and Pieter Bruegel the Elder, as well as their relationship to the world outside the Alps, including Italy, Spain, and the New World. This course will also examine topics such as the relationship between word and image, iconoclasm and iconophilia, public and private spheres of patronage, and strategies of visual polemics. Readings will include primary sources in translation and selected works of modern scholarship.

Instructor(s): T. Golan Terms Offered: Spring
Note(s): Students must attend the first class to confirm enrollment. If a student is not yet enrolled in this course, s/he must fill out the online consent form and attend the first class. This course meets the general education requirement in the arts.
Instructor(s): C. Mehring; K. Korola
Terms Offered: Autumn Winter
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.

ARTH 16100. Art of the East: China. 100 Units.
This course is an introduction to the arts of China focusing on the bronze vessels of the Shang and Zhou dynasties, the Chinese appropriation of the Buddha image, and the evolution of landscape and figure painting traditions. This course considers objects in contexts (from the archaeological sites from which they were unearthed to the material culture that surrounded them) to reconstruct the functions and the meanings of objects, and to better understand Chinese culture through the objects it produced.
Instructor(s): Staff
Terms Offered: Spring Winter
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): EALC 16100

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

ARTH 16460. Modern Latin American Art. 100 Units.
This course offers an introductory survey of the art of modern Latin America from the first wave of independence in the early nineteenth century to the present day. Through the study of key artists, movements, and works of art, we will attend to a set of central problems: the formation of collective identities in these new nations, the impact of revolution, dictatorship, and political violence on the development of art in the region, the incorporation of both foreign styles and indigenous traditions, and the shifting definitions of Latin American art. Special emphasis will be placed on developing the skills needed to analyze a wide variety of modern and contemporary art, including painting, sculpture, photography, performance art, and site-specific installations.
Instructor(s): M. Sullivan
Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): LACS 16460

ARTH 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.
Instructor(s): Dario Donetti
Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment. If a student is not yet enrolled in this course, s/he must fill out the online consent form and attend the first class. This course meets the general education requirement in the arts. This course may be taken for Architectural Studies minor credit or Arts Music Drama Core credit but not both.
Equivalent Course(s): ARCH 17002

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

ARTH 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 film 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.
Instructor(s): K. Korola Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. This course meets the general education
requirement in the arts.
Equivalent Course(s): CMST 27520

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).
Instructor(s): K. Taylor Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. This course meets the general education
requirement in the arts.
Equivalent Course(s): FNDL 20502, ARCH 17410, CHST 17410, AMER 17410

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 outsized 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.
Instructor(s): C. Cohen Terms Offered: Spring
Note(s): Students must attend 1st class to confirm enrollment. If a student is not yet enrolled in this course, s/he must fill out the online consent form & attend the first class. This course meets the Gen. Edu. Reqmt. in the dramatic, musical, & visual arts.

ARTH 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.
Instructor(s): D. Roelstraete Terms Offered: Spring
Prerequisite(s): Students must attend 1st class to confirm enrollment. If a student is not yet enrolled in this course, s/he must fill out the online consent form & attend the first class. This course meets the Gen Edu. Reqmt. in the dramatic, musical, and visual art.
Equivalent Course(s): ARCH 17550

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.
Instructor(s): D. Roelstraete Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): ARTV 17704

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.
Instructor(s): N. Davidson Terms Offered: Spring
Prerequisite(s): Admission to the Paris Humanities study abroad program.
Note(s): This course is part of the College’s Paris Humanities study abroad program. This course meets the general education requirement in the arts.

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.

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

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

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

Instructor(s): J. Snyder Terms Offered: Autumn, Spring
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts. This course can be taken for credit towards either the General Education Requirement in the Arts Music Drama core or the MAAD minor, but not both
Equivalent Course(s): MAAD 18000

**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.

Instructor(s): D. English Terms Offered: Spring
Prerequisite(s): Course limit of 12 students; instructor consent required.
Note(s): This course meets the general education requirement in the arts. This course frequently meets off campus; students should plan their schedules accordingly to account for travel.
Equivalent Course(s): CHST 18305

**ARTH 18606. Structuring China's Built Environment. 100 Units.**

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

Instructor(s): W. Lin Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment. If a student is not yet enrolled in this course, s/he must fill out the online consent form & attend the first class. This course meets the Gen Edu. Reqmt. in the dramatic, musical, and visual art.
Equivalent Course(s): EALC 18606, ARCH 18606

**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.

Instructor(s): S. Estrin, S. Nooter Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment.
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.

Instructor(s): S. Estrin Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): ARTH 30510, CLCV 21517, CLAS 31517

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

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

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

ARTH 20700. Understanding the Built Environment. 100 Units.

This course aims to equip students with the basic skills and knowledge needed to analyze the built environment. Through weekly seminars that are paired with practical labs on architectural writing and drawings, class visits to buildings and exhibitions, or meetings with practitioners, it explores a variety of themes from the material design of the building itself to its urban, social, cultural, and historical significance. These themes include how building designs accommodate their uses and users; how they resist physical forces like gravity, wind, earthquake; the potential of traditional and new materials; cultural questions of style and symbolism; contextual relationships to site and surroundings; technological infrastructure in architecture, such as climate control, power, and computation; and buildings as historical objects that change over time. Students practice their skills in an analytic project on a local building or urban site of their choice. This foundational course for the undergraduate Architectural Studies minor program is offered annually, and is open to minors, prospective minors, and other interested students, including graduate students.

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

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

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

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

ARTH 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.

Instructor(s): K. Korola Terms Offered: Autumn

Note(s): Instructor consent required for registration. Students must attend first class to confirm enrollment.

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

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.

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

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

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

Instructor(s): I. Blom Terms Offered: Autumn

Note(s): This course does not satisfy the general education in the arts requirement.

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

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. Courses are held in English. No knowledge of South Slavic languages is required.

Instructor(s): Nada Petkovic Terms Offered: Spring

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

ARTH 21450. Rhodesian 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 repressively 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.

Instructor(s): J. Clarke Terms Offered: Winter
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? (1941-1943), 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 will be held in English. German majors are invited to engage directly with the German-language editions and historical sources. Additional discussions in German will be offered bi-weekly.
Instructor(s): Emily Dreyfus Terms Offered: Winter
Equivalent Course(s): GRMN 21821

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

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.
Instructor(s): T. Golan, N. Mourelle Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): GNSE 32288, SPAN 32266, ARTH 32266, SPAN 22266, GNSE 22288

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.
Instructor(s): L. Markey Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): ARTH 32815

ARTH 23010. 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.
Instructor(s): K. Neumann Terms Offered: Spring
ARTH 24002. Advanced Nonfiction Workshop: Writing About the Arts. 100 Units.
This workshop will support students in developing useful practices and experimenting boldly. Working with recent technological transformations in the visual arts world, we’ll be keeping art notebooks in different forms (by hand, photographs, blog, Instagram, collage). We’ll begin with Walter Benjamin’s classic essay about art and mechanical reproduction, and then work with some examples: 1. Virtually seen. Jennie C. Jones’s show Constant Structure, hung at the Arts Club of Chicago via face time, with pamphlet-catalogue by poet and critic Fred Moten; 2. Unseen. Lori Waxman, long the art critic of the Chicago Tribune, and her pandemic 60 word / min art critic project in Newcity of art reviews for artists with canceled shows; 3. Explained / packaged. The Instagram feeds of museums; 4. Technological diary / memory methods. Looking back to T.J. Clarke’s book min art critic project in Newcity of art reviews for artists with canceled shows; 5. Collaborations. Artists working as collaborator-curators and self-interpreters, with reference to a recent Dawoud Bey show at the Art Institute and a Venice installation by iris Kensmil and Remy Jungerman. Each class will begin with student-led observation. Students will visit, in-person or on-line, five installations / exhibitions / events, and be workshopped twice. Final work, revised essay and looking notebook.
Instructor(s): Rachel Cohen Terms Offered: Winter
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu (writing sample required). Attendance on the first day is mandatory.
Equivalent Course(s): ARTH 34002, CRWR 24002, CRWR 44002

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

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

**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 may be again in the future.) 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, two required visits to Pittsburgh, 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.
Instructor(s): L. Joyner Terms Offered: Spring
Prerequisite(s): As with most architecture studio courses offered, consent is required to enroll, for fit, not prior experience. Interested students should email the instructor (Luke Joyner, lukejoy@uchicago.edu) to briefly explain their interest and any previous experience you might have with the course topics.
Note(s): Students must attend first class to confirm enrollment. Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.
Equivalent Course(s): ARTV 20031, ENST 24192, CHST 24192, AMER 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. Centering around a newly commissioned artwork by artist and MacArthur Genius Fellow Inigo Manglano-Ovalle, the course will look at issues of scarcity and abundance through the lens of art. In addition to works by Manglano-Ovalle, students will consider works by Allan Kaprow, LaToya Ruby Frazier, Fazal Sheikh, and others to consider how art can confront the 21st-century’ environmental challenges. Readings will include Susan Sontag’s Regarding the Pain of Others, and Fred Moten and Stefano Harney’s *The Undercommons*. The course will include visits to exhibitions curated by Abigail Winograd as part of Toward Common Cause: Art, Social Change, and the MacArthur Fellows at 40 including a site-specific installation by Inigo Manglano-Ovalle. This course is part of a collaborative project at the Gray Center for Arts and Inquiry with human rights lawyer Susan Gzesh, artist Inigo Manglano-Ovalle, and curator Abigail Winograd.
Instructor(s): S. Czech Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): HMRT 24193, CHST 24193, ENST 24193, SOSC 21005

**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.

Instructor(s): A. Schachman
Prerequisite(s): As with most architecture studio courses offered, consent is required to enroll. Please contact Prof. Schachman directly (schachman@uchicago.edu) to request consent.
Note(s): Students must attend first class to confirm enrollment. Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.
Equivalent Course(s): ARCH 24194, ENST 24194, ARTV 20028

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

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.
Instructor(s): L. Joyner
Prerequisite(s): As with most architecture studio courses offered, consent is required to enroll, for fit, not prior experience. Interested students should email the instructor (Luke Joyner, lukejoy@uchicago.edu) to briefly explain their interest and any previous experience you might have with the course topics.
Note(s): Students must attend first class to confirm enrollment. Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.
Equivalent Course(s): ARCH 24205, ARTV 20021

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.
Instructor(s): G. Goldberg
Prerequisite(s): As with most architecture studio courses offered, consent is required to enroll. Interested students should email the instructor, Geoffrey Goldberg (geoffreyg@me.com) to briefly explain their interest, and if possible, outline any previous design experience, whether manual or digital. While previous knowledge is not required, both the making and studying of complex shapes is central to the course.
Note(s): Note: Students must attend first class to confirm enrollment. Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.
Equivalent Course(s): ARTV 2020, ARCH 24210

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.

Instructor(s): N. Bharani Terms Offered: Winter

Prerequisite(s): As with most architecture studio courses offered, consent is required to enroll, for fit, not prior experience. Interested students should email the instructor (Nootan Bharani, nbharani@uchicago.edu) to briefly explain their interest and any previous experience with the course topics.

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

Equivalent Course(s): CHST 24267, ARCH 24267, ENST 24267, ARTV 34267, ARTV 24267, ARCH 34267, 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.

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

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

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

ARTH 24615. Modern & Contemporary Materialities (Suzanne Deal Booth Conservation Seminar) 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. It can be argued that the discipline of art history still remains substantially divided between those who study what objects mean and those who study how objects are made, where 'meaning' typically derives from cultural hermeneutics, while 'madness' remains the province of technical analysis. The course will discuss the methods, theory and strategies of a material-based approach, its forms of writing and claims to meaning. Readings will be drawn from a variety of disciplines, including art history, visual and material culture, anthropology, philosophy, and material science.

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

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

Equivalent Course(s): ARTH 34615

ARTH 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 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 figurines 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.

Instructor(s): K. Tsiang Terms Offered: Spring

Prerequisite(s): Preferred that students have had an introductory course in Chinese art. Many classes will be held off campus. Students should build enough time into their schedules.

Note(s): Students must attend first class to confirm enrollment.

Equivalent Course(s): ARTH 34624
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.
Instructor(s): W. Lin
Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): EALC 24640, EALC 34640, ARTH 34640

ARTH 24720. Goya and Manet. 100 Units.
Edouard Manet (1832-1883) is often regarded as the first modernist artist, but his practice was deeply rooted in the copying and emulation of Renaissance and Baroque painters, particularly Spaniards. Indeed, many of his subjects, and some of his techniques, from the use of firm outline to muted opaque tones with minimal modeling, are conspicuous in Francisco Goya (1746-1828), a Spanish court painter and moralist whose paintings and prints were received in the late nineteenth century, and in the twentieth, as prefiguring both modernist form and various crises of artistic meaning. This seminar proposes a binocular focus on the two artists, in their individual historical contexts and in dialogue, in order to understand the tension between tradition and innovation in modern art.
Instructor(s): Andrei Pop
Terms Offered: Not offered in 21-22.
Equivalent Course(s): SCTH 35004, ARTH 34720

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.
Instructor(s): Andrei Pop
Terms Offered: Winter
Note(s): Open to undergraduates with instructor consent.
Equivalent Course(s): ARTH 34731, SCTH 35011, CMLT 35011

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.
Instructor(s): M. Ward
Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): ARTH 34814

ARTH 25003. Symbolism between Universality and Solipsism. 100 Units.
Symbolism in Western European literature and visual arts is usually seen as a triumph of the psychological, the navel-gazing, in the words of James Ensor, the "Moi universel". But it is as much a dogged search for objective grounds of expression and intelligibility amidst a sea of subjectivity: from Van Gogh’s letters and Mallarme’s poems to the new logical symbolism of Frege and the stream of consciousness of William James, the epoch saw an unprecedented effort to rationalize the private, the incommunicable, experience itself. This is a broad revisionist look at a transitional but key era in intellectual history, featuring some new material from the instructor's own work in progress.
Instructor(s): Andrei Pop
Terms Offered: Not offered in 21-22.
Equivalent Course(s): SCTH 35003, ARTH 35003

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 Nazcas’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.
Instructor(s): H. Coleman

Note(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): 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 andthrough the art and criticism of his time (and at the end, our own). Reading-intensive, with a field trip to the Art Institute. Please help - many questions.
Instructor(s): Andrei Pop
Equivalent Course(s): GRMN 25015, SCTR 35000, GRMN 35015, CLAS 35014, KNOW 35000, ARTH 35115

ARTH 25213. Hermeneutics of the Image. 100 Units.
What does it mean to "read" an image? To achieve an understanding of its "meaning"? This is not an easy question since images don't directly offer propositional content, which is the usual habitat of meaning. In this seminar, we will approach this question by considering first some foundational contributions to hermeneutics (Gadamer, Hirsch) and to the theory of pictorial meaning (Wollheim). We will then dig into the tradition of pictorial interpretation as it unfolds starting with Winckelmann and Diderot and extending to the present day (Fried, Clark). Freudian hermeneutics (Freud, Adrian Stokes), iconology (Panofsky), and phenomenology (Merleau-Ponty, Heidegger) will also be considered. In each case, we will endeavor to test the claims and interpretive findings through close examination of the images involved. The emphasis will be on the tradition of European painting and sculpture, but the tools acquired in the seminar should also be applicable in other fields.
Instructor(s): David Wellbery Terms Offered: Winter
Prerequisite(s): For advanced undergrads, consent of instructor required.
Equivalent Course(s): GRMN 35213, ARTH 35213, GRMN 25213, SCTR 38113

ARTH 25401. Cities in Protest. 100 Units.
Long considered as condensers of social interaction, cities are here examined as to their response under significant public protest. Such events are understood as "stress-tests" to conventional urban theory as they alter, if only temporarily, previously understood conventional relationships of public and private domains. The project then is to document, assess, and understand those changes. Initial work focuses on documentation of protests using architecturally-based techniques, to provide clearer understanding and materials for comparison and discussion. Attention is on the year of 1968, a time when many cities were taken over by conflagrations. Drawings and digital models are to be prepared from detailed review of photographs, news reports and histories to document the events. A second area of investigation involves representation and how differing techniques of graphic projection impacts our understandings. A range of representational strategies are to be compared and assessed as to how they respond to the changes in urban spatialities engendered by protests. Work then concludes with individual investigations of more contemporary protests, identified and discussed together.
Instructor(s): G. Goldberg
Prerequisite(s): As with most architecture studio courses offered, consent is required to enroll. Work will include exploring representation so design or drawing experience strongly preferred. Please contact Prof. Goldberg directly (gg@ga2.com) to request consent.
Note(s): Students must attend first class to confirm enrollment. Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.
Equivalent Course(s): ARTV 20030, ARCH 25401, ENST 25401, CHST 25401, AMER 25401

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 mediation of 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, 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): MAPH 45540, CMST 45540, ARTH 35540, CMST 25540, ARTV 20540, ARTV 45540

ARTH 25885. 20th Century American Drama. 100 Units.
Beginning with O'Neill's 'Long Day's Journey into Night' through the American avant-garde to the most recent production on Broadway, this course focuses on American contemporary playwrights who have made a significant impact with regard to dramatic form in context to specific decade as well as cumulatively through the twentieth century. Textual analysis is consistently oriented towards production possibilities, both historically and hypothetically. ATTENDANCE AT FIRST CLASS SESSION IS MANDATORY.
Instructor(s): H. Coleman
ARTH 26794. Art and the Archive in Greater Latin America. 100 Units.

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

Instructor(s): Diana Schwartz-Francisco Terms Offered: Spring
Equivalent Course(s): HIST 26319, ARTV 20017, LACS 26384

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.

Instructor(s): A. Fraser Terms Offered: Spring
Note(s): Consent of the instructor is required for registration. This course will include two museum/collections visits in the Chicago area.
Equivalent Course(s): ARTH 36703, MAPH 36703

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 hands-on curatorial exercises, as well as writing and reading assignments that mirror and follow the 64-year arc of our historical periodization.

Instructor(s): D. Roelstraete Terms Offered: Spring
Note(s): Students must attend first section to confirm enrollment.
Equivalent Course(s): ARTV 24265, ARTV 34265, ARTH 36791

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 decolonial 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.

Instructor(s): Landau, Jessica Terms Offered: Spring
Note(s): Registration is permitted by consent, only.
Equivalent Course(s): ARTH 36798, MAPH 36798
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.

Instructor(s): D. English Terms Offered: Winter
Prerequisite(s): Registration by consent only.
Note(s): Students must attend first class to confirm enrollment. Equivalent Course(s): ARTH 37217

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.

Instructor(s): L. Steward Terms Offered: Winter
Note(s): Registration permitted by consent only. Equivalent Course(s): CHST 27250

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.

Instructor(s): O. Cacchione Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. Equivalent Course(s): ARTH 37321

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

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

Instructor(s): Sree Padma Holt Terms Offered: Winter
Equivalent Course(s): HREL 37440, RLVC 37440, SALC 37440, RLST 37440, ARTH 37440, SALC 37440, HIST 36704

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

This course will examine the visual construction of early Buddhism in India, focusing in particular on stupas and especially on the art of the great stūpa (mahachaitya) at Amarāvati in Andhra Pradesh. We will examine questions of Buddhology, of the diversity and range of conversations within early Buddhism, leading to the rise of the Mahāyāna, in relation to the visualization of Buddhist theory and narrative in the extensive and extraordinary decorations of the major sites. The course will introduce those taking it to the rich visual, material and epigraphic culture of the Buddhist stūpas as well as the vibrant textual world of Indian Buddhist writing - from stories to suttas to commentaries. Students will have the opportunity to develop their own final papers in relation to this material or comparatively with other material in which they also retain an interest (not necessarily only Buddhist). If the course is taught in person, depending on the Covid situation in Spring 2022, then it is likely to be on a speeded up twice per week basis over the first half of the quarter.
Instructor(s): Jaś Elsner Terms Offered: Spring
Note(s): This course meets the HS or LMCS Committee distribution requirement for Divinity students.
Equivalent Course(s): SALC 27490, ARTH 37490, HREL 37490, SALC 37490, RLST 27490, RLVC 37490

ARTH 27520. There is No Such Place as America. 100 Units.
This is a course in the history 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.
Instructor(s): D. English Terms Offered: Spring
Prerequisite(s): Permission of instructor required for registration.

ARTH 27530. (Re)Producing Race and Gender through American Material Culture. 100 Units.
This course introduces students to the role of the material world in the production and reproduction of ideologies of race, gender, and their intersections. Objects around us are imbued with meaning through their design, construction, use, and disuse. Architecture, art, photography, clothing, quilts, toys, food, and even the body have all been used to define groups of people. Combining secondary literature, theory, documentary evidence, and material culture, this course guides students as they ask questions about how ideologies of race and gender are produced, how they are both historically specific and constantly in flux, and how human interaction with the material world creates, challenges, and changes their construction. The primary course objectives are to (1) provide students with an introduction to material culture as a theory and methodology and (2) teach them how to apply it to research on ideologies of gender and race in history.
Terms Offered: Winter
Equivalent Course(s): GNSE 27530, HIST 27414, ANTH 25214, CRES 27530

ARTH 27724. Making States and Nations: Art and Material Culture in Latin America, ca. 1808-1880. 100 Units.
Covering the wars of Independence and the transition to Republican statehood, this course will address the continuities and ruptures affecting the visual traditions and material cultures of the Colonial period in this crucial period in Latin American history. Intended as a broad survey of the region, the course attempts to think through a political history of objects and images as a way to understand the process of nation-state formation.
Terms Offered: Autumn
Equivalent Course(s): LACS 27724, LACS 37724, ARTH 37724

ARTH 27800. The Material Science of Art (Suzanne Deal Booth Conservation Seminar) 100 Units.
This course will introduce students to the methods, theories, and strategies of scientific approaches to studying art objects and consider the meaning of different materials and surfaces across artistic media. It will showcase new scholarship generated in the field of conservation science and object-based art history that draws its strength from the collaborative work among scientists, conservators, art historians, and theorists. Conservation science draws on the applied sciences and engineering to understand how to preserve the world’s cultural heritage and forge connections between making and meaning. The course will explore scientific examinations to investigate the production and use of art objects. Focusing on material studies of paintings and sculptures, pigments as well as their binding media, students will learn about the material make-up of art objects by employing visual analysis alongside practical studies using scientific analysis and imaging on campus and at the Art Institute of Chicago. Readings will be drawn from a variety of disciplines, including material science and chemistry, art history, visual and material culture, anthropology, and philosophy.
Instructor(s): M. Kokkori Terms Offered: Spring
Prerequisite(s): This course will be registered only with instructor consent. Consent requests must include why the student is interested in taking the course, any previous experience they have with the course topics, and how they envision contributing toward the conservation initiative’s goal of diversifying the field of conservation and conservation science.
Equivalent Course(s): ARTH 37800

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

ARTH 28500. History of International Cinema I: Silent Era. 100 Units.
This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
Instructor(s): A. Field Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.
Equivalent Course(s): ENGL 29300, CMST 48500, ARTH 28600, MAAD 18500, MAPH 33600, ARTH 38500, CMLT 28500, CMLT 32400

ARTH 28600. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell’s Film History: An Introduction; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): Staff Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): MAAD 18600, REES 25005, MAPH 33700, CMLT 22500, CMST 48600, REES 45005, CMLT 32500, ENGL 29600, ARTH 20003, ARTH 38600, CMST 28600, ENGL 48900

ARTH 28705. Christian Iconography. 100 Units.
In Christian culture, visual images have for many centuries played a pivotal role in ritual, devotion, intellectual thought, and religious instruction. The most important aims of this course are that students understand images convey meaning in very unique ways and learn how to decode their visual messages. The study of iconography encompasses a variety of methods used to identify the subject matter of a pictorial image, describe its contents, and analyze its discursive strategies in view of its original cultural context. We will cover some of the most important themes visualized in the arts of Christianity by analyzing imagery spanning different periods, geographical regions, pictorial media, and artistic techniques. While special emphasis is placed on the intersections of art and literature, we will also examine pictorial themes that are independent of a specific textual basis. Alongside the study of Christian iconography, this course will address broader issues of visual inquiry, such as patronage, viewer response, emotions, and gender roles. In this course, students will acquire a ‘visual literacy’ that will enable them to explore all kinds of works of art fruitfully as primary sources in their own right.
Instructor(s): Karin Krause Terms Offered: Winter
Prerequisite(s): P/Q: This course is open to all undergraduate students who are interested in the course topic. You certainly do not need to be an adherent of the Christian faith to take this course. However, a basic familiarity with some of the foundational texts of Christianity (esp. the Bible) and its main (Biblical) protagonists is not a disadvantage.
Equivalent Course(s): MDVL 28705, RLST 28705

ARTH 28815. World’s Fairs, 1851-1937: Chicago and Paris. 100 Units.
The great era of world’s fairs (or universal expositions) lasted about ninety years. Although this golden age originated in London and took expression on every continent, two of its most significant hosts were Paris and Chicago. This course will examine the character and impact of expositions in these two cities, concentrating on Paris expositions held between 1855 and 1937 and the two Chicago fairs of 1893 and 1933. Particular attention will be given to the art, design, and architecture featured, stimulated, and sometimes ignored by the fairs. But technological, racial, political, institutional, and social themes will be examined as well. This colloquium is meant to encourage creation of research papers. It will meet once a week and there will be heavy reliance upon images at each session.
Equivalent Course(s): HIST 28805

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.
Instructor(s): Jaś Elsner Terms Offered: Spring
Prerequisite(s): Before the course begins, read the Imagines of the Elder Philostratus in the Loeb Classical Library translation (by Arthur Fairbanks, 1931, Harvard U.P., much reprinted).
Equivalent Course(s): ARTH 39001, GNSE 39001, RLV 39001, GNSE 39001, RLST 29001
ARTH 29162. Masquerade as Critique. 100 Units.
Critique is most often figured as an act that reveals a reality that was previously hidden, as though one were pulling back a curtain or lifting a veil. But, as the critic Craig Owens points out, "in a culture in which visibility is always on the side of the male, invisibility on the side of the female...are not the activities of unveiling, stripping, laying bare...unmistakably male prerogatives'? This interdisciplinary seminar develops an alternate genealogy of critique informed by feminist, queer, and Black studies perspectives. It eschews the modernist drive toward transparency, instead examining tactics of resistance such as masquerade, disidentification, appropriation, drag, fugitivity, and critical fabulation. This course pairs readings by authors including Eve Sedgwick, bell hooks, José Muñiz, and Saidiya Hartman with art, performance, and films by figures like Claude Cahun, Carrie Mae Weems, Jack Smith, the Karrabing Film Collective, Cheryl Dunye, David Hammons, and Jennie Livingston. Together, we will ask: What is critique, and how does it relate to power? How have artists engaged strategically with visibility and invisibility, and what can their work teach us today? This course will incorporate guest lectures and fieldwork in museums and archives. Culminating in a creative final project, it aims to develop a toolkit for critique that thinks past the timeworn imperative to render the invisible visible.
Instructor(s): L. Pires Terms Offered: Spring
Note(s): Registration by consent, only.
Equivalent Course(s): ARTH 39162, GNSE 29162, MAPH 39162, GNSE 39162

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

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

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

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

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 Didi-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 course sequence in the fall term, which focuses on the question of the image. Instructor(s): W. J. T. Mitchell Terms Offered: Autumn Prerequisite(s): This course is by consent only. Interested students should send a one-page letter describing their interest and preparation of the topic to Prof. Mitchell at wjtm@uchicago.edu. Equivalent Course(s): ENGL 29992, ARTH 39992, ARTV 20022, MAAD 10992, CMST 27505, ENGL 49992, ARTV 30022, CMST 37505