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

PROGRAM OF STUDY

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

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

GENERAL EDUCATION COURSES

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

Introduction to Art

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

Survey Courses

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

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

Art in Context Courses

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

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

MAJOR IN ART HISTORY

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

PROGRAM REQUIREMENTS

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

THE STANDARD CURRICULUM

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

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

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

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

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

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

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

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

SPECIAL FIELD

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

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

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

JUNIOR SEMINAR

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

RESEARCH PAPERS

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

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

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

HONORS

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

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

BA PAPER AND SEMINAR

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

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

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

DOUBLE MAJORS AND THE BA PAPER

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

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

TRANSFERRING CREDIT

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

While studying abroad, students are encouraged to keep excellent records: they will be required to submit the syllabus and all written work for each course in order to be considered for credit. Please note that some courses may be approved by the College but not by the major.
Students first apply for transfer credit from the College, and credit for courses taken as part of a University of Chicago–affiliated direct enrollment program is vetted by Study Abroad. When the credit has been approved, students petition the Director of Undergraduate Studies in writing for credit for the major. The petition must include a cover letter with the title and description of the course, as well as the name and location of the institution. To the cover letter should be attached a syllabus and a written record of the work the student did for the course. The Director of Undergraduate Studies will review the work for each course individually, determine if the course is applicable for credit in the major, and, if so, where that credit should be applied.

**SUMMARY OF REQUIREMENTS FOR THE MAJOR**

**MAJOR: Standard Curriculum**

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

**Total Units**

1000

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

**MAJOR: Honors Curriculum**

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

**Total Units**

1100

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

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

**ADVISING**

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

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

**RECOMMENDATIONS FOR ART HISTORY MAJORS**

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

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

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

**GRADING**

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

**MINOR IN ART HISTORY**

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

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

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

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

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

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

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

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

**SPECIAL FIELD**

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

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

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

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

**ART HISTORY COURSES**

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

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

Instructor(s): Staff
Terms Offered: Winter

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

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

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

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

Note(s): For nonmajors, this course meets the arts, music, drama general education requirements.
Equivalent Course(s): RLST 28308

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

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

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

Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): CLCV 14119

**ARTH 14200. Introduction to Medieval Art. 100 Units.**

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

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

Prerequisite(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): MDVL 14200

**ARTH 14400. Italian Renaissance Art. 100 Units.**

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

Instructor(s): Lia Markey
Terms Offered: Winter

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

**ARTH 14650. Global Renaissance: Encounters and Exchanges in the Early Modern World, c. 1450-1750. 100 Units.**

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

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

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

ARTH 15590. New Media Since the 19th Century. 100 Units.
How have artists working outside the traditional categories of painting and sculpture introduced new ways of looking at the world? This introductory course will survey the practice, theory, and reception of so-called “new media” art from the late 19th century to the present day. We will examine artists’ use of emerging technologies including photography, the portable video camera, the electronic computer, holography, virtual and augmented reality, and Web-based art. We will also discuss time-based art forms such as performance and dance, which made the human body their primary medium. Moving roughly chronologically, we will attend to a set of central themes: temporality and perception, the blurring of artistic and scientific practices, and intersecting questions of gender, race, and class in relation to technology. Through a combination of close looking (the careful study of the visual and material qualities of a work of art) with close reading of primary literature (artists’ writings, contemporary art criticism and theory) and secondary literature (scholars’ takes on these topics), students will develop the vocabulary and conceptual tools necessary to describe works of art and contextualize them historically.
Instructor(s): Z. Valyi-Nagy
Note(s): This class will take place entirely remotely, with the majority of sessions held asynchronously. Students must attend 1st class to confirm enrollment. If a student is not yet enrolled in this course, s/he must fill out the online consent form & attend the first class. This course meets the Gen. Edu. Reqmt. in the dramatic, musical, & visual arts.

ARTH 15650. Art Since 1900. 100 Units.
Focusing on the interrelationships between avant-garde culture and the emerging mass cultural formations of industrializing societies, our survey will address a wide range of historical and methodological questions: the impact of new technologies of production, the utopian projects of the Euro-American avant-gardes, the transformation of modernist conceptions of artistic autonomy, the changing roles of cultural institutions, the construction of social Others, the formation of new audiences, and the rise of “contemporary art.”
Instructor(s): M. Jackson
Prerequisite(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.

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

Instructor(s): Maggie Taft
Terms Offered: Spring

Note(s): Students must attend first class to confirm enrollment. If a student is not yet enrolled in this course, s/he must fill out the online consent form and attend the first class. This course meets the general education requirement in the arts.

Equivalent Course(s): MAAD 25710

**ARTH 15800. Contemporary Art. 100 Units.**
This course will consider the practice and theory of visual art in the late twentieth and early twenty-first centuries. Among the subjects that will drive our narrative will be the rise of postmodernism, pop art, the aesthetics of the social movements of the 1960s, institutional critique, the relationship between reproductive media and Feminism, the concept of spectacle, conceptual art, the appearance of a global art industry after 1989, the connections between art school and art-making, "relational aesthetics," the fate of art in the age of the Internet, the art of the post-studio moment, and what happens to art when it engages with "everything*.

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

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

Equivalent Course(s): ARTV 20006, MAAD 10006

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

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

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

Equivalent Course(s): LACS 16010, ARCH 16010

**ARTH 16100. Art of the East: China. 100 Units.**
This course is an introduction to the arts of China focusing on the bronze vessels of the Shang and Zhou dynasties, the Chinese appropriation of the Buddha image, and the evolution of landscape and figure painting traditions. This course considers objects in contexts (from the archaeological sites from which they were unearthed to the material culture that surrounded them) to reconstruct the functions and the meanings of objects, and to better understand Chinese culture through the objects it produced.

Instructor(s): Wu Hung
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): EALC 16100

**ARTH 16460. Modern Latin American Art. 100 Units.**
This course offers an introductory survey of the art of modern Latin America from the first wave of independence in the early nineteenth century to the present day. Through the study of key artists, movements, and works of art, we will attend to a set of central problems: the formation of collective identities in these new nations, the impact of revolution, dictatorship, and political violence on the development of art in the region, the incorporation of both foreign styles and indigenous traditions, and the shifting definitions of Latin American art. Special emphasis will be placed on developing the skills needed to analyze a wide variety of modern and contemporary art, including painting, sculpture, photography, performance art, and site-specific installations.

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

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

Equivalent Course(s): LACS 16460

**ARTH 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: Spring

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 16910. Modern Japanese Art and Architecture. 100 Units.
This course takes the long view of modern Japanese art and architecture with a focus on the changing relationships between object and viewer in the 19th and 20th centuries. Beginning in the late eighteenth century with the flowering of revivalist and individualist trends and the explosion of creativity in the woodblock prints of Hokusai and others, we will then turn to examine Western-style architecture and painting in the late nineteenth century; socialism, art criticism, and the emergence of the avant garde in the early twentieth century. Also covered are interwar architectural modernism, art during World War II, and postwar movements such as Gutai and Mono-ha. No familiarity with art history or Japan is required.
Instructor(s): Dario Donetti 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): ARCH 17002

ARTH 17002. Drawing and the Making of Architecture. 100 Units.
This course focuses on the practice of drawing in the making of architecture. It explores the act of tracing lines on a surface as the foundation of design, a word that evokes through its own origins the very moment of architectural invention. As the most direct expression of the architect’s ideas and an operant form of 'non-verbal thinking,' the physical response of the hand to media contributes crucially to the creative process. This studio course will offer an unmediated encounter with drawing techniques: we will test different supports—from parchment to screen, end especially paper—and different tools—natural chalks, antique and modern inks, industrial pencils, as well as keyboards and tablets—in order to understand the interaction, throughout history, between materials and design practice. Parallel to this, we will discuss a wide range of readings critically, thus reconstructing the evolving theory of representation in architectural writings and the relevance of graphic expression to both theorists and practitioners. Ultimately, the course will allow students to penetrate norms and conventions of technical drawing and to understand a primary tool in the production of architecture from the point of view of its makers.
Instructor(s): Dario Donetti Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment. If a student is not yet enrolled in this course, s/he must fill out the online consent form and attend the first class. This course meets the general education requirement in the arts. This course may be taken for Architectural Studies minor credit or Arts Music Drama Core credit but not both.
Equivalent Course(s): ARCH 17002

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

ARTH 17225. The Art of Premodern Science. 100 Units.
What did "science" look like in the premodern world? This course surveys scientific images and objects from antiquity through the fifteenth century to investigate how they could represent theories, teach their readers, facilitate practice, and aid in the production of knowledge. We will look at a wide variety of objects and images related to geometry, astrology, cosmology, medicine, anatomy, botany, and other disciplines. Largely through the lens of drawings and diagrams made by medieval artists and scholars reinterpreting and building upon older ideas, this course will explore historical scientific concepts, consider how these concepts transformed over time, and focus on the role scientific images played in the transmission and translation of theories over the course of several centuries. This course also explores the connections between science, magic, and religion in the premodern world. How did these concepts overlap, and how do modern definitions fall short in helping us understand premodern ideas about the natural world? Students will develop the conceptual tools necessary to confront these questions using visual evidence.
Instructor(s): Carly Boxer Terms Offered: Winter
Note(s): This course meets the general education requirement in the arts.
ARTH 17303. The Body in Ancient Greek Art and Culture. 100 Units.
This course provides an introduction to the role of the human body in ancient Greek art. We will examine, on the one hand, the various ways in which Greek artists represented the body, and consider how forms of bodily identity such as gender and sexuality were constructed and articulated through artistic practice. But we will also consider the ways in which works of art themselves - statues, paintings, vessels - could function like bodies or in place of bodies, expanding the notion of what it means to be a living being. Readings will range from primary texts - ancient literature in translation - to more theoretical writing on embodiment, gender, and sexuality.
Instructor(s): S. Estrin 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): ARTH 37303, CLCV 17319, GNSE 17303

ARTH 17312. Art and the Cult of Saint in the Middle Ages. 100 Units.
As powerful mediators between the earthly and heavenly spheres, saints and their material remains occupied a central place in the religious practices of the medieval Christian world. This course will examine the visual and material culture of devotion to the "very special dead," and the particular role that works of art played in the narration, authentication, and negotiation of transactions between the devotee and the divine. We will cover the history of the medieval cult of saints from its origins in the depths of the Roman catacombs to its radical transformation in the pulpits of Reformation Germany, as well as the wide range of theoretical matters that surfaces in its study: mobility and exchange; gift-giving; commoditization; gender and sexuality; ritual violence; and theories of the body. Special emphasis will be placed on close reading of primary sources (in translation), through which students will learn to interrogate different strategies for constructing the sanctity of the objects at the center of these religious practices. This course will also cover a diverse array of media - including painting, sculpture, architecture, luxury goods, and textiles - and will make several trips to various collections in Chicago of devotional objects from western Europe, colonial Latin America, and Ethiopia.
Instructor(s): Tamara Golan Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. If a student is not yet enrolled in this course, s/he must fill out the online consent form and attend the first class. This course meets the general education requirement in the arts.

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

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

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

Instructor(s): M. Ward

Note(s): The class will meet frequently at the Art Institute, and students will need to be able to arrive at the museum in time for classes beginning there at 3:30 p.m. Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.

ARTH 17612. The Art of Michelangelo. 100 Units.

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

Instructor(s): C. Cohen

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

Equivalent Course(s): GNSE 17612, FNDL 21411

ARTH 17700. 19th Century French Art in the Art Institute. 100 Units.

In this course, we will closely examine 19th century paintings and sculptures in the Art Institute of Chicago and seek to understand how and why art changed during this period. Topics to be considered include the meaning of stylistic innovation in the 19th century, the development and dissolution of the genres as landscape and portraiture, and varying conceptions of realism and abstraction. Most class sessions will be devoted to looking at works in the galleries of the Art Institute. Because attendance is mandatory, students should consider whether their schedules will allow time for traveling to and from the museum for class meetings.

Instructor(s): M. Ward

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

ARTH 17704. Art Meets Philosophy. 100 Units.

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

Instructor(s): D. Roelstraete

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

Equivalent Course(s): ARTV 17704

ARTH 17728. Commemorating and Contesting Colonialism. 100 Units.

This course examines the ways in which French colonialism has been celebrated, commemorated, taught, and contested in visual art, monuments, institutions and neighborhoods, from the revolutionary era to the present.

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

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

**ARTH 17899. Warhol’s Art Histories. 100 Units.**
This undergraduate course centers on the Andy Warhol (1928-1987) retrospective, Andy Warhol: From A to B and Back Again, held at the Art Institute of Chicago on October 20-January 26. This is the first retrospective of Warhol’s work organized by a U.S. institution since 1989. The first part of the course will closely examine the historiography of writing on Warhol— including a focus on the art historical debates about what a queer reading of Warhol’s work looks like and performs; the contested legacies of Warhol’s race riots series; the role of advertising and design; the marginalization of Warhol’s moving image works; and an investigation of the histories of pop art that may have been eclipsed by an over-emphasis on Warhol. The remaining weeks will hinge on close analysis of select objects in the exhibition, as well as the exhibition as itself an argument about why Warhol’s work should be taken seriously. We might include discussions with visiting scholars, artists, conservators and curators.

Instructor(s): S. Nelson
Terms Offered: Autumn
Note(s): This course meets frequently at the Art Institute of Chicago. Students should plan their schedules accordingly to account for travel. Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.

**ARTH 17905. The Museum Today. 100 Units.**
The news is full of museums overhauling their collections, installations, and operations. The Baltimore Museum of Art pledged to buy only work by women artists in 2020. The Museum of Modern Art's 2019 redesign interrupts familiar chronologies with surprise conceptual encounters. The Minnesota Institute of Art recently launched a Center for Empathy and the Visual Arts. Through a series of case studies, this course examines how and why museums are radically rethinking their practices. What problems do they seek to redress? Who do the solutions aim to serve, and to what end? This course ultimately asks students to debate the role of the museum in the 21st century by way of course readings drawn from theory, scholarship, and the popular press; class discussions complimented by visits from guest scholars, artists, and curators; and occasional trips to Chicago museums.

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

**ARTH 17908. American Graphic Art and Commercial Culture: 1850-1960. 100 Units.**
This class focuses on widely distributed printed images, most of them with commercial, aesthetic, and/or political significance, along with the graphic design traditions and typography associated with them. While concentrating on American imagery, the context would be international, reflecting the condition of popular graphic arts in this country. Among other things it would treat book illustration, posters, advertising art, magazines and newspapers, cartooning, postcards, children's literature, commercial paper, and trade catalogs. Necessarily, given this wide scope, it will be episodic in character, but it will also attempt to relate this visual explosion to larger artistic movements, major events, technological changes, and political trends. It would also explore, from time to time, the roles played by collecting, exhibition, and academic commentary in legitimating the subject, as well as the power of ethnic and racial stereotyping and the multiplication of trade and printing journals. The aim, in short, is to examine the flowering of a visual print culture that had its roots in the Gutenberg Revolution of the 15th century. There will be both class discussion and lecturing. This is art in context, emphasizing breadth and the introduction of figures, institutions, and movements nurtured by an expansive production and distribution network. The course will be hosted by the Special Collections Research Center at Regenstein Library.

Instructor(s): N. Harris
Terms Offered: Spring
Note(s): This course meets the general education requirement in the arts.
Equivalent Course(s): AMER 17908, MAAD 27908

**ARTH 18000. Photography and Film. 100 Units.**
This is a core course that serves as an introduction to the history of art by concentrating on some fundamental issues in the history of photography and film. The course is divided roughly in half between still photography and film. The central theme of the course concerns the way in which photographs and films have been understood and valued during the past 165 years. There have been profound changes in attitudes and beliefs regarding the nature of photographs throughout the history of photography (this is likewise true of film). The current range of views is very different from those held by the various audiences for photographs and films in the last century and the century before. For instance, photographs were originally conceived of as copies of things that can be seen, but the notion of copy was drawn from a long-established set of views about what makes a picture a work of art and copies were said to be incapable of being works of art. This view continues to haunt the writings of some critics and historians of photography and film. The course will concentrate on the work of photographers, theorists of photography and film, and on films by John Huston, Billy Wilder, and Roman Polanski.
Instructor(s): I. Snyder Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts. This course can be taken for credit towards either the General Education Requirement in the Arts Music Drama core or the MAAD minor, but not both
Equivalent Course(s): MAAD 18000

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

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

ARTH 18803. Woodblock Prints Of Japan. 100 Units.
Despite the availability of movable type, woodblock printing-in which each printed sheet was produced by an intricately hand-carved block-was the main reproductive technology in Japan from roughly 1600 to 1870 for both texts and images. In these years, Japan's high literacy rates and booming urban publishing industry supported an array of fascinating illustrated books and prints-from theater ephemera and guidebooks to "art" prints, landscape series, and supernatural tales-that offer interesting points of comparison with early modern printing in the West. This course will consider Japanese woodblock prints as artistic and social objects during the 17th through 19th centuries. We will discuss style and technique, class and gender representations, the world of the pleasure quarters, illustrated plays and fiction, urban growth and travel, censorship, and the supernatural.
Instructor(s): C. Foxwell Terms Offered: Spring
Note(s): Students must attend 1st class to confirm enrollment. If a student is not yet enrolled in this course, s/he must fill out the online consent form & attend the first class. This course meets the Gen. Edu. Reqmt. in the dramatic, musical, & visual arts.
Equivalent Course(s): EALC 18803

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

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

Instructor(s): S. Estrin & A. Goff Terms Offered: Winter
Prerequisite(s): Prerequisite: instructor consent required. Email both instructors describing your interest in the course, how it fits into your broader studies, and any relevant background (sestrin@uchicago.edu and agoff@uchicago.edu). This is a traveling seminar that includes a 4-day trip to visit California museum collections. 
Note(s): Making History courses forgo traditional paper assignments for innovative projects that develop new skills with professional applications in the working world. A team-taught and interdisciplinary course; we welcome students from all backgrounds, with no previous experience in ancient art or modern history required.
Equivalent Course(s): CLAS 31019, HIST 39422, ARTH 36034, CLCV 21019, HIST 29422

ARTH 20603. Image and Text in Mexican Codices. 100 Units.
In most Mesoamerican languages, a single word describes the activities that we would call “writing” and “painting.” This seminar will investigate the interrelationships between image and text in Central Mexico both before and immediately after the introduction of alphabetic writing in the 16th century. We will also review art historical and archaeological evidence for the social conditions of textual and artistic production in Mexico, and how these traditions were transformed under Spanish colonial rule. We will consider the materiality of text and image by working with facsimiles of Mesoamerican books in the Special Collections Research Center of the Regenstein Library. At the end of the course, students will have acquired a basic literacy in Aztec and Mixtec writing systems, and will have refined their ability to look productively and write elegantly about art.
Instructor(s): C. Brittenham Terms Offered: Spring
Equivalent Course(s): KNOW 27001, LACS 36063, ARTH 36063, LACS 26063, KNOW 37001

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: Winter
Equivalent Course(s): HIST 25711, NEHC 36092, NEHC 26092

ARTH 20700. Understanding the Built Environment. 100 Units.
This thematic course aims to equip students with the basic skills and knowledge required to analyze architecture and the urban environment. It provides an introduction to the methods and procedures of the architectural historian. These include such practical tasks 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. The format is a discussion seminar based on readings, assignments, virtual visits and meetings with guest speakers. Although it is designed to introduce the fundamentals of architectural history to undergraduates seeking a minor in architectural studies, MA and PhD students in any field are also welcome to register.
Instructor(s): K. Taylor Terms Offered: Autumn
Note(s): This course will be taught entirely in remote format.
Equivalent Course(s): ARTH 30700, ARCH 20000

ARTH 21301. Beyond Guernica. Destruction and Preservation in the Spanish Civil War. 100 Units.
This course studies the Spanish Civil War (1936-1939) as a testing ground for the Second World War in regards to destruction and conservation, and as a key chapter in the process towards the creation of the notion of World Heritage. Picasso’s ‘Guernica’ epitomizes the image of the Spanish Civil War as a laboratory for destruction, as it encapsulates the vanishing of the idea of refuge in the time of total war. This exceptional devastation was contested through innovative methods to sheltering people and protecting monuments and museums, turning the country into a laboratory for conservation as well. Introducing the significance of this war through the letters of American soldiers who volunteered in Spain, we will reconstruct a series of debates about destruction and
conservation from different ideological stands-liberalism, fascism, communism, anarchism-that mobilized the entire population: philosophers, peasants, artists, architects, writers, workers, and the international community.

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

ARTH 21313. Video Art: The Analog Years. Theory, Technology, Practice. 100 Units.
The course gives a critical introduction to early video and television art - from the proto-television impulses in the historical avant-gardes to the increasing proximity between analog and digital technologies in video art in the late 1970's and early 1980's. We will focus on the various technical aspects of analog video, as well as on artistic practice and early writings on the subject. Topics will include the techniques and politics of time; video, feedback systems and ecology; the reconfiguration of the artist's studio; guerilla politics and alternative TV; video and autobiography; the relation between video and painting; the musical history of video; the invention of new machines; and video as a "television viewer".
Instructor(s): I. Blom
Terms Offered: Autumn
Equivalent Course(s): ARTH 31313, CMST 38703, MAAD 18703, CMST 28703

ARTH 21316. After You: Curating the Art & Algorithm Debate. 100 Units.
This course offers a unique opportunity to witness the process of - and, more importantly, actively contribute to - the conceptualization of a major exhibition of contemporary art, to be organized at the Neubauer Collegium and Smart Museum of Art in the winter and spring of 2021. The exhibition in question is titled After You: Art and Agency in the Age of Algorithms, and was conceived in dialogue with DoVA associate professor and participating artist Jason Salavon. Alluding to the specter of the post-human regime and the various challenges raised by rapid advances in digital technology in the field of artificial intelligence and machine learning in particular, After You will bring together the work of a dozen artists working at the intersection of more or less traditional modes of artistic production and their algorithmic antitheses. The primary focus of After You, and therefore also of this class, are the philosophical implications of the increased role of artificial intelligence in the creation and reception of art, in particular with regards to questions of artistic intent, authorship, and originality. We will discuss this phenomenon's short but vibrant history, meet artists, read key texts (Bostrom, Joselit, Steyerl, Zuboff), and view artworks, all the while laying the didactic groundwork for the 2021 exhibit in the process: a hands-on curatorial workshop centered on one of the defining debates of our time.
Instructor(s): Dieter Roelstraete
Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): ARTH 31316, MAAD 25316

ARTH 22106. Introduction to the Study of Iconography. 100 Units.
Equivalent Course(s): RLST 28320, RLIT 32106, ARTH 32106, HCHR 32106

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

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

ARTH 23221. Writing and Reading Space(s) in the Italian Renaissance. 100 Units.
This course offers an introduction to the study of the Renaissance in Italian literature. A defining movement in the history of European culture and civilization, the Renaissance is best known for its rediscovery of classical antiquity, its achievements in the arts, literature, philosophy, exploration etc., as well as for the rise of a modern sense of self. Italy represents the gateway to the study of the Renaissance as it was the birthplace of many of its key protagonists. In this course, students will become familiar with some of the major male and female representatives of the Italian Renaissance. From Petrarch to Alberti, from Lorenzo de' Medici to Ficino, from Machiavelli to Michelangelo, from Vittoria Colonna to Moderata Fonte, we will situate their writings against the discrete geographical, political, and cultural backdrops that engendered them. Thematically, the class will focus on the issue of space and the relationship between authors and the built environment. We will compare/contrast the physical milieu in which texts were produced (city/countryside, courts etc.), as well as look at how real and imaginary spaces were represented in literary form in order to examine how location both informs and affects the production of literary works. Lastly, we will engage with manuscripts and early printed editions of these texts during our in-and-off campus visits to the Special Collections at The University of Chicago Library and the Newberry Library.
Instructor(s): E. Baldassarre
Terms Offered: Winter
Note(s): Taught in Italian.
Equivalent Course(s): ARCH 23231, ITAL 23321, ENST 23231

ARTH 23602. Native American Art at The Field Museum: An Anthropological Perspective. 100 Units.
This course explores recent forays into collecting and displaying contemporary Native American Art for the Field
Museum, a museum of natural history and anthropology. Through site visits and dialogues with Field Museum
staff, contemporary Native American artists, and readings, the course introduces students to the potential and
problematic of locating, defining, and representing contemporary art within the colonial context of the Field
Museum and how collaboration with artists and community members plays a role in shifting the paradigm
toward one that centers collaborative curation and is inclusive of the direct voice of artists. Students will have
the opportunity to observe the major renovation currently underway of the Native North American Hall and the
role that contemporary art will play in deepening understanding of existing collections and contemporary social
concerns.
Instructor(s): A. Wali Terms Offered: Spring
Prerequisite(s): Students must attend first class to confirm enrollment. This course meets at the Field Museum;
students should plan their course schedules to accommodate travel.
Equivalent Course(s): ARTH 33602

ARTH 24002. Advanced Nonfiction Workshop: Writing About the Arts. 100 Units.
Thinking about practices is a way of focusing a conversation between art historians, creative writers, 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, keepers of
notebooks like John Berger and Rainer Maria Rilke, meditations by art historians writing for general readers, and
by creative writers like Zadie Smith and Mark Doty, and writing by artists, from Anni Albers to Dawoud Bey.
The course hopes to support students both in developing useful practices and experimenting boldly. Every class
session will begin with student-led observation at the Smart Museum, and we will spend one session on close
looking at works on paper 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 two essays (on any subject and in any
mode) to be workshopped in class.
Instructor(s): Rachel Cohen Terms Offered: Spring
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu (writing sample required).
Attendance on the first day is mandatory.
Equivalent Course(s): CRWR 44002, CRWR 24002, ARTH 34002

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

ARTH 24014. The Veneration of Icons in Byzantium: History/Theory/Practice. 100 Units.
In order to appreciate the pivotal religious significance icons had in Byzantium for private devotion, in the
liturgy, in civic ritual, and in military campaigns, we will survey the visual evidence along with a vast array of
written sources. We will explore the origins of the Christian cult of icons in the Early Byzantine period and its
roots in the Greco-Roman world of paganism. Through the close analysis of icons executed over the centuries in
different artistic techniques, we will examine matters of iconography, style and aesthetics. We will also have a
close look at image theory, as developed by Byzantine theologians and codified in the era of Iconoclasm.
Instructor(s): Karin Krause Terms Offered: Spring
Equivalent Course(s): MDVL 28704, RLST 28704, HCHR 44004, RLVC 44004, ARTH 44014

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

Instructor(s): C. Foxwell Terms Offered: Spring
Equivalent Course(s): ARTH 34090, EALC 24090, EALC 34090

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

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

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

ARTH 24196. Second Nature: New Models for the Chicago Park District. 100 Units.
The Chicago Park District seems to preserve “first nature” within the metropolitan field. But the motive for establishing this sovereign territory was hardly natural. Today, cultural change raises questions about the significance and operation of this immense network of civic spaces. What opportunities emerge as we rethink them? While this design studio focuses on the development of new model parks for Chicago, it can support students coming from a broad range of disciplines. Texts, seminar discussions, and field trips will complement and nourish the development of architectural proposals.
Instructor(s): A. Schachman Terms Offered: Spring
Equivalent Course(s): ARTH 20206, ENST 24196, GEOG 24196, ARCH 24196

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

Instructor(s): M. Felsen
Terms Offered: Winter
Equivalent Course(s): ARCH 24197

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

Instructor(s): L. Joyner
Terms Offered: Spring
Note(s): This class will not have field trips outside of class time, but will regularly meet at different locations both on-campus and around the city. Please make sure you’ve built enough time into your schedule to get to and from meeting locations. Consent is required to enroll in this class. Interested students should email the instructor (Luke Joyner, lukejoy@uchicago.edu) to briefly explain their interest and any previous experience with the course topics. Students must attend first class to confirm enrollment.
Equivalent Course(s): ARCH 24198

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

Instructor(s): L. Joyner
Terms Offered: Winter
Prerequisite(s): Consent is required to enroll in this class. Interested students should email the instructor (Luke Joyner, lukejoy@uchicago.edu) to briefly explain their interest and any previous experience with the course topics, though none is required. Priority will be given to 1st-3rd year undergraduates who have not already taken UAD studio courses, but intend to do so. Students must attend first class to confirm enrollment.
Equivalent Course(s): ARCH 24205

ARTH 24210. Complex Curves/Plastic Shapes. 100 Units.
Complex forms are ever more prevalent in architecture, in large part due to sophisticated software easing their design and fabrication. This course is a formal investigation of these curved forms and plastic shapes, and aims to develop critical understanding of formal issues underlying their use, construction and intention. The format is that of a combined workshop/seminar: in workshop mode, weekly drawing exercises will be done with increasing levels of geometric complexity. This work will be accompanied by discussion of formal issues, including positive and negative space, boundaries, interiority, and distinction between curved surfaces and volumes. Readings and presentations will provide theoretical and historical background. The underlying basis for our investigation are a number of sculptures done in the mid-20th century by Albers, Moholy-Nagy, Gabo, Hepworth, Kobro, and Vantongerloo. Seen as a whole, their work provides methodologies for the construction of complex curved form, and a broad range of positions on materiality and fabrication. The discipline learned from both their and your work is applicable at a variety of scales from the intimate to the architectural, as well as to orthogonal constructions. The exercises build on each other so steady participation is needed. Familiarity with digital software is preferred, although analog methods of drawing and making can work. Some experience with design is recommended.

Instructor(s): G. Goldberg
Terms Offered: Winter
Equivalent Course(s): ARCH 24210

ARTH 24250. A Visual History of Latin American Women. 100 Units.
This undergraduate seminar will analyze both visual and literary images of and by women to show their role in society and the transformations experienced in terms of their civil, political, labor, and reproductive rights. These vignettes, which span from Pre-Colombian times to the present, will be examined from an art-historical perspective.
perspective, thus providing students with the opportunity to discuss Latin America’s historical context through visual culture.

Instructor(s): Rosario Granados Terms Offered: TBD
Equivalent Course(s): LACS 24250, GNSE 24250

ARTH 24416. Biocentrism: The Concept of Life in German Literature and Art. 100 Units.

This course explores the notion of life broadly understood, drawing on texts from a variety of disciplines (literature, philosophy, art history, biology) as well as on artworks that reflect on the concept of life. How did artists and writers conceive of the process of life? How did they situate life in relation to movement? How do notions of the organic/inorganic, material/spiritual organize writers' and artists' understanding of life? How did scientific and cultural currents such as organicism, vitalism, constructivism influence literary and aesthetic practices and theoretical frameworks? What are the networks of exchange between literature, the arts, and the emerging life sciences in the period? These and other questions will be grounded in close consideration of works by Aristotle, Nietzsche, Freud, Rilke, Woolf, Kafka, Benjamin, Haeckel, Murnau, Kandinsky, Klee, Mies.

Instructor(s): M. Christian Terms Offered: TBD
Note(s): Course conducted in German
Equivalent Course(s): GRMN 24416

ARTH 24615. Modern & Contemporary Materialities (Suzanne Deal Booth Conservation Seminar) 100 Units.

This course aims to explore the links between materiality, making and meaning of modern art and investigate how surface, form, texture and color are localized in particular artistic or historical contexts. It can be argued that the discipline of art history still remains substantially divided between those who study what objects mean and those who study how objects are made, where 'meaning' typically derives from cultural hermeneutics, while 'madeness' remains the province of technical analysis. The course will discuss the methods, theory and strategies of a material-based approach, its forms of writing and claims to meaning. Readings will be drawn from a variety of disciplines, including art history, visual and material culture, anthropology, philosophy, and material science.

Instructor(s): M. Kokkori Terms Offered: Autumn
Note(s): Students must have instructor consent to register for this course. Please email Maria Kokkori at mkokkori@artic.edu by Tuesday, September 8th to express your interest, indicate any previous experience you have with the course topics, and how you envision contributing toward the conservation initiative’s goal of diversifying the field of conservation and conservation science.
Equivalent Course(s): ARTH 34615

ARTH 24626. Allure of Matter: Material Art in China. 100 Units.

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

Instructor(s): O. Cacchione Terms Offered: Winter
Prerequisite(s): Students who have taken a course in modern or contemporary art history preferred.
Equivalent Course(s): ARTH 34626, EALC 24627, EALC 34627

ARTH 24706. Japanese Art in the Sinosphere. 100 Units.

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

Instructor(s): C. Foxwell Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. Registration is permitted by instructor consent only.
Equivalent Course(s): GNSE 24706, GNSE 34706, ARTH 34706

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

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

Instructor(s): A. Pop Terms Offered: Spring
ARTH 24813. Museums and Art, 1750-1920. 100 Units.
This course considers how the rise of the art museum in the modern era affected the making of modern art and the viewing of past art. It is not designed to be a survey course, but rather a historical investigation of certain issues and developments. We will concentrate on the following: what has been said to happen to objects when they are uprooted and moved into the museum; how and why museums have changed display practices so as to get viewers to look at art in new ways; what artists have understood museums to represent and how they have responded to that understanding in their work and their display preferences. Case studies will be drawn from across Europe and the United States.
Instructor(s): M. Ward Terms Offered: Autumn
Equivalent Course(s): ARTH 34813

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

ARTH 25101. French Art, criticism and Reception. 100 Units.
France has a long history of inspired writing on art by literary figures and critics. This course will examine in tandem key paintings and writings from the period during which modernism developed, from the Revolution of 1848 to the outbreak of WWI. We will seek to understand the aesthetic and social issues that artists and their literary counterparts shared, but also their sense of the incommensurability of visual and verbal expression. While the emphasis will be on close looking and reading, we will also contextualize these concerns in the French art world by analyzing exhibition practices and modes of reception. Students will be expected to participate in discussions and study sessions at the Art Institute and Regenstein Special Collections, to write an essay exam, and to do a short research project on a topic of their choice.
Instructor(s): Martha Ward Terms Offered: Autumn
Prerequisite(s): Registration is permitted by consent only. Students must attend 1st class to confirm enrollment.
Equivalent Course(s): ARTH 35101

ARTH 25111. Rhoades Seminar: Theory, History, and Practice of Textiles - The Andes. 100 Units.
How many minutes of your day are spent with some form of textile touching your skin? And yet, what do you really know about them? This seminar will introduce you to the basic concepts and techniques of making textiles. While readings and discussions will offer globally-relevant perspectives on textiles, the course's primary lens will be the prolific textile tradition that developed in the region of the Andes Mountains over thousands of years.
In this course, you will conduct hands-on experiments with technologies for spinning, dyeing, and weaving in an art historical laboratory setting, in order to understand the tools, techniques, and embodied knowledge that they entail. You will then apply what you have learned in these experiments to your own studies of ancient Andean textiles in the stellar collection of the Art Institute of Chicago. Readings will draw on scholarship, reference works, and how-to manuals. Written assignments will take the form of gallery labels and catalogue essays in order to better understand these genres of writing. This course has no prerequisites, but a willingness to participate in active learning (and not having a fear of perhaps doing something badly the first time) are essential. A background in art practice may be helpful, but is in no way necessary or required. Because wool will be handled extensively, potential allergies should be considered before enrolling.
Instructor(s): A. Hamilton Terms Offered: Winter
Note(s): This course meets at the Art Institute of Chicago. Students should plan their schedules accordingly to account for travel.
Equivalent Course(s): LACS 35112, LACS 25112, ARTH 35111

ARTH 25113. Rhoades Seminar: Possibility and Peril: Material and Technical Innovations in Modern Textiles. 100 Units.
This course will consider the material and technical innovations that attended industrialized textile production in the nineteenth and twentieth centuries. Among the topics considered will be the invention of new fibers such as rayon, Lurex, and polyester, the introduction of synthetic dye stuffs, and the rapid mechanizing of the production process. The promises of these innovations will be examined alongside a consideration of their functional and ecological implications.
Instructor(s): E. Warren Terms Offered: Winter
Note(s): This course meets at the Art Institute of Chicago. Students should plan their schedules accordingly to account for travel. Students must attend first class to confirm enrollment.
Equivalent Course(s): ARTH 35113

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.
Instructor(s): Andrei Pop Terms Offered: Autumn
Prerequisite(s): German reading competence helpful, but NOT required.
Equivalent Course(s): SCTH 35000, GRMN 25015, GRMN 35015, KNOW 35000, ARTH 35115, CLAS 35014

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

Instructor(s): David Wellbery Terms Offered: Winter
Prerequisite(s): For advanced undergrads, consent of instructor required.
Equivalent Course(s): GRMN 35213, SCTH 38113, GRMN 25213, ARTH 35213

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

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

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

Instructor(s): C. Allison Terms Offered: Spring
Note(s): This course meets frequently at the Art Institute of Chicago. Plan accordingly to allow for travel time.
Equivalent Course(s): AMER 25705

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

Instructor(s): M. Powers Terms Offered: Autumn
Equivalent Course(s): ARTH 35709, EALC 35709, EALC 25709

ARTH 25810. Global Abstraction. 100 Units.
This course investigates twentieth-century abstraction as a global phenomenon, focusing on the period from 1945 through the 1960s. Case studies will be drawn primarily from the United States, Europe, Latin America
and East Asia, but individual research projects from other regions will be welcome. Themes and questions to be addressed include: the repetition of historical avant-garde strategies such as the grid, the monochrome, and non-compositional order in Europe, the United States, and South America; the global reception and adaptation of Abstract Expressionism; distinct understandings of gesture, mark-making, and subjectivity; the meaning and use of color; the relationship of abstraction to industry and design; the deployment of abstraction as a "weapon of the Cold War" and a strategy of internationalization; and autochthonous definitions of abstraction outside the West. Artists and groups to be studied include: Jackson Pollock, Barnett Newman, Ellsworth Kelly, Agnes Martin, Zero, Blinky Palermo, Georges Mathieu, Lucio Fontana, Neoconcretism, Alejandro Otero, Gutai, and Tansaekhwa. 

Note(s): Students must attend first section to confirm enrollment.
Equivalent Course(s): LACS 35810, ARTH 35810, LACS 25810

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): D. English
Terms Offered: Winter
Prerequisite(s): Permission of instructor required for registration.
Note(s): Permission of instructor required for registration.
Equivalent Course(s): ARTH 35890

ARTH 25890. Theories of Autonomy and Visual Art. 100 Units.
Claims for art's autonomy, for its independence from other areas of cultural pursuit, sound incredible today. For some, something art's own continues to feel like an entitlement-even as matters of aesthetics fully entwine with political affairs. The question of autonomy returns with new force in times of crisis representation such as today's. We will explore autonomy and related problems with guidance and provocations from Roger de Piles, Denis Diderot, Frederick Douglass, Roger Fry, Clement Greenberg, Elaine de Kooning, Donald Winnicott, Gilbert and George, R. D. Laing, Cornelius Castriadiis, Michel Foucault, Joan Scott, Diana Fuss, Hortense Spillers, Adam Phillips, Louise Glück, Diana Fuss, Alan Brubaker, Achille Mbembe, and others.
Instructor(s): E. Coleman
Terms Offered: Winter
Equivalent Course(s): TAPS 20110, ENGL 24503

ARTH 25895. Autonomy Etc. 100 Units.
Description Forthcoming.
Instructor(s): D. English
Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. Registration permitted by consent only.
Equivalent Course(s): ARTH 35895

ARTH 26106. Exhibition in Practice II. 100 Units.
Students in this course will work together to install an exhibition at the Smart Museum of Art. Building on the work produced in ARTH 2/36015 Exhibition in Practice I (spring 2019), students collaborate to write exhibition texts, coordinate programming, and participate in the installation process. Workshopping texts, trouble-shooting, and hands-on activities will feature in class sessions. Readings for this course explore diverse ways to approach exhibition narratives, from museum labels to catalogue essays. 
Instructor(s): T. Wilson
Terms Offered: Autumn
Equivalent Course(s): ARTH 36106

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

ARTH 26200. Magic and the Cinema. 100 Units.
This course will trace relations between motion pictures and traditions of magic, both as a theatrical entertainment and as a belief system. The invention of cinema’s roots in the magic lantern and other "philosophical toys” which trick the senses into seeing visual illusions will be explored in relation to traditions
of "Natural Magic" as well as a secularization of magical practices into entertainment from the Renaissance on. The early trick films of Méliès and others will be discussed in relation to the tradition of stage magic in the 19th century, as well as a particular reception of the magical nature of new technologies (electricity, photography, sound recording). The relation between cinema and hypnosis, both as a social concern and as metapsychological description of spectatorship will also be explored. A consideration of the appeal of magic systems of thought (spiritualism, theosophy, ritual magic) for Avant-Garde movement and their relation to experimental films by Epstein, Artaud, Deren, Anger, Smith, Fischinger, and others.
Equivalent Course(s): CMST 39300, PHIL 21100, PHIL 31301, ARTH 37301

ARTH 26791. Best in Show: Art History as Exhibition History. 100 Units.
In this course, I propose a reading of post-war art history as seen, in part, through the periodical prism of one of the field’s most important, signature events - the five-yearly Documenta exhibition in Kassel, Germany. Starting with the founding 1955 edition organized by Arnold Bode and ending with the 2017 edition which I worked on as a curator, we will discuss one chapter of Documenta’s history per class alongside related events like the Venice and Sao Paulo biennials and Skulptur. Projekte Münster, touching upon such key issues of contemporary art practice and theory as the dynamics of globalization, identity politics, the vagaries of market influence, history and memory and the pressures of the social realm on aesthetic experience. As a history of exhibition making and curatorial practice, the course will also draw on recent developments in museum culture and the everyday politics of the art world’s various institutions, and will be recounted in part from the perspective of exhibition-making experience. The class will consist of hands-on curatorial exercises, as well as writing and reading assignments that mirror and follow the 64-year arc of our historical periodization.
Instructor(s): D. Roelstraete Terms Offered: Spring
Note(s): Students must attend first section to confirm enrollment.
Equivalent Course(s): ARTV 34265, ARTH 36791, ARTV 24265

ARTH 27301. Aesthetics: Phil/Photo/Film. 100 Units.
Equivalent Course(s): CMST 29300, CMST 39300, PHIL 21100, PHIL 31301, ARTH 37301

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): ARTH 37440, RLST 27440, RLVC 37440, HIST 36704, SALC 37440, HREL 37440, SALC 27440

ARTH 27520. There is No Such Place as America. 100 Units.
Description forthcoming.
Instructor(s): D. English Terms Offered: Spring

ARTH 27530. (Re)Producing Race and Gender through American Material Culture. 100 Units.
This course introduces students to the role of the material world in the production and reproduction of ideologies of race, gender, and their intersections. Objects around us are imbued with meaning through their design, construction, use, and disuse. Architecture, art, photography, clothing, quilts, toys, food, and even the body have all been used to define groups of people. Combining secondary literature, theory, documentary evidence, and material culture, this course guides students as they ask questions about how ideologies of race and gender are produced, how they are both historically specific and constantly in flux, and how human interaction with the material world creates, challenges, and changes their construction. The primary course objectives are to (1) provide students with an introduction to material culture as a theory and methodology and (2) teach them how to apply it to research on ideologies of gender and race in history.
Terms Offered: Winter
Equivalent Course(s): ANTH 25214, GNSE 27530, HIST 27414, CRES 27530
ARTH 27724. Material Constructions of State and Nation: Latin America, 1800-1850. 100 Units.
Covering the wars of Independence and the transition to Republican statehood, this course will address the continuities and ruptures affecting the visual traditions and material cultures of the Colonial period in this crucial period in Latin American history. Intended as a broad survey of the region, the course attempts to think through a political history of objects and images as a way to understand the process of nation-state formation. Terms Offered: Spring
Equivalent Course(s): ARTH 37724, LACS 27724, LACS 37724

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

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

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

ARTH 28500. History of International Cinema I: Silent Era. 100 Units.
This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
Instructor(s): A. Field Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.
Equivalent Course(s): ENGL 29300, CMLT 32400, MAAD 18500, ENGL 48700, ARTV 20002, CMST 48500, ARTH 38500, CMLT 22400, MAPH 33600, CMST 28500

ARTH 28600. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell’s Film History: An Introduction; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): Staff Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): CMLT 32500, MAPH 33700, CMLT 22500, CMST 28600, CMST 48600, ARTV 20003, ARTH 38600, REES 45005, ENGL 48900, MAAD 18600, REES 25005, ENGL 29600
ARTH 28702. Tales Retold? Modern & Contemporary Chinese Art. 100 Units.
Owing to its revolutionary transformations spanning the 20th and early 21st centuries, China offers a unique access point to exploring key issues in modern and contemporary art. Modern and contemporary artists from China and the Sinophone world have long confronted rather entrenched double-binds, crises of consciousness. We might consider this a double consciousness, on their part-consciousness of being artists in a globalizing context, on the one hand; of being political or national subjects, on the other. Organized thematically, this class will examine selections of artists, movements, and the discourses surrounding them, to unpack the mutual interrelation of key concepts, art and scholarly practices. Questions to be addressed include: How does art history and criticism currently deal with modern and contemporary Chinese art? How does the art world define this category of art practice; and vice versa, how do artists view the art world? Case studies will include artists practicing today as well as historical artists whose work has become a source for the present. While the class deals primarily with art in China, it will necessarily address the wider issues of globalization and the international institutional networks of contemporary art. Students will be encouraged to think broadly about comparative and inter-Asia relations, rather than dividing the globe into East and West.
Instructor(s): J. Lee Terms Offered: Spring
Equivalent Course(s): EALC 38702, ARTH 38702, EALC 28702

ARTH 28703. East Asian Photography Since the Mid-Twentieth Century. 100 Units.
This course will explore the history and practice(s) of photography across East Asia (China, Japan, and Korea) from the mid-20th century to the present day. During the 20th century, these nations moved from the feudal to the industrialized, globalized status. Since their dynamic histories are enmeshed with photographic practices, this course will discuss how photography interprets the history and tells its own stories. We will familiarize ourselves with the most crucial photographers and their practices that emerged in the post-Mao, and post-war periods. Particular emphasis will be given to the ways in which photographers have grappled with legacies of war and revolution, political violence, cultural heritage, and a rapid transition to an industrialized, globalized status. While emphasizing comparative approaches to discuss the rich histories of East Asian photography, this course also takes a close look at how photographic practices of East Asia are converging with global photography.
Instructor(s): Boyoung Chang Terms Offered: Winter
Equivalent Course(s): EALC 38703, ARTH 38703, EALC 28703

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

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

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

**Instructor(s):** Jaś Elsner

**Prerequisite(s):** Before the course begins, read the Imagines of the Elder Philostratus in the Loeb Classical Library translation (by Arthur Fairbanks, 1931, Harvard U.P., much reprinted).

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

**ARTH 29410. Dimensions of Citizenship: The Venice Architecture Biennale 2018. 100 Units.**

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

**Instructor(s):** N. Atkinson

**Note(s):** This is a traveling seminar; the course in its entirety will be taught Sept 4-25 in Venice. Registration is limited and by instructor consent only.

**Equivalent Course(s):** ARTH 39410

**ARTH 29504. Art, Community, Activism. 100 Units.**

there is no course description

**Equivalent Course(s):** ARTH 39504

**ARTH 29505. Objects of Japanese History. 100 Units.**

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

**Prerequisite(s):** We will make several study trips to the Smart Museum, the Field Museum of Natural History, and the Art Institute of Chicago during class time.

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

**ARTH 29600. Junior Seminar: Doing Art History. 100 Units.**

The aim of this seminar is to deepen an understanding of art history as a discipline and of the range of analytic strategies art history affords to students beginning to plan their honors papers or, in the case of students who are minoring in art history, writing research papers in art history courses. Students read essays that have shaped and represent the discipline, and test their wider applicability and limitations. Through this process, they develop a keener sense of the kinds of questions that most interest them in the history and criticism of art and visual culture. Students develop a formal topic proposal in a brief essay, and write a final paper analyzing one or two works of relevant, significant scholarship for their topics.

**Instructor(s):** T. Golan; M. Sullivan

**Terms Offered:** Spring Winter

**Note(s):** Required of third-year students who are majoring in art history. Consent is required for registration. This course does not meet the general education requirement in the arts.

**Equivalent Course(s):** ARCH 29600

**ARTH 29700. Reading Course. 100 Units.**

This course is primarily intended for students who are majoring in art history and who can best meet program requirements by study under a faculty member’s individual supervision. The subject, course of study, and requirements are arranged with the instructor. **Prerequisite(s):** Consent of Instructor and Director of Undergraduate Studies

**Note(s):** Students are required to submit the College Reading and Research Form. Must be taken for a quality grade. With adviser’s approval, students who are majoring in art history may use this course to satisfy requirements for the major, a special field, or electives. This course is also open to nonmajors with advanced standing. This course does not meet the general education requirement in the dramatic, musical, and visual arts.

**Terms Offered:** Autumn Spring Winter

**Prerequisite(s):** Consent of Instructor and Director of Undergraduate Studies
Note(s): Students are required to submit the College Reading and Research Form. Must be taken for a quality grade. With adviser’s approval, students who are majoring in art history may use this course to satisfy requirements for the major, a special field, or electives. This course is also open to nonmajors with advanced standing. This course does not meet the general education requirement in the arts.

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

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

**ARTH 29942. XCAP: Food for Thought. 100 Units.**
If anthropology and contemporary art have one thing in common, it is the aim to de-familiarize taken-for-granted ways of being in the world by means of ethnographic comparison or aesthetic provocation so as to open up new perspectives on the complexities of human social life. Co-taught by an artist and an anthropologist, this course considers what’s at stake when contemporary artists build on this longstanding practice to explore the complexities of current societal, political, and cultural contexts.
Instructor(s): Laura Letinsky & Stephan Palmié Terms Offered: Autumn
Note(s): for 3rd and 4th year students only
Equivalent Course(s): ANTH 35315, ARTV 36210, ARTV 26210, CMST 36210, KNOW 29942, ANTH 25315, CMST 26210