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# ART HISTORY

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

## PROGRAM OF STUDY

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

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

## GENERAL EDUCATION COURSES

Any of the following 10000-level courses are 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.

### Art in Context Courses

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

Students who have taken at least one course in art history or visual arts, or who have equivalent nonacademic experience, may elect to take an advanced course numbered from 20000 to 29999. 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 Major Field, to be selected from the list of fields below; a distribution of courses outside the major field; at least two research papers in art history (emerging from ordinary course work in the department); and a seminar on art-historical methods and issues. Fourth-year students who wish to pursue honors in the major conduct independent research on a topic of their own devising, producing a BA Paper with the guidance of a faculty member and a graduate preceptor.

## PROGRAM REQUIREMENTS

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

## THE STANDARD CURRICULUM

Ten courses are required for the art history major. The ten courses can include three at the 10000 level. The rest should be at the 20000 level or above. Students are advised, however, that graduate seminars at the

40000 level impose special burdens of time and expertise, and admission to them is typically only by instructor approval and may involve various prerequisites.

Each department course is categorized as being in one or more of the following fields. The field is indicated in the course notes description in the college catalog. The student's major field and distribution requirements are based on these fields. If a course is in two fields, the student should designate on their department program worksheet which field should be used for that course to meet requirements.

- African
- Asian pre-1800
- Asian post-1800
- European and American pre-1800
- European and American post-1800
- Latin American
- Theory and Methodology All art history majors must complete the following:
  - **Three art history courses in the student's chosen major field.** The major field should be selected from the list of fields above. The major field should be decided upon no later than spring of the third year.
  - **Three art history courses to meet the distribution requirement.** These courses should not be in the major field. Each distribution course should be in a different field from the others counting as distribution courses.
  - **Three art history courses to count as electives.** There are no field-specific restrictions on which art history courses can be counted as electives. Each course can be from a different field or the same one. Students can petition the Director of Undergraduate Studies to consider giving elective-course credit to a course outside the department if the course directly supports the student's major field.
  - **One methods seminar:** ARTH 29600 Doing Art History. Students are expected to take this course in their second or third year. It is designed to introduce students to the methods of art history and research techniques. Students are required to research and write a full-length research paper.
  - **Two research papers of 10–15 pages** are also required for the art history major. 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; and/or a new paper on a topic chosen in consultation with the instructor. Majors often count the research paper required in ARTH 29600 to meet this requirement. The research 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.

## HONORS

Art history majors who wish to pursue a BA with honors must complete the following requirements in addition to the standard curriculum.

**Spring Petition:** Students interested in pursuing honors must file a petition with the Director of Undergraduate Studies in the Spring Quarter of the third year. The petition includes a brief description of the thesis topic and the name of a faculty member who has agreed to serve as adviser for the thesis. Most students do some research on their thesis in the summer and should stay in touch with their faculty adviser then.

**ARTH 29800 Senior Thesis Workshop:** Students must register for the BA Paper writing seminar (ARTH 29800) in Autumn Quarter of the fourth year. The workshop is designed to assist students in writing and researching their BA Papers. This workshop continues during Winter Quarter, although students do not register to take it during Winter Quarter. Students receive a grade for ARTH 29800 when they have submitted their

BA paper in Spring Quarter and it has been read and graded by their faculty thesis adviser and Fall Quarter workshop instructor.

BA PAPER

Students work with their faculty adviser and their senior thesis workshop instructor through fall and winter on the BA Paper. A polished draft of the BA Paper is due by Friday of the ninth week of Winter Quarter; the final version is due Monday of the second week of Spring Quarter. The BA Paper is typically a 20- to 30-page research paper of original work that grows out of the student's major field. It 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. Students should consult their BA faculty adviser regarding all details, including optimal length, of the BA Paper. Please note that completion of the BA Paper does not, in itself, guarantee honors in the major; honors are reserved for truly outstanding BA Papers. Honors are awarded by the College on the basis of a departmental nomination of exceptional BA Papers.

GPA: Students must have earned a major GPA of at least 3.5 and cumulative GPA of 3.3 at the time of graduation to be eligible for honors.

Optional: ARTH 29900 Preparation for the BA Paper. 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 adviser. This course would be in addition to the 11 courses for the major with honors.

Art History majors who wish to write a BA paper but are going to graduate at a time other than spring of their fourth year should consult with the Director of Undergraduate Studies.

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 and approved by the College for course credit may be counted towards the art history major, contingent on approval by the Director of Undergraduate Studies. Students planning to take courses outside the University are urged to consult with the Director of Undergraduate Studies as they formulate their plans. Students should also consult with their College Adviser to be sure that they understand the University's procedures for transfer credit. Refer to Transfer Credit 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 the title and description of the course, the name and location of the institution, and a syllabus and 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, to which art history major course requirement that credit should be applied.

SUMMARY OF REQUIREMENTS FOR THE MAJOR

MAJOR: Standard Curriculum	
Three (3) courses in a Major field*	300
Three (3) courses to meet the distribution requirement, not in the major field and each in a different field from the other distribution courses *	300
Three (3) courses as electives, in any field *	300
ARTH 29600                      Doing Art History	100
Two (2) 10- to 15-page research papers	
Total Units	1000

- \* Three 10000-level art history courses can count towards the total of ten required for the major. The rest should be at the 20000-level or higher.
- \* Fields of study: African, Asian pre-1800, Asian post-1800, European and American pre-1800, European and American post-1800, Latin American, Theory and Methodology

MAJOR: Honors Curriculum

Three (3) courses in a Major field *	300
Three (3) courses to meet the distribution requirement, not in the Major field and each in a different field than the other distribution courses *	300
Three (3) courses as electives, in any field *	300
ARTH 29600 Doing Art History	100
Two (2) 10- to 15-page research papers	
ARTH 29800 Senior Thesis Workshop	100
BA Paper +	
Total Units	1100

- \* Three 10000-level art history courses can count towards the total of ten required for the major. The rest should be at the 20000 level or higher.
- \* Fields of study: African, Asian pre-1800, Asian post-1800, European and American pre-1800, European and American post-1800, Latin American, Theory and Methodology
- + 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 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 Google doc worksheet available on the Art History website. This form helps each student and the Director of Undergraduate Studies monitor the student's progress in the program.

In order to keep an up-to-date record of students' progress to graduation, students will need to regularly update their Google doc worksheet and provide this to their College adviser for processing.

RECOMMENDATIONS FOR ART HISTORY MAJORS

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

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

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

GRADING

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

MINOR IN ART HISTORY

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

Six courses are required for the art history minor. The six required courses can include three at the 10000 level. The rest should be at the 20000 level or above. (Art history graduate seminars at the 40000 level may count

toward requirements in the major. Students are advised, however, that such courses impose special burdens of time and expertise, and admission to them is typically only by explicit approval of the instructor and may involve various prerequisites.)

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 art history course numbers. Non-art history courses will not be considered for credit towards the degree.

Each department course is categorized as being in one or more of the following fields. The student's major field and distribution requirements are based on these fields. If a course is in two fields, the student should designate on their department program worksheet which field should be used for that course to meet requirements.

- African
- Asian pre-1800
- Asian post-1800
- European and American pre-1800
- European and American post-1800
- Latin American
- Theory and Methodology

All art history minors must complete the following:

- **Three art history courses in the student's chosen major field.** The major field should be selected from the list of fields above. The major field should be decided upon no later than spring of the third year.
- **Three art history courses to meet the distribution requirement.** These courses should not be in the major field. Each distribution course should be in a different field from the others counting as distribution courses.
- **One research paper.** This 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, a new paper on a topic chosen in consultation with the instructor. The research 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. . Minors may elect to take ARTH 29600 Doing Art History with the majors and count the research paper written for this course to meet the paper requirement.

Advising

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.

Art history minors should see the Director of Undergraduate Studies no less than once a year for consultation and guidance in selecting courses as well as for help with any academic problems within the major. When choosing courses, students should refer to the Google doc worksheet available on the Art History website. This form helps each student and the Director of Undergraduate Studies monitor the student's progress in the program.

In order to keep an up-to-date record of students' progress to graduation, students will need to regularly update their Google doc worksheet and provide this to their College adviser for processing.

SUMMARY OF REQUIREMENTS FOR THE MINOR IN ART HISTORY

Three courses in a Major field + *	300
Three courses to meet the distribution requirement, not in the major field and each in a different field from the other distribution courses * +	300
One (1) 10- to 15-page research paper	
Total Units	600

\* Three 10000-level art history courses can count towards the total of six required for the minor. The rest should be at the 20000-level or higher.

\* Fields of study: African, Asian pre-1800, Asian post-1800, European and American pre-1800, European and American post-1800, Latin American, Theory and Methodology.

- † One of the courses may be ARTH 29600 Doing Art History. Students in the minor would research and write an essay on a topic of their choice in this class

## ART HISTORY COURSES

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

This course develops skills in perception, comprehension, and evaluation of various art objects and the built environment. It encourages close analysis of visual materials, exploring the range of questions and methods appropriate to works of art and buildings, in their historical, theoretical, and social dimensions. Most importantly, the course emphasizes articulate writing and salient argumentation about visual and other aesthetic phenomena. Three coherent units, on Monument/Site, Image/Medium, and Object/Museum, explore these issues across cultures and periods. Examples draw on original objects in campus collections and sites on campus.

Instructor(s): Pop, Brittenham, Yang Terms Offered: Spring

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

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

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

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

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

Starting July 31, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Equivalent Course(s): CHST 10701, ARCH 10701

### **ARTH 14108. The Built Environment in the Ancient Greek World. 100 Units.**

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

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

Equivalent Course(s): CEGU 24108, CLCV 24109, ARCH 14108

### **ARTH 14402. Introduction to the Arts of the Italian Renaissance. 100 Units.**

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

Terms Offered: Summer

### **ARTH 15401. The Matter of Medium: Contexts and Making of Medieval Art. 100 Units.**

Social media, TV, and print are today's most popular formats for the consumption of images, but what visual media were available to medieval viewers and how did they influence beliefs and practices? This course introduces the art of medieval Europe, covering the period from the Fall of the Roman Empire to the eve of the Reformation (c. 500-1500), a period rich in technological innovation. Why does medium matter? What counts as medieval media? We will examine a range of visual material, both luxury and mass produced, including manuscript illuminations, relics, pilgrimage souvenirs, paintings, prints, and the human body. Students will become familiar with major themes in the study of the art of the Middle Ages, such as the relationship between word and image, the role of the artist, socio-economic structures of art production, and changing attitudes toward the image. We will also track the afterlives of medieval objects by looking at their re-use and re-interpretation across time through collecting, curation, and conservation-restoration. Hands-on experiments with art materials and visits to local collections will build knowledge of the physicality of objects. By the end of the course, students will be able to recognize key medieval artworks and monuments, analyze visual material, and distinguish some historical materials and techniques of production. Assignments are tied to building confidence in visual literacy, critical thinking, and oral presentation.

Instructor(s): C. Tom Terms Offered: Winter

### **ARTH 15630. Introduction to South Asian Art: Part I. 100 Units.**

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

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

Equivalent Course(s): SALC 15630

### **ARTH 15635. Introduction to South Asian Art: Part II. 100 Units.**

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

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

Note(s): This course is part of the arts core

Equivalent Course(s): SALC 15635

### **ARTH 15636. Modern Korean Art. 100 Units.**

This course introduces students to key histories, artworks, and theoretical discourses surrounding modern Korean art. Covering the period from the late 19th to mid-20th century, the course explores historical junctures-late Joseon, the Korean Empire (1897-1910), the colonial period (1910-1945), and the Korean War (1950-1953)-as critical moments during which the concepts of modernity and "modern art" (geundae misul) were imported and contested. Beyond providing a basic understanding of modern Korean art history, the course engages with broader art-historical inquiries, particularly how modernity and modernism can be articulated within a global framework. Readings encompass art historical texts as well as theories on global modernisms, theories of imperialism, and decoloniality. Discussion sections will emphasize the close reading of texts and visual materials, including drawings, paintings (oil and ink), photography, sculpture, and architecture.

Instructor(s): S. Ryu Terms Offered: Winter

Note(s): This course fulfills the following requirements in the ARTH major and minor: Asian, modern (1800-present)

### **ARTH 15706. Skills & Processes for Architecture and Urban Design. 100 Units.**

This studio course seeks to acquaint students with a range of skills and methods in design, including manual, digital and hybrid methods. Students will test out several design processes through a series of problem sets and micro-projects, and develop their own personal tools and ways as they go. An emphasis will be put on free play and experimentation, followed by rounds of revision and refinement. We will also consider how historical research, precedent, context and constraint can help meaningfully inform design process, without overly paralyzing it. This is an excellent course to take if you are interested in other studio design courses (such as courses listed ARCH 2419X and ARCH 24267), but want to build up your skills before undertaking a major, quarter-long project. While this class does not require prior experience, all ARCH studio courses require consent. Starting November 18, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email. For this class, priority will be given to 1st-3rd year undergraduates who have "not" already taken ARCH studio courses but intend to do so. Students must attend first class to confirm enrollment

Instructor(s): S. Park, L. Joyner Terms Offered: Winter

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

Starting November 18, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email. For this class, priority will be given to 1st-3rd year undergraduates who have "not" already taken ARCH studio courses but intend to do so. Students must attend first class to confirm enrollment



Equivalent Course(s): ARCH 15706

**ARTH 15780. Western Modern Art from the Enlightenment until Today. 100 Units.**

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

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

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

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

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

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

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

Equivalent Course(s): MADD 10006, ARTV 20006

**ARTH 16003. Art of Mesoamerica. 100 Units.**

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

Instructor(s): C. Brittenham Terms Offered: Winter

Note(s): Students must attend first class to confirm enrollment. For nonmajors, any ARTH 14000 through 16999 course meets the general education requirement in the arts.

Equivalent Course(s): LACS 16003

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

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

Instructor(s): W. Lin Terms Offered: Autumn

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

Equivalent Course(s): EALC 16100

**ARTH 16107. Moving Objects, Dispersed Cultures: Case Studies from China and the Middle East. 100 Units.**

In this course, we will delve into "big problems" created by the movement, relocation, or displacement of objects that are assigned special cultural, artistic, and historical values in new contexts. We will follow the movement of artifacts across both geographical and disciplinary boundaries, challenging established notions of cultural heritage and art. We often study and read ancient texts as primary sources, but we don't always pause to consider that those texts were written on physical objects like pieces of wood, leaves, or animal skin. Similarly, we're familiar with the display of ancient artwork inside museums or galleries, but have we wondered about the journey of individual objects to those new locations? How do objects move from their original place to modern collections? How do they become art? And how do they become historical sources? Guided by an art historian and a social historian, this course presents different ways to look at "objects that move", both as sources about past societies and as mirrors for contemporary ones. Through studying examples from the history of China and the Middle East, we will reconsider concepts such as cultural heritage, national patrimony, or even art that have been taken for granted. We will learn about the different histories of the dispersal of cultural heritages in those two regions, from nation-building and colonial projects in the twentieth century to the illicit trade in antiquities and the creation of digital replicas today.

Instructor(s): Wei-Cheng Lin, Cecilia Palombo Terms Offered: May be offered 2025-26

Prerequisite(s): PQ: Third or fourth-year standing.

Equivalent Course(s): EALC 16107, EALC 36107, ARTH 36107, NEHC 16107, NEHC 36107, BPRO 27100, RLST 26107



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

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

Instructor(s): C. Foxwell Terms Offered: Winter

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

Equivalent Course(s): EALC 16806

**ARTH 16911. Modeling Contemporary Japanese Architecture. 100 Units.**

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

Instructor(s): Erez Golani Solomon Terms Offered: Autumn

Equivalent Course(s): ARCH 16911

**ARTH 17209. Art in France, 1598-1661. 100 Units.**

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

Instructor(s): R. Neer Terms Offered: Spring

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

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

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

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

Instructor(s): T. Golan Terms Offered: Spring

Note(s): This course fulfills the Art In Context core

**ARTH 17512. Modern Architecture in Algeria, France, French Algeria, and Algerian France. 100 Units.**

This course invites students to consider the intertwined architectural histories of France and Algeria in the colonial and postcolonial eras. From colonial designs in French Algeria to counterhegemonic spaces of Algerian communities in postcolonial France, students will examine how architecture engages with fraught historical episodes and contested cultural landscapes. Case studies include Paris as a Eurocentric paradigm for the modern city, dialectics of construction and destruction in Algiers under colonial rule, and urban multiplicity in Marseille. Protagonists include Le Corbusier, arguably the most canonical architect of the 20th century, and underexamined figures like Abderrahmane Bouchama, who declared being the sole Muslim Algerian architect at the independence. By the end of the quarter, students will have gained substantial knowledge of the history of these two countries, their architecture, and the historiographical stakes of connective architectural history.

Instructor(s): J. Huet Terms Offered: Winter

Note(s): Fulfills the following categories in the ARTH major and minor: African, European and American, modern (post-1800) and is an Art in Context Seminar

Equivalent Course(s): ARCH 17512

**ARTH 17551. Beyond the Vitruvian Man: Architecture and the Body in the Italian Renaissance. 100 Units.**

With its ideal proportions inscribed in perfect geometry, the Vitruvian Man long served as the iconic model of early modern architecture, inspiring Renaissance designers to reimagine buildings and cities in pursuit of its ideal form. Yet this abstract male figure, often framed as a symbol of human dignity, conceals the vital multiplicity essential to both human and urban life and obscures the diverse experiences of early modern populations. This course challenges students to consider how the human body—both as a cultural construct and a site of lived experience—shaped the design and reception of early modern architecture. While the Vitruvian Man serves as our point of departure, we will move beyond its idealised geometry to explore how sensory experience and embodied practice animated and reconfigured Renaissance architectural space, paying particular attention to urban inhabitants who negotiated, reshaped, and at times overturned the harmonious projections of architects and designers. Students will engage with canonical architects such as Michelangelo, Alberti, and Leonardo alongside ordinary inhabitants—including artisans, women, Jewish communities, and travellers—who deployed their eyes, ears, hands, mouths, and feet to rewrite the meaning of urban space and inscribe their own presence in the fabric of Renaissance cities. With their support, we will also explore the potential for historical urban experience to inform, unsettle, or inspire the way we imagine cities today.

Instructor(s): E. Johnson Terms Offered: Spring

Prerequisite(s): This course is an art in context core course. This course fulfills the following requirements in the ARTH major and minor: European and American pre-1800  
Equivalent Course(s): HIST 12204

**ARTH 17602. Contemporary Art Beyond Korea. 100 Units.**

This course surveys key histories and theoretical discourses of contemporary art, with a particular focus on Korea, both North and South. Beginning at the end of the Korean War (1950-1953), the course reexamines the notion of the "postwar" from Korean and broader Asian perspectives, extending the conversation to art produced in the present day. The parallel postwar histories—industrialization, authoritarianism, democratization movements, and globalization across East and Southeast Asia—necessitate an interregional and global approach. Korea, from the aftermath of the Korean War onwards, has served as a significant testing ground within these interconnected historical trajectories. While centering discussions on artworks and discourses from Korea, the course will also engage with artistic practices from other regions, including but not limited to Japan, China, Taiwan, Europe, the United States, Malaysia, Singapore, Indonesia, Vietnam, and the Philippines. This course may include a self-directed visit to the MCA and the Art Institute, as well as participation in selected artist talks.

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

Note(s): This course fulfills the following requirements in the ARTH major and minor: Asian, modern (1800-present)

**ARTH 17761. Introduction to Modern Architecture: Modernity and Its Other. 100 Units.**

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

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

Note(s): Fulfills the following requirements in the ARTH major and minor: African, Asian, modern (post-1800), European and American, modern (post-1800), Latin American, Theory and Historiography  
Equivalent Course(s): CEGU 27761, ARCH 17761

**ARTH 17762. Architecture and Colonialism in Algeria and Morocco. 100 Units.**

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

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

Equivalent Course(s): ARCH 17762, FREN 27762, RDIN 17762, CEGU 17762

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

From the Renaissance to the present day, architecture has been a blatantly male-centric field. This course invites students to consider women who overcame systemic barriers to become figures of agency in 20th-century architecture. We will examine the lives and works of women who have managed to attend architecture schools, despite historical gender-based exclusion or restriction on enrollment, as well as those who found impactful ways to play architectural roles without academic training. We will pay particular attention to how these protagonists add necessary complexity to the modernist canon. The course will start with a first module on

positionality (women as architects, women as clients, and women as residents) followed by a second module with a biographical scope (Minnette De Silva, Eileen Gray, bell hooks, and Sibyl Moholy-Nagy).

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

Note(s): This course fulfills the Art In Context Core Requirement

Equivalent Course(s): ARCH 17781, GNSE 20145

**ARTH 17904. Chinatown, the Japanese Garden, the Period Room: Diasporic Architecture from East Asia. 100 Units.**

The built environment serves as a powerful connection to its time, place, and cultural origins. This course examines East Asian architecture and landscapes that have transcended their native contexts, as well as East Asian-style buildings designed for cultural others. From the bustling streets of Chinatown to the serene Japanese gardens and the meticulously curated period rooms showcasing East Asia's arts and cultures, the course explores a wide range of architectural forms, urban designs, and landscapes spanning two centuries. These structures are studied not as static artifacts but as dynamic platforms for social events, cultural debates, and political opportunities, shaped by historical and ongoing negotiations between their home and host contexts. Central to the course is the concept of diaspora, through which we investigate how the experience of living outside one's home country-sometimes in foreign or even unwelcoming environments-can be understood through the lens of the built environment. In this framework, architecture becomes a reflection of the dynamic experiences of immigration, racialization, cultural exchange, and confrontation. It is also subject to processes of representation, appropriation, modification, and reinvention. Through immersive field trips in the Chicago metropolitan area, students will critically analyze the formal language, spatial experiences, cultural symbolism, and social dynamics embedded in East Asian-style architecture and landscapes.

Instructor(s): Z. Yang Terms Offered: Spring

Note(s): Fulfills the following categories in the ARTH major and minor: Asian, modern (post-1800), European and American, modern (post-1800). This course is an Art in Context seminar

Equivalent Course(s): ARCH 17904

**ARTH 18003. Modern Architecture in East Asia. 100 Units.**

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

Instructor(s): Z. Yang Terms Offered: Autumn

Equivalent Course(s): ARCH 18003

**ARTH 18160. Islamic Arts of the Book. 100 Units.**

This course is an introduction to the Islamic art of the book, with a particular focus on Arabic and Persian manuscripts spanning the 11th to 17th centuries and beyond. By paying attention to the relationships between calligraphy, illumination, and painting through the lens of manuscript materiality and bookmaking technologies we will explore key histories, artworks, and discourses surrounding Islamic manuscripts, from Qur'ans to lavishly illustrated historical, scientific, and literary texts. While attending to issues of style, image-text relationships, and the transmission of knowledge in a roughly chronological framework, the course also engages with broader questions about materiality and the socio-economic conditions of manuscripts including economies of manuscript production and circulation, and systems of patronage. The course emphasizes close looking and in-depth study of manuscripts from the ISAC, the Hanna Holborn Gray Special Collections, and the Art Institute of Chicago. Sessions will also include workshops at the Seldon Institute in Hyde Park. Visits to local collections will supplement classroom discussions and assigned readings.

Instructor(s): S. Hosseini Terms Offered: Winter

Note(s): This course is an Art in Context core.

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

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

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

Equivalent Course(s): ARCH 18611

**ARTH 18704. Contemporary Art Beyond Korea. 100 Units.**

This course surveys key histories and theoretical discourses of contemporary art with a focus on Korea, both North and South. Beginning at the end of the Korean War (1950-1953), the course reexamines the notion of the "postwar" from Korean and broader Asian perspectives, extending the conversation to art produced in the present day. The parallel postwar histories-industrialization, authoritarianism, democratization movements, and globalization across East and Southeast Asia-necessitate an interregional and global approach. Korea, from the aftermath of the Korean War onwards, has served as a testing ground within these interconnected historical trajectories. While centering discussions on artworks and discourses from Korea, the course will also engage with artistic practices from other regions, including but not limited to Japan, China, Taiwan, Europe, the United States, Malaysia, Singapore, Indonesia, Vietnam, and the Philippines. This course may include a self-directed visit to the MCA and the Art Institute, along with participation in selected artist talks.

Instructor(s): S. Ryu Terms Offered: Winter

Note(s): This course fulfills the following requirements in the ARTH major and minor: Asian post-1800

**ARTH 20035. Graphic Design and Social Movements. 100 Units.**

Posters, publications, social media graphics, handbills, and other graphic materials have long played a role in sustaining and shaping social movements. In this course, which is part studio class and part discussion, we will discuss the role of graphic design in building collective identity for social movements, with a particular focus on the labor movement. Students will identify artifacts from contemporary or past social movements and use them as the basis for writing and designing a small publication.

Instructor(s): Danielle Aubert Terms Offered: Spring

Equivalent Course(s): ENGL 20035, HMRT 20035, ARTV 20036

**ARTH 20164. Exhibiting the Environmental Humanities: Curatorial Practicum. 100 Units.**

Collaboratively, students in this course will design and mount an exhibition based on research in the Environmental Humanities. Students will explore not just the exhibition's content and historical contextualization but think through critical questions about choices made in the collecting and display of selected objects as well as examine the history of exhibitions in the United States. Drawing on methods from museum studies, art history, history, environmental studies, and others, students will develop interdisciplinary approaches to research and practice communicating humanistic inquiry to general audiences. In the Fall 2024 Quarter, Students in Exhibiting the Environmental Humanities will have the opportunity to collaborate with the Sterling Morton Library at the Morton Arboretum to tell the story of May Theilgaard Watts, an early environmental educator at the Arboretum, naturalist, author, and UChicago alumna.

Instructor(s): Jessica Landau Terms Offered: Autumn

Equivalent Course(s): CEGU 20164, CHST 20164

**ARTH 20241. Architecture and Value. 100 Units.**

This course is an investigation of architecture as a "value-added" proposition, looking at works and practice with regard to the marketplace. While architecture is often considered for its aesthetic and cultural benefit, here the issue studied is how architecture and architects create or improve value. Investigation begins with the normative, understanding the role of money in architectural practice, construction and development. Typically value in the profession is measured through the lenses of efficiency and economy, and architects operate within these traditional parameters. Included here is the important relationship between time and money in projects. Having defined the normative, work then shifts to be more progressive, with study of new responses to emerging markets, and alternative pathways with architects working directly as contractors or developers. Student work will investigate different solutions, working to produce both a research paper and a studio-type presentation. While this class does not require prior experience, all ARCH studio courses require consent. Starting February 24, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Instructor(s): G. Goldberg Terms Offered: Winter

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

Starting February 24, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Equivalent Course(s): ARCH 20241

**ARTH 20336. Researching Chicago's Historic Parks and Neighborhoods. 100 Units.**

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

Instructor(s): Julia Bachrach Terms Offered: Winter

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

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

#### **ARTH 20500. Arts + Public Life: Relationships, Engagement and Cultural Stewardship on Chicago's South Side. 100 Units.**

Founded in 2011 and located in Chicago's legendary Washington Park neighborhood, Arts + Public Life (APL) is a dynamic hub of exploration, expression, and exchange that fosters neighborhood vibrancy through the arts on the South Side of Chicago. This class gives students an opportunity to learn how they might become responsible and responsive stewards of this work themselves. Each week students will be immersed into a different aspect of APL's robust portfolio, all of which center relationships, community engagement, and cultural stewardship. Readings and visitors will provide background, inspiration, and know-how about APL's cultural production processes and location in Washington Park. Students will engage with APL team members to refine their own project ideas throughout the quarter. Class will primarily take place in APL's spaces on the Arts Block in Washington Park.

Instructor(s): Bharani, Nootan Terms Offered: Spring

Note(s): Consent is required for this class. Interested students should email the instructor Nootan Bharani, nbharani@uchicago.edu, to briefly explain their interest, however no previous experience is necessary.

Equivalent Course(s): RDIN 20501, CHST 20500, ARTV 20707

#### **ARTH 20685. Material Narratives. 100 Units.**

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

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

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

Starting February 12, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Equivalent Course(s): CHST 20685, ARCH 20685

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

Who are the Armenians and where do they come from? What is the cultural contribution of Armenians to their neighbors and overall world heritage? This crash-course will try to answer these and many other similar questions while surveying Armenian history and elements of culture (mythology, religion, manuscript illumination, art, architecture, etc.). It 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): HIST 25711, NEHC 30692, ARCH 20692, NEHC 20692

#### **ARTH 20693. Campus Canvas. 100 Units.**

In this architectural design studio we will analyze, challenge, and reimagine an existing building on campus. Seminars will help set the canvas for our design work with weekly visits to campus buildings, a study of their architectural drawings, guest talks from architects that helped shape our campus, and independent research. What were the forces at play that helped shape the building during the time it was built? How can the redesigned building reflect our current understanding and our own positioning on the campus? A series of smaller group projects focused on specific aspects of the design will culminate to a final project. While this class does not require prior experience, all ARCH studio courses require consent. Starting February 24, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

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

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

Starting February 24, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Equivalent Course(s): ARCH 20693, CHST 20693, CEGU 20693, ARTV 20810



**ARTH 20700. Understanding the Built Environment. 100 Units.**

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

Instructor(s): Wei-Cheng Lin Terms Offered: 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): ARTH 30700, CHST 20700, ARCH 20000

**ARTH 20704. Traveling Studio: From Detail to City at Taliesin. 100 Units.**

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

Terms Offered: Autumn

Equivalent Course(s): ARTH 30704, ARCH 20704, CEGU 20704

**ARTH 20705. City Imagined... 100 Units.**

TBD

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

Prerequisite(s): Starting November 18, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email. Prior completion of at least one ARCH studio course is strongly recommended for enrollment in this class, as many of its themes and conversations will build on familiarity with at least one approach to courses like these.

Note(s): Note: this is the first course of a two-course sequence. You do not have to commit to enrolling in "...City Observed" in spring to take this course in winter, but it is strongly recommended. You must, however, take this course to enroll in "...City Observed" in the spring.

Equivalent Course(s): ARCH 20705

**ARTH 20706. ...City Observed. 100 Units.**

TBD

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

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

Starting February 24, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Note(s): Note: this is the second course of a two-course sequence. You must take "City Imagined..." in Winter 2026 to enroll in this spring course.)

Equivalent Course(s): ARCH 20706

**ARTH 20908. Media Revolutions Then and Now. 100 Units.**

This seminar explores how the Protestant Reformation and innovations in printing technology coincided to catalyze a sweeping revolution that paved the way for today's media culture. The class will center around the eponymous exhibition curated by the instructors at the Hannah Holborn Gray Special Collections Research Center in Winter 2026, which upends traditional narratives that center on printing technology as the driving force of the Reformation, and instead shows how essential religious thought and practice were for the emergence and success of modern media. We will highlight how Reformers like Martin Luther both provided content and theological legitimacy that sustained the print industry, transforming print from a nascent technology into a powerful tool for religious and cultural change. Crucial to the class is the notion of the Reformation as the first modern media event that laid the foundation for our modern media landscape. However, the aim is not to chart a straightforward linear narrative of progress from the woodcut to the meme; instead, we will focus on the commonalities as much as on the differences of the two eras. The class will touch upon a variety of themes (e.g., the page layout of printed Bibles, propaganda wars, hate speech, conspiracy theories, and witchcraft), illuminating what the early modern reformation of media can teach us about today's media culture and its potential future.

Instructor(s): T. Golan and C. Wild Terms Offered: Winter



Note(s): Fulfills the following categories in the ARTH major and minor: European and American, pre-modern (pre-1800)

Equivalent Course(s): GRMN 35908, ARTH 30908, GRMN 25908

#### **ARTH 21206. History and Culture of Printmaking in Early Modern Europe. 100 Units.**

This seminar charts the rise of print technology and its pivotal role in transforming the European cultural and religious landscapes from the 15th to the 17th centuries. We will investigate the aesthetic, material, and epistemological aspects of print, focusing on key moments in its development, such as Gutenberg's moveable type and Martin Luther's printed Bible, while also examining the works of artists like Martin Schongauer, Albrecht Dürer, and Marcantonio Raimondi. Particular emphasis will be placed on how printmaking not only revolutionized the dissemination of information and ideas but also redefined the boundaries of art in early modern Europe, thereby expanding the horizons of artistic expression. Students will learn essential concepts and techniques of printmaking and will explore a variety of theoretical and thematic issues related to its study, including notions of reproducibility, questions of authenticity, the advent of copyright law, artistic self-fashioning, evolving devotional practices, and the intersections of art and science.

Instructor(s): T. Golan Terms Offered: Spring

Equivalent Course(s): ARTH 31206

#### **ARTH 21333. (Re)Branding the Balkan City: Comtemp. Belgrade/Sarajevo/Zagreb. 100 Units.**

The freedom to make and remake our cities (and ourselves) is one of the most precious yet most neglected of the human rights," argues David Harvey. In this course, we use an urban studies lens to explore the complex history, social fabric, architecture, infrastructure, and cultural transformation of the former Yugoslav capitals. Since their inception, these cities have relied on multifaceted exchanges of peoples and political projects, forms of knowledge, financial and cultural capital, means of production, and innovative ideas. Among others, these exchanges produced two phenomena, Yugoslav architecture, embodying one of the great political experiments of the modern era, and the Non-Aligned Movement, as explored in recent documentary films (Turajlić 2023), museum exhibits (MoMA 2018, "Toward a Concrete Utopia: Architecture in Yugoslavia 1948-1980"), and monographs (Tito in Africa: Picturing Solidarity). Drawing on anthropological theory and ethnography of the city, we consider processes of urban destruction and renewal, practices of branding spaces and identities, metropolitan citizenship, arts and design, architectural histories and styles, and the broader politics of space. The course is complemented by cultural and historical media, guest speakers, and virtual tours. Classes are conducted in English.

Instructor(s): Nada Petkovic Terms Offered: Spring

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

#### **ARTH 21416. Avant-Garde and Kitsch" in the 21st Century: Socialism, Modernism, Elitism. 100 Units.**

The course is a thoroughgoing study of American art critic Clement Greenberg's seminal "Avant-Garde and Kitsch." Published in 1939, Greenberg's essay is not only a passionate defense of the superiority of so-called "formal," "elevated," or "highbrow" culture relative to the "rudimentary," "popular," or "lowbrow" forms abounding within modern industrial society; the text is also a subtle argument for what art is and why it matters, one indebted to a Marxist theory of history and grounded in a belief in the possibly imminent realization of global socialism. For Greenberg, it was not bourgeois elitism but popular entertainment that most gravely threatened humanity's full cultural flourishing—in short: socialism demanded modernism in the arts. But by his death in 1994, having earned a reputation as a conservative aesthete, Greenberg had long since abandoned his leftist commitments. Was this shift in Greenberg's political sensibility inevitable? How are socialism and modernism related historically? Is elitism in art necessarily incompatible with socialism in politics? These will be some of our core questions. Ultimately, the course is a quarter-length rumination on the contemporary relevance of the rather enigmatic final lines of Greenberg's famous essay: "Today we no longer look toward socialism for a new culture - as inevitably as one will appear, once we do have socialism. Today we look to socialism simply for the preservation of whatever living culture we have right now."

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

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

#### **ARTH 21426. Marx's Theory of Class. 100 Units.**

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

and ideology, as well as agency and structure in historical development. Questions which we will ask include the advantages and disadvantages of Marx's view with an eye to contemporary questions.

**ARTH 21702. Ekphrasis: Art, Description and Religion. 100 Units.**

This course explores the rich traditions of description - ekphrasis - from Greco-Roman antiquity into the middle ages. It tackles texts (both prose and verse) in order to establish the ramifications of a genre in the European tradition, and its applications in particular to visual culture and religion. There will be opportunity in the final paper to range beyond these into questions of comparative literature, art (history) writing, religious imagination and ekphrasis in all periods or contexts, as well as into the use of images or films as themselves forms of descriptive response. The course is intended for graduates but interested undergraduates are very welcome. It will be examined on the basis of a paper, due on a subject to be agreed and on a date to be agreed at the end of the Spring quarter.

Instructor(s): Jaś Elsner Terms Offered: Spring

Note(s): This course will be taught virtually for the last two weeks of the quarter. This course meets the HS or LMCS Committee distribution requirement for Divinity students.

Equivalent Course(s): ARTH 40400, RLST 29004, BIBL 40400, MDVL 29004, CLAS 42600, RLVC 40400, CLCV 29600

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

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

Instructor(s): Emily Dreyfus Terms Offered: Winter

Equivalent Course(s): GRMN 21821

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

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

Instructor(s): R. Ghorbani Terms Offered: Autumn

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

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

Equivalent Course(s): NEHC 22015, ARCH 22015

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

TBD

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

**ARTH 22120. Ecocritical Art History: Perspectives from South Asia. 100 Units.**

How can art history contribute to the ongoing discourse about environmentalism? What can the study of art tell us about the interrelatedness of human creativity and the environment? In this seminar, we will wrestle with these questions through an ecocritical study of South Asian art. Ecocriticism has its origins in literary studies, although it is now an interdisciplinary field of study that explores how the natural world is portrayed in the arts,

broadly conceived. Art history has long been interested in analyzing how artists depicted the natural world. However, such explorations have usually been framed by a narrow set of discreet concerns that have their origins in Enlightenment-era discourse; for example, landscape studies, animal studies (zoology), plant studies (botany), etc. Ecocriticism does not have any such limiting framework. An ecocritical study attempts to move beyond the irreducibly anthropocentric approach in the humanities to understand the natural environments in which humans made art. South Asian art is fundamentally marked by an interest in nature. The towers of Indian temples were conceived of as physical manifestations of the Himalayas. The door guardians that stand on either side of temple entrances are anthropomorphic depictions of the rivers Ganga and Yamuna.

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

Equivalent Course(s): ARTH 32120

#### **ARTH 22305. Spiritual and Protective Lives of African Textiles. 100 Units.**

This seminar explores visual culture and historical arts of Africa primarily from the nineteenth and early twentieth centuries with a focus on traditional textiles. We will cover a broad geographical range with case studies that center on production, practices, and uses for textiles and related objects of devotion in everyday life. Investigations will highlight textiles' tangible and intangible elements to examine their spiritual and protective dimensions through various lenses: organized religions, including the three Abrahamic faiths, local belief systems and ritual practices, social or political organizations, and other cultural distinctions. Such contextualization will contribute to students' recognition of the diversity and historical depth of the continent's arts and cultures. We will visit objects in local museums and exhibitions for in-person, close looking and to fuel discussions surrounding the role of museums and museum display and interpretation. At least two class sessions will take place at the Art Institute of Chicago.

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

Prerequisite(s): Consent only

Note(s): This course fulfills the following requirements in the ARTH major and minor: African Art

Equivalent Course(s): ARTH 32305

#### **ARTH 22811. Experiments in Digital Mapping: Reconstructing the Early Modern City. 100 Units.**

On the one hand, this course explores the cartographic imagination in the early modern period, focusing primarily on developments in cartographic representation in Italy. These spatial experiments were crucial in the formation of knowledge about cities and urban societies and they have left a rich visual record of built environment from the 15th to the 17th centuries. Through a range of readings that take maps, cartography, and space as their subject to study, we will explore the methods crating a spatial history of the early period. On the other hand, this course will also allow students to experiment in digital techniques of mapping historical space through a collective project in which we will all be learning to geo-reference historical maps of Florence to trace the city's urban morphology across several centuries and, at the same time, explore ways of interpreting the past through such cartographic expressions. No previous technical experience is necessary.

Instructor(s): N. Attkinson Terms Offered: Spring

Equivalent Course(s): ARCH 22811, ARTH 32811

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

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

Instructor(s): F. Caneparo Terms Offered: Winter

Equivalent Course(s): ARTH 32816, ITAL 22888, ITAL 32888

#### **ARTH 23325. Touch and Tactility in East Asian Art. 100 Units.**

This course considers East Asian art through the dimensions of touch and tactility. What happens when we think of art not just as something to be seen, but felt? How do material, tactile, and haptic qualities shape creative processes, as well as our understanding of art across China, Japan, Korean, and beyond? How have modern museum practices, with their "do not touch" signs, transformed our relationship with these works? Through various case studies—from the sensuous surfaces of Chinese decorative objects and the ritualized grinding of ink on stone, the hand-formed and deliberately textured Japanese tea bowls meant to be cradled in hands, to the illusionistic tactility in Korean chaekgeori still-life paintings—we will explore the significance of touch and materiality in artistic expressions and aesthetic experiences in East Asian art history. We will engage with art objects hands-on when possible, develop methodologies for analyzing tactile dimensions of art, and critically examine how touch intersects with cultural values, social hierarchies, and aesthetics across East Asian traditions.

Instructor(s): S. Yi Terms Offered: Autumn

Note(s): This course fulfills the following requirements in the ARTH major and minor: Asian pre-1800

Equivalent Course(s): ARTH 33325

**ARTH 23401. Revision, Expression & Portfolio Design. 100 Units.**

This studio course, similar to a "senior seminar" in other disciplines, serves five purposes: (1) to allow students to pick up a few elements (drawings, models, collages, visual and place-based research, etc.) they've produced in other ARCH studio courses and spend more time refining them, outside the broader demands of a thematic studio class, (2) to acquaint students with advanced skills in expression and representation related to the revision and refinement of these elements, based on student interest and needs, (3) to assist students in the development of a portfolio of studio work, either toward application for graduate school or simply to have for themselves, and in systems to organize projects and revisions, (4) to add to students' typographic and graphic design skillsets, primarily using the Adobe Creative Suite, as part of the portfolio process, and (5) to practice and hone communication and writing skills related to discussing architectural projects. While there will be a modest set of skills-based exercises each week, to help structure the studio, most of the work for this class will be students' own project revisions and portfolios, and most of class time will be spent sharing and refining both. Priority for this "senior studio" course will be given to 3rd and 4th years who've taken at least two other ARCH studio classes already. Starting July 14, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios

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

Prerequisite(s): Priority for this "senior studio" course will be given to third and fourth years who've taken at least two other ARCH studio classes already. Starting July 14, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Note(s): This course counts towards the ENST 4th year Capstone requirement. Fulfills the following categories in the ARTH major and minor: European and American, modern (post-1800)

Equivalent Course(s): ARCH 23401, CEGU 23401

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

This course centers around the Chicago-born, New York-and-Paris-based, artist Joan Mitchell (1925 - 1992), who will be the subject of a centennial symposium in October 2025 jointly organized by the Art Institute of Chicago and the Joan Mitchell Foundation. Student in this class will learn about Mitchell's life and work through the close study of her paintings and works on paper, gaining a foundation in the methods of object-based learning and applied art historical research of the sort practiced in museums. Together, we will survey the state of the scholarly field on Mitchell and conduct a critical review of her literature and recent exhibitions. We will also consider Mitchell's early upbringing in Chicago-her exposure to works on view at the Art Institute during her teenage years, her training at the School of the Art Institute and Ox-Bow School of Art, her immersion in the activities of the Poetry Foundation-and interrogate where and how these experiences may and may not be germane to an understanding of her work. Finally, the course will allow students to participate in the early phases of exhibition making, such as proposing and refining the scope and thesis of an exhibition, and the research and development of a checklist.

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

Equivalent Course(s): ARTH 33813

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

Can exhibitions make arguments? How do spatial or object-driven arguments differ from textual ones?

This course pursues such questions through a series of case studies focusing on exhibitions of modern and contemporary art. Structured around the richness of Chicago's art collections and spaces, each class session will bring us to a different institution, including on-campus venues like the Smart Museum of Art and the Renaissance Society, and off-campus ones, including the Arts Club of Chicago, the Driehaus Museum, and the Art Institute of Chicago. Over the course of the quarter, we will develop a toolkit for analyzing a variety of modes of exhibiting art, touching on a range of spaces and topics, including the emergence of the modern museum of the 1930s, the role of artists and institutional critique, approaches to exhibiting global contemporary art, and the place of performance in the museum. In each case, we will consider the ways that curators put artworks in conversation with one another spatially, advancing individual or institutional points of view, and explore how such strategies differ according to subject matter and context of display. This seminar is offered as part of the Chicago Objects Study Initiative. Students will be required to travel to different sites throughout the city each week and should therefore factor into their schedules roughly an hour of travel time before the official class period.

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

Note(s): The course also entails a traveling component. Students must be available between October 24-27 to travel to New York City where we will hear from curators and visit leading museums and galleries. The Department of Art History will manage the cost and coordination of air travel, hotels, and ground transportation. Consent is required. Students interested in participating should email Jenny Harris ([jharris2@uchicago.edu](mailto:jharris2@uchicago.edu)) with a paragraph detailing their experience studying modern and contemporary art and their interest in this course by September 20, 2024. Students must attend the first class to confirm enrollment.

Equivalent Course(s): CHST 23814, ARTH 33814

**ARTH 23816. Scroll, Screen, Stela: East Asian Art and Its Mediums. 100 Units.**

This course invites students to engage critically with the materials and mediums used to create East Asian artworks, spanning from antiquity to the contemporary era. In addition to exploring subject matter and iconography specific to various historical periods, we will approach these works as physical, image-bearing objects and architectural structures—considering how their material forms shape both their creation and reception. As a COSI Mellon Museum Seminar, the course meets once weekly in a three-hour session held at local collections, including the Art Institute of Chicago, the Field Museum, the Hanna Holborn Gray Special Collections Research Center, Heritage Museum of Asian Art, and the Smart Museum of Art. Each session focuses on a major art medium—such as metalwork, scroll painting, albums and bound books, folding screens, stone carvings and rubbings, and woodblock prints. Students will read selected primary sources in translation alongside modern scholarship, and participate in close, in-person examination of objects. Over the quarter, students will build a historically grounded understanding of prominent East Asian art forms, gain hands-on experience in object observation and handling, and develop a critical sensitivity to various visual media in the contemporary world.

Instructor(s): L. Sun Terms Offered: Spring

Prerequisite(s): No prior background in East Asian art is required.

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

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

Instructor(s): Rachel Cohen Terms Offered: Spring

Prerequisite(s): Advanced Workshop: During pre-registration, this course is open only to declared Creative Writing Majors and declared Minors in English and Creative Writing, as well as graduate students. During add/drop the course will be instructor consent and open to all students in the College. Please contact the instructor to be added to the waitlist for the option to enroll during add/drop. Attendance on the first day is mandatory.

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

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

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

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

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

**ARTH 24091. Environmental Art History. 100 Units.**

This course explores the historical and contemporary relationships between art and the environment in a global context. Two central questions will guide our inquiry. First, what constitutes "environmental art" as a field that is both theoretically and historically grounded yet open to redefinition, methodological innovation, and interdisciplinary experimentation? Second, what are the stakes of historicizing this field in a global framework? For instance, in parts of Asia, the term "environmental art" often refers to the environment in spatial and technological terms detached from environmentalist thought. Similarly, Land Art, a key milestone in the field, creates a productive tension with land-based or ecological perspectives. Considering the term's porosity and evolving definitions, the course adopts a broad purview, encompassing landscape painting, still life paintings, and plantation architecture, as well as recent debates on the Anthropocene, Indigenous land-based thought, environmental justice, and new materialisms. In addition to examining the objects and theories that constitute environmental art, the course will also consider cases of environmentally-informed art historical practice.

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

Equivalent Course(s): ARTH 34091

**ARTH 24092. Public and Political Locations of South Asian Art History. 100 Units.**

This seminar will be addressing some of the new directions in South Asian art history over the turn of the 21st century, foregrounding the public and political inhabitations of the field. The background is set by two broad shifts in disciplinary focus and approach - from the ancient and medieval artistic pasts of the subcontinent to



the modern and contemporary era; from the canonical genres of architecture, sculpture and painting to different visual media, image complexes, and spheres of popular production and consumption. The geo-political map of South Asia that frames the course is that of the dismantled empire and the dismembered subcontinent, born out of the twin occurrences of Independence and Partition, the making of multiple nation-states, and the ceaseless eruption of linguistic, ethnic and religious divisions. Placed within this historical context, South Asian history can be seen as an unquiet discipline: one that keeps interrogating the categories of art, nation and modernity, and recalibrating the registers of the secular and the religious, the national and the regional, the global and local in this sphere.

Instructor(s): T. Guha-Thakurta Terms Offered: Spring

Prerequisite(s): This course is intended for advanced undergraduates in their final year as well as graduate students.

Equivalent Course(s): ARTH 34092, SALC 24092, SALC 34092

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

This course is an architectural studio based in the common residential buildings of Chicago and the city's built environment. While design projects and architectural skills will be the focus of the course, it will also incorporate readings, a small amount of writing, some social and geographical history, and several explorations around Chicago. The studio will: (1) give students interested in pursuing architecture or the study of cities experience with a studio course and some skills related to architectural thinking, (2) acquaint students intimately with Chicago's common residential buildings and built fabric, and (3) situate all this within a context of social thought about residential architecture, common buildings, housing, and the city. While this class does not require prior experience, all ARCH studio courses require consent. Starting July 31, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.) Please also note that this course will include several field trips around Chicago during class time; if you have any questions or concerns about that, please share them in the consent form when you complete it.

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

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

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

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

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

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

Note(s): Consent is required to enroll in this class. Priority will be given to students who have completed ARTH 24190.

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

### **ARTH 24193. Water Water Everywhere? 100 Units.**

This interdisciplinary course explores aesthetics, environmental racism, and a human rights approach to the Commons to inform our perspective on the politics and aesthetics of water from the local to the global. The course will look at issues of scarcity and abundance through the lenses of art and human rights. The course will incorporate work by artist Iñigo Manglano-Ovalle, who will visit the class. Students will consider works by other artists including Mel Chin, Allan Kaprow, LaToya Ruby Frazier, and Fazal Sheikh, to understand how art can confront the 21st century's environmental challenges. Readings will include Susan Sontag's *Regarding the Pain of Others*, and Fred Moten & Stefano Harney's *The Undercommons*. The course will include visits to site specific installations by artists Iñigo Manglano-Ovalle and Mel Chin, and visits to Chicago-area natural sites such as the Big Marsh and Lake Michigan. This course is an extension of a collaborative project at the Gray Center for Arts and Inquiry with human rights lawyer Susan Gzesh, artist Iñigo Manglano-Ovalle, and curator Abigail Winograd.

Instructor(s): Susan Gzesh, Abigail Winograd Terms Offered: Autumn

Prerequisite(s): Third- or fourth-year standing



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

Equivalent Course(s): HMRT 24193, BPRO 24193, CHST 24193, SOSC 21005, CEGU 24193

**ARTH 24196. Second Nature: New Models for the Chicago Park District. 100 Units.**

The Chicago Park District seems to preserve "first nature" within the metropolitan field. But the motive for establishing this sovereign territory was hardly natural. Today, cultural change raises questions about the significance and operation of this immense network of civic spaces. What opportunities emerge as we rethink them? While this design studio focuses on the development of new model parks for Chicago, it can support students coming from a broad range of disciplines. Texts, seminar discussions, and field trips will complement and nourish the development of architectural proposals. While this class does not require prior experience, all ARCH studio courses require consent. Starting July 31st, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Instructor(s): A. Schachman Terms Offered: Autumn

Prerequisite(s): Consent only

Note(s): While this class does not require prior experience, all ARCH studio courses require consent. Starting July 31, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

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

**ARTH 24199. The Life of Buildings. 100 Units.**

This course will examine the life of buildings-- how they perform, evolve, and adapt over time. How do particular design decisions influence human experience and behavior? Which parts of the building align with its intended use and what are surprising outcomes or changes? These questions aim to provide students with a deeper understanding of the built environment and the series of decisions that shaped them. Through readings, surveys, site visits, and conversations with architects and building users, we will measure and examine the spaces around us. Students will begin with a series of short analysis and design exercises and create short films, projective collages and diagrams, and architectural concept models. Building on our collective observations, research, and analysis, we will then finish with a final project where we respond to an existing building and propose an alternate life path. The format of the course is part-seminar, part-studio that aims to equip students with practical tools and strategies needed to shape our world and account for the long-term impact of design. While this class does not require prior experience, all ARCH studio courses require consent. Starting July 14, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Terms Offered: Autumn

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

Starting July 14, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Equivalent Course(s): CEGU 24199, ARCH 24199, CHST 24199

**ARTH 24200. Migratory Aesthetics. 100 Units.**

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

Instructor(s): Alex Fraser Terms Offered: Spring

Prerequisite(s): Consent Only

Equivalent Course(s): MAPH 34210, ARTH 34200

**ARTH 24255. Postcolumbian: The Ancient Americas in Modern and Contemporary Art. 100 Units.**

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

Instructor(s): C. Brittenham Terms Offered: Autumn

Equivalent Course(s): LACS 24255, ARTH 34255, LACS 34255

**ARTH 24270. Children & Architecture. 100 Units.**

Many who pursue architecture do so initially out of a childlike fascination with buildings, places, and worlds. Curiosity and limited understanding naturally provide children with an exploratory relationship to the built environments they traverse, and children also often show a heightened sense of wonder—heightened emotions of all kinds—as that relationship plays out. (This can be positive and formative, or scary and traumatic.) And yet, many of the adults who make choices about the worlds we inhabit think mostly of adults, and as adults, in doing so. This architecture studio course investigates the built world through a child's eyes, across different moments in history, including our own. Readings and seminar discussions will range from playgrounds to blocks, preschools to family relations, swimming pools and sandcastles to the very construction of childhood as an idea. We will explore Chicago and meet with builders of all ages, likely culminating in designing (and potentially building) a real playground space. While previous experience with architectural skills is not necessary to excel in this course, childlike curiosity is required. While this class does not require prior experience, all ARCH studio courses require consent. Starting February 24, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

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

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

Starting February 24, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

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

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

**ARTH 24612. Global Art Nouveau. 100 Units.**

This course explores the dynamic, international movement of Art Nouveau (new art), which flourished from the 1880s through the early 20th century. Characterized by organic motifs, Art Nouveau emerged as a modern style that sought to dissolve traditional boundaries-between art and life, fine arts and craft, and tradition and innovation. While the movement spread rapidly across Europe and the United States, each region adapted the style to articulate its own national identity through ornament and heritage. This paradox-of a style that is both international and deeply nationalistic-is further complicated by Art Nouveau's reliance on a wide array of global decorative traditions, many shaped by colonial encounters and orientalist frameworks. Centering on cross-cultural exchanges, this course reconsiders Art Nouveau through a global lens. How do its international references—from Japanese prints, Chinese ceramics, Indonesian textiles, Central African natural motifs, to Islamic ornament—challenge the idea of Art Nouveau as a purely Western or European phenomenon? Rather than framing Art Nouveau as a singular stylistic break, we will examine it as a complex network of artistic transmission, translation, and appropriation. In doing so, we'll ask: how do global influences reshape our understanding of this "modern" style? And how might a reframing through the lens of the global open broader questions about cultural exchange, power, and modernity in the late nineteenth century?

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

Note(s): This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

**ARTH 24651. Latest Experiments in Architectural History. 100 Units.**

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

Instructor(s): J. Huet Terms Offered: Winter

Equivalent Course(s): ARTH 34651, ARCH 24651, CEGU 24651

**ARTH 24712. Envisioning Tokyo: City, Capital, Metropolis (Traveling Seminar) 100 Units.**

One of the world's largest and most populous cities, Tokyo has long captivated the imaginations of Japanese artists, especially ukiyo-e (woodblock print) designers, who returned repeatedly to the tradition of the "100 Views" (hyakkei) of the city in an effort to capture its mystery, majesty, and constant transformations. This course is related to the planning phase of a special exhibition at the Museum of Fine Arts, Houston. It posits a periodization of Tokyo based around four major ukiyo-e series of "100 Views" from Hiroshige in the 1850s, to Kobayashi Kiyochika's 1876-1882 series in the Meiji period, and continuing on to the "100 Pictures of Great Tokyo in the Showa Era" (Showa dai Tokyo hyakuzue) by Koizumi Kishio (1893-1945), issued from 1927-1940. These prints will allow investigation of the creeping nationalism and rise in imperialism that would characterize the newly expanded "Great Tokyo" (Dai Tokyo) during the 1930s. The course concludes with an examination of a collaborative work entitled "100 Views of Tokyo: Message to the 21st Century" made from 1989-1999, which will allow investigation of new printing techniques, such as lithography and linocuts, as well as the culture and economy of "The Metropolis of Tokyo" (Tokyo-tou) in the post-Bubble era, concluding with Takashi Murakami's famed commissions for the real estate development Roppongi Hills.

Instructor(s): C. Foxwell Terms Offered: Winter

Prerequisite(s): Consent only via application. Students must have taken one prior course on East Asian (preferably Japanese) art

Note(s): Fulfills the following categories in the ARTH major and minor: Asian, modern (post-1800). Weekly sessions on campus will be supplemented by a mandatory 4-day field trip to Houston, Texas in January.  
Equivalent Course(s): ARTH 34712

**ARTH 24815. Collecting the Ancient World: Museum Practice and Politics. 100 Units.**

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

Instructor(s): K. Neumann Terms Offered: Winter

Note(s): This course fulfills the following requirements in the ARTH major and minor: Theory and Historiography, Asian, premodern (pre-1800), and African

Equivalent Course(s): NEHC 34815, HIST 20509, HIST 30509, ARTH 34815, NEHC 24815

**ARTH 24910. INSECT MEDIA. 100 Units.**

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

Instructor(s): Chelsea Foxwell and Thomas Lamarre Terms Offered: Autumn

Prerequisite(s): Consent of Instructor required: interested students should submit one paragraph of interest to Professors Foxwell and Lamarre.

Equivalent Course(s): EALC 34910, CDIN 24910, CDIN 34910, CMST 34915, CMST 24910, ARTH 34910

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

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

Instructor(s): Andrei Pop

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

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

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

Instructor(s): Jacobé Huet Terms Offered: Autumn

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

**ARTH 25120. Design with A Mission. 100 Units.**

This studio course challenges students to explore architecture's potential to serve mission-driven organizations and address social, cultural, and environmental issues. Through research, fieldwork, and design exercises, students will investigate how architecture can become a tool for advocacy, empowerment, and positive change. By examining case studies and crafting their own manifestos, students will develop a personal approach to mission-driven design. The course will culminate in a final project where students design a space, object, or intervention that reflects their personal design philosophy and responds to a specific mission-driven context. Starting July 31, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Instructor(s): C. Haouzi Terms Offered: Winter

Prerequisite(s): Starting November 17, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Equivalent Course(s): ARCH 25120

#### **ARTH 25121. Drawing, Visualization & Modeling: Architectural Skills in Depth. 100 Units.**

This hands-on studio introduces students to how architects visualize and communicate their design work. Architectural drawings can do so much more than represent physical form--they can convey atmosphere, emotion, and meaning, sometimes taking on a life of their own. Through a series of workshops and design projects, students will develop skills in mixed-media drawing, digital modeling and rendering, post-processing, and physical model-making. No prior studio or art experience is required. This course is highly recommended for students interested in taking studios, want to expand their creative skill set, or are planning to pursue careers in any design related field. Starting November 18, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

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

Prerequisite(s): Starting November 18, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Note(s): This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): ARCH 25121

#### **ARTH 25140. Aesthetic Ecologies. 100 Units.**

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

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

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

#### **ARTH 25202. The Global Renaissance. 100 Units.**

This course examines the early modern period (1450-1800) through the study of objects produced in various parts of the world that circulated the globe. Some case studies will include: the printed image, feather painting, the biombo, the automaton, porcelain, the atlas, and stonework. Some of these goods were novel, some were hybrid in medium and construction, and many were made in multiples or as copies. How did they circulate? Why were they made and how did they function? Recent publications on such objects and about the "global Renaissance" more broadly will be paired with primary source analysis of inventories, letters, and travel writing from the early modern period in order to evaluate this complex period of cross-cultural interaction and innovation in artistic production and collection. The class will visit the Art Institute of Chicago, the Newberry Library, and the Adler Planetarium for close study of materials in their current museum or library spaces.

Instructor(s): L. Markey Terms Offered: Spring

Equivalent Course(s): ARTH 35202

#### **ARTH 25203. The History of Collecting from Treasury to Museum. 100 Units.**

Renaissance collecting transcended the traditions of medieval treasuries, developed out of modes of categorization derived from antiquity, and ultimately became the foundation for the rise of the museum in the seventeenth and eighteenth centuries. Motivated by aesthetic consideration, curiosity, a quest for order and knowledge, and an interest in personal display, renaissance princes, noblewomen, emperors, naturalists and artists alike acquired art, objects, flora, fauna, ethnographic materials and exotica within a variety of different collecting spaces such as studioli, gardens, libraries, and kunst und wunderkammern. Through an examination of primary sources such as inventories, accounts and letters, of secondary sources about particular collections and collectors, and of various modern theories regarding possessing, consuming and gift giving things, this course explores the multifarious Renaissance collections of Europe, primarily focusing on Italy, Spain, Germany, France, the Netherlands and England.

Instructor(s): L. Markey Terms Offered: Spring

Note(s): This course fulfills the following requirements in the ARTH major and minor: European and American, pre-modern (pre-1800)

Equivalent Course(s): ARTH 35203

**ARTH 25204. Early Modern Italian Literature and Art. 100 Units.**

In this course we will analyse the tight connections between Italian literature and art in early modern times. We will read selected passages from various authors, including, but not limited to, Petrarch, Boccaccio, Boiardo, Ariosto, and Tasso. We will observe how artists reacted to literary novelties and incorporated them in their artistic production in Italy, Europe and the Americas. We will investigate different ways in which poets and artists entered in contact, collaborated, competed, became friends, and influenced each other, and how and why artists drew from literature to develop iconographic themes and motifs, while contributing (or not) to the canonization of recently-published literary works. We will analyse selected case studies, examining literary sources and works of art in various techniques (from painting to sculptures, from small decorative objects to monumental frescos, from drawings to prints), including relevant illustrated books from the Regenstein collections and the Newberry Library, as well as works of art from the Smart Museum and the Art Institute.

Instructor(s): Federica Caneparo Terms Offered: Winter

Note(s): Taught in English.

Equivalent Course(s): ITAL 33888, ARTH 35204, ITAL 23888

**ARTH 25711. Exhibiting Photographs. 100 Units.**

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

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

Equivalent Course(s): ARTH 35711

**ARTH 25712. Photography and Political Ecology. 100 Units.**

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

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

Equivalent Course(s): ARTH 35712, MAPH 35712

**ARTH 25713. Photography, Literature, and the Archive. 100 Units.**

This course, co-taught between English and Art History, considers the fertile cross-pollination between photography and literature in the United States from the late nineteenth century through the present. Tracing the reciprocal influence of text and image-based practices, we will look to photographs in social documentary tradition as a creative foundation for works of prose, poetry, and fiction, while also analyzing the integration of these literary modes into visual media like photobooks and exhibitions. Using archival theories as a critical frame, we will consider photographs as a basis for historical knowledge, as well as sites of creative intervention and revision. The aim of our comparative investigations will be to develop an interdisciplinary toolkit and critical vocabulary to bridge literature, art history, and cultural studies. The course will include multiple visits to museums and campus archives.

Instructor(s): C. Fuldner, M. Tusler Terms Offered: Spring

Prerequisite(s): Consent Only

Note(s): Fulfills the following categories in the ARTH major and minor: European and American, modern (post-1800), Theory and Historiography

Equivalent Course(s): ARTH 35723

**ARTH 25731. Gender Before Gender: Constructing Bodies in Ancient American Art. 100 Units.**

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



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

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

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

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

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

Instructor(s): H. Coleman

Equivalent Course(s): TAPS 20110, ENGL 24503

#### **ARTH 26001. Religion and Visual Culture in the Late Antique Mediterranean. 100 Units.**

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

Instructor(s): Karin Krause Terms Offered: Spring. Not offered 2025-26

Note(s): This course meets the HS or LMCS Committee distribution for Divinity students.

Equivalent Course(s): JWSC 26020, MDVL 26001, NEHC 26001, ARTH 36001, RLST 26001, HCHR 36001, CLCV 26024, CLAS 36024, RLV 36001

#### **ARTH 26003. Water's Edge. 100 Units.**

Water is both a material substance, subject to ecological forces, and, as Ivan Illich notes, an immaterial vehicle for multiple and conflicting meanings, "nearly unlimited [in its] ability to carry metaphor." This course in landscape architecture explores the constructed environments around Chicago's varied and interconnected water systems along these material and immaterial lines. As a studio/seminar hybrid, this course comprises a series of studio projects, critical and literary readings, seminar discussions, creative writing, and explorations. Seminar and studio sessions will together track a progression from the interior - perceptions, memories, and felt experiences of water that animate landscape with personal meaning - to the exterior - specific landscapes around Chicago's water bodies and the social, political, and ecological forces at play between the city and these environments. The final studio project will examine a constructed landscape along an edge between land and water in Chicago. Students will map the history and ecology of the project site and use that as a jumping off point for its reimagining, negotiating between large-scale systemic forces and the peculiar details of that place. While this class does not require prior experience, all ARCH studio courses require consent. Starting Feb. 24, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

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

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

Starting February 24, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Equivalent Course(s): CHST 26003, ARTV 20809, ARCH 26003, CEGU 26003

#### **ARTH 26367. Objects, Place and Power. 100 Units.**

Objects are not only formed and interpreted through ideas of place and power, but also shape place and identity. This course looks at how material culture has, in part, formed understandings of the Calumet. Through methods drawn from art history and museum studies, we will look closely at objects, collections, and institutions in the region to analyze the power and politics of representation in placemaking.

Instructor(s): Jessica Landau Terms Offered: Spring

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

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

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

How and why do artists engage records of the past in their work? What are the politics of both creating archives and culling from them to visually render or represent the past? Focusing on 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: Course not offered in 24-25



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

**ARTH 26501. Straight-line sensibilities. A hidden history of 20th Century Art. 100 Units.**

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

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

Equivalent Course(s): CMST 26505, ARTH 36501, CMST 36505, MADD 26501

**ARTH 26616. Tracing Time. 100 Units.**

Tracing Time is a hybrid seminar and studio. The first portion of the course will invite students to engage with a curated selection of techniques for representing time as a broad category of concerns, containing a wide range of nuanced conceptual frameworks and constructs: subjective time, objective time, proper time, coordinate time, sidereal time, emergent time, encoding time, relativistic time, time dilation, reaction time, spacetime, etc. The second portion of the course will invite students to develop their own models, visualizations, and representations of time or temporal phenomenon as a support for considering time as a factor of change in relation to their own research or interest in a particular concern or context, or where time is bound to physical, psychological, ecological, climatic, biological, geological, economic, historical, geographic, or other entangled processes. This course requires no preparation and is therefore open to students from any discipline who share a general interest in urban design, architecture and the arts or who specifically wish to develop a deeper understanding of drawings, models, photographs, video and other graphic mediums as material supports for inquiry. While this class does not require prior experience, all ARCH studio courses require consent. Starting November 18, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

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

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

Starting November 18, please visit [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Equivalent Course(s): ARTH 36616, ARCH 26616, CHST 26616

**ARTH 26710. Eisenstein. 100 Units.**

TBD

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

**ARTH 26807. Design and Communal Form. 100 Units.**

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

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

Equivalent Course(s): ARTH 36807

**ARTH 26809. Communicating Science: For Peers and the Public. 100 Units.**

This architectural studio course explores strategies for effectively communicating and presenting science to the public in a campus setting. Students will discover a compelling science story generated by UC scholars and present it as a multimedia exhibit proposal. Student groups also will collaborate on the development of a plan for a campus science exhibition space and science quad involving design charettes led by architects and landscapers. The class emphasizes verbal, visual, and spatial communication methods and incorporates scholarly writing, podcasts, websites, social media communication, design charettes, and 3D model-making. Students will hone their skills to effectively communicate breaking science in an engaging manner in a new campus setting.

Instructor(s): Paul Sereno, Chana Haouzi, Jeremy Manier Terms Offered: Not offered in 2025-2026

Prerequisite(s): PQ: Third or fourth-year standing. This course does not require prior experience, and all are welcome. If you would like to join the class, please complete this consent form at [arthistory.uchicago.edu/archconsent](http://arthistory.uchicago.edu/archconsent) so we can learn more about you.

Equivalent Course(s): MADD 26900, BPRO 26900, SCPD 26900, CHST 26900, ARCH 26900

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

In twenty-first century museums, the curation of Indigenous objects brings with it many dynamically changing responsibilities and considerations, as well as ethical and legal questions that vary by region, country, and

legislation. These topics are essential knowledge for students studying Indigenous art and archaeology in their curriculum and who may be considering careers in related fields. That said, even scholars who do not directly study Indigenous art may someday find themselves responsible for it, whether as a department chair or museum director, making familiarity with these issues essential preparation. Ultimately, the curation of Indigenous art is shaping the leading edge of curatorial practice in museums today-as well as popular discourse.

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

Equivalent Course(s): ARTH 36810

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

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

Instructor(s): Bozena Shallcross Terms Offered: Winter

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

#### **ARTH 27314. Writing Art Criticism. 100 Units.**

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

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

Prerequisite(s): Fulfills the following requirements in the ARTH major and minor: European and American, modern (post-1800), Theory and Historiography

Note(s): Permission of instructor required. Preference given to students with background in visual arts or architectural practice or writing. Please email [mehring@uchicago.edu](mailto:mehring@uchicago.edu) explaining relevant background.

Equivalent Course(s): ARTH 37314, ARTV 27314, ARTV 37314, ARCH 27314

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

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

Instructor(s): Sree Padma Holt Terms Offered: Winter

Equivalent Course(s): RLVC 37440, SALC 27440, ARTH 37440, RLST 27440, SALC 37440, HIST 36704, HREL 37440

#### **ARTH 27441. Interregionalism in Modern and Contemporary Asian Art. 100 Units.**

This course introduces "interregional art history" as an alternative to the dominant nation-state-based framework in the study of Asian art. The robust discourse on global art history in recent decades has generated a range of methodological approaches, including comparison, transnationalism, internationalism, regionalism, and the global contemporary. These approaches are also reflected in practice, as seen in artist-led collaborations, traveling exhibitions, and biennales. To capture the diversity of interregionalist thought and praxis, the course adopts a case study approach. Key themes include artistic engagements with Pan-Asianism, the 1955 Bandung Conference, Southeast Asian regionalism and ASEAN, Afro-Asia, Transpacific migration, the construction of the Third World and Global South, and the Asia Pacific Triennial (1993-present). While the course materials focus on

East and Southeast Asia, students with diverse geographical interests are welcome. A significant portion of class time and assignments will be devoted to critically assessing the strengths, limitations, and future directions of global art history.

Instructor(s): S Ryu Terms Offered: Winter

Note(s): This course fulfills the following requirements in the ARTH major and minor: Asian post-1800, Theory and Methodology

Equivalent Course(s): ARTH 37441

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

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

Instructor(s): Jaś Elsner Terms Offered: Spring

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

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

**ARTH 27705. Revivals: Colonial, Gothic, and Craft. 100 Units.**

This course will examine so-called stylistic revivals in the history of modern decorative arts and design. Through an examination of "revival" objects, the philosophies informing their facture, and the critical discourse surrounding their function and reception, the course will consider questions such as: What constitutes a "revival"? How are decorative art and designed objects marshalled for different ideological ends/purposes/narratives? What values appear to be imbued in certain materials and aesthetics? How have such associations been made/become naturalized? What assumptions regarding race, class, gender, and power are embedded in these associations and narratives?

Instructor(s): E. Warren Terms Offered: Spring

Equivalent Course(s): MAPH 37705, ENGL 27505, ARTH 37705, ENGL 37505

**ARTH 27799. Materiality and Artistic Intent: The Object, Conservation and Art History-Suzanne Deal Booth Seminar. 100 Units.**

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

Instructor(s): H. Strauss Terms Offered: Autumn

Equivalent Course(s): ARTH 37799

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

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

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

Note(s): Consent Only

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

#### **ARTH 28201. Art on My Mind. 100 Units.**

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

Instructor(s): D. English Terms Offered: Winter

Equivalent Course(s): ARTV 38201, RDIN 38201, ARTH 38201, ARTV 28201, RDIN 28201

#### **ARTH 28211. The Art of Contemporary Africa and Its Diasporas. 100 Units.**

TBD

#### **ARTH 28311. Image, Iconoclasm, Animation. 100 Units.**

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

Instructor(s): Jas Elsner Terms Offered: Spring

Prerequisite(s): The course will be taught over the first 4 and a half weeks in the Spring Quarter on an intensive schedule.

Note(s): This course meets the HS or LMCS Committee distribution requirement for Divinity students.

Equivalent Course(s): CLCV 25923, MDVL 28311, ARTH 38311, KNOW 38311, RLST 28311, CLAS 35923, RLVC 38311

#### **ARTH 28319. Iconophobia: The Prohibition and Destruction of Religious Images. 100 Units.**

This course examines concepts of art that reflect iconophobia, "fear of images," in the Abrahamic religions—Judaism, Christianity, and Islam. Since antiquity, iconophobia has led to theological debates that resulted in the prohibition of images in sacred spaces, rituals, and other forms of religious practice. In extreme cases, iconophobia has caused acts of iconoclasm, the violent destruction of art. In all three religions, fear of idolatry ("idol worship") has been the main cause of iconophobia. We will examine what exactly constitutes an idol and how the definitions of idols differ from iconophile ("image-loving") assessments of religious art. Both iconophobic and iconophile arguments shed light on the various functions and effects of religious images and illustrate their power. Furthermore, they reveal attitudes towards artistic creation, materiality, aesthetics, sensory perception, and truth in art. In order to understand the causes and manifestations of iconophobia, we will examine a range of primary sources, both textual and visual, and engage with the relevant scholarship. We will take a comparative approach, but also pay attention to phenomena and developments that are unique to each religion. Most of the topics and readings will focus on the premodern period from antiquity to the 16th century. However, we will also look at some of the effects of iconophobia in our own time.

Instructor(s): Karin Krause Terms Offered: Winter

Note(s): This course meets the HS or LMCS Committee distribution requirement for Divinity students.

Equivalent Course(s): CLAS 38325, HCHR 38319, CLCV 28325, RLVC 38319, ARTH 38319, MDVL 28319, RLST 28319

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

This course explores the rich tradition of ekphrasis in Greco-Roman antiquity and Byzantium - as it ranges from vivid description in general to a specific engagement with works of art. While the prime focus will remain on texts from Greece, Rome and Byzantium - in order to establish what might be called the ancestry of a genre in the European tradition and especially its fascinating place between pagan polytheistic and Christian writing -- there will be opportunity in the final paper to range beyond this into questions of comparative literature, art (history) writing and ekphrasis in other periods or contexts, depending on students' interests and needs. A reading knowledge of Greek in particular could not be described as a disadvantage, but the course can be taken

without knowing the ancient languages. The course will be taught over the first 4 and a half weeks in the Spring Quarter on an intensive schedule. It will be examined on the basis of a paper, due on a subject to be agreed and on a date to be agreed at the end of the Spring quarter.

Instructor(s): Jaś Elsner and Karin Krause Terms Offered: Spring

Prerequisite(s): The course will be taught over the first 4 and a half weeks in the Spring Quarter on an intensive schedule.

Note(s): This course meets the HS or LMCS Committee distribution requirement for Divinity students.

Equivalent Course(s): KNOW 38325, CLCV 28323, ARTH 38325, CLAS 38323, MDVL 28325, RLVC 38325, RLST 28325

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

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

Instructor(s): Karin Krause Terms Offered: Winter

Prerequisite(s): Students enrolled in this course will participate in a \*mandatory\* three-day field trip to the Metropolitan Museum of Art (Feb. 16–18, 2024). Travel and lodging will be fully covered through a Curricular Innovation and Undergraduate Research grant provided by the College.

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

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

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

Instructor(s): Jaś Elsner Terms Offered: Spring

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

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

#### **ARTH 28335. Art as Biblical Interpretation. 100 Units.**

Long before the Christian Bible was established as we know it, biblical figures and stories were being visually depicted and developed for Christian purposes. The Christian biblical imagination encompasses a rich tradition-spanning time periods (ancient and medieval, Renaissance, and beyond), regions, denominations, and artistic media-important not only for the field of art history, but also for the fields of biblical interpretation and the history of Western civilization and culture. In this course we will be studying art as a unique mode of biblical interpretation, with its own purposes, challenges, and strengths. How are texts "translated" into images? With what strategies do images represent abstract concepts, inner thoughts or experiences, or narrative time? What does God look like, and why? What are the possible functions of biblical images? We will cover topics including incarnation, iconoclasm, beauty, evangelization and education, the depiction of violence, book and material culture, liturgy and devotion, and typology, all while familiarizing ourselves with some of the most commonly depicted biblical figures and stories. No prior knowledge is required.

Instructor(s): Lauren Beversluis Terms Offered: Autumn

Equivalent Course(s): ARTV 20811, RLST 28335

#### **ARTH 28500-28600. History of International Cinema I: Silent Era; History of International Cinema II: Sound Era to 1960.**

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

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

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



international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.

Instructor(s): Daniel Morgan Terms Offered: Autumn

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

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

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

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

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

Instructor(s): James Lastra Terms Offered: Winter

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

Note(s): CMST 28500/48500 strongly recommended

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

#### **ARTH 28610. Topics in Curating Indigenous Art. 100 Units.**

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

Terms Offered: Winter

#### **ARTH 28705. Christian Iconography. 100 Units.**

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

Instructor(s): Karin Krause Terms Offered: Spring

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

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

#### **ARTH 28717. The Veil and the Vision: Image and Cover in the Western Artistic Tradition. 100 Units.**

This course will explore the fascinating culture of covering and veiling sacred icons, portraits and images that were thought to cause trauma or outrage in the European tradition. It will begin in the ancient world and explore mediaeval, Renaissance and modern art - both paintings and sculptures, as well as images that represent the covering of images... It will attempt to restore the sensual, the tactile and the performative to the experience of viewing art and engaging with its powers, by contrast to the prevailing regime of disinterested contemplation encouraged by the modernist art gallery. The course will be taught with much encouragement to students to experiment and think against the grain.

Instructor(s): Jaś Elsner Terms Offered: Spring

Note(s): The course will be taught over 4.5 weeks in the Spring Quarter on an intensive schedule. This course meets the LMCS Committee distribution requirement for Divinity students.

Equivalent Course(s): ARTH 38717, RLST 28717, RLVC 38717

#### **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 28926. The Romantic Fragment. 100 Units.**

A central experimental genre of Early Romanticism, the fragment was defined by Friedrich Schlegel in *Athenäums-Fragment* 206 as: "entirely isolated from the surrounding world like a little work of art and complete in itself like a hedgehog." This seminar will consider fragments both conceptually and as isolated texts that are, however, gathered together materially in medial collections such as encyclopedias and albums. What is the relationship of the fragment to totality or coherence? What kinds of knowledge and reading practices does the fragment presuppose? What is the relationship between the literary fragment and other kinds of fragmentary artifacts such as ruins, torsos, and cut-outs? Readings will include fragments and fragmentary works by, among others, Winckelmann, Lichtenberg, Friedrich and August Wilhelm Schlegel, Novalis, and Karoline von Günderode.

Instructor(s): Catriona MacLeod Terms Offered: Autumn

Equivalent Course(s): ENGL 38926, ENGL 28926, GRMN 28926, GRMN 38926, ARTH 38926

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

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

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

Prerequisite(s): Consent Only

Note(s): Required of third-year students who are majoring in art history. Consent is required for registration. This course does not meet the general education requirement in the arts. Fulfills the following requirements in the ARTH major and minor: Theory and Methodology

Equivalent Course(s): ARCH 29600

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

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

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

Prerequisite(s): No Consent Required

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

**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. Fulfills the following requirements in the ARTH major and minor: Theory and Methodology

**ARTH 29900. Preparation for the BA Paper. 100 Units.**

This course provides guided research on the topic of the senior paper. Students arrange their program of study and a schedule of meetings with their senior paper advisor.

Instructor(s): Staff Terms Offered: Autumn, Spring, Winter

Prerequisite(s): Consent of instructor and Undergraduate Program Chair

Note(s): Students are required to submit the College Reading and Research Form. May be taken for P/F grading with consent of instructor.

**ARTH 29943. Exhibiting the Art of the Ancient Americas. 100 Units.**

This course will consider the history of exhibiting the art of the ancient Americas from the colonial period until the present. From the European Wunderkammer to the development of the modern museum, we will consider how colonial institutions and categories shaped the reception of visually elaborated objects from past Indigenous cultures. Paying close attention to the choice of objects presented in exhibitions as well as to the museographical decisions that shaped their presentation-to the extent that they can be reconstructed from archival materials-we will explore how exhibitions both reflected and shaped changing understandings of the ancient American past.

Instructor(s): C. Brittenham Terms Offered: Autumn

Prerequisite(s): Consent Only

Note(s): Fulfills the following requirements in the ARTH major and minor: Latin American

Equivalent Course(s): RDIN 29943, RDIN 39943, LACS 39943, LACS 29943, ARTH 39943

