Department of Art History

Chair

- Richard Neer

Professors

- Charles Cohen
- Darby English
- Tom Gunning
- Christine Mehring
- William J. T. Mitchell
- Richard Neer
- Joel M. Snyder
- Yuri Tsivian
- Wu Hung

Associate Professors

- Persis Berlekamp
- Claudia Brittenham
- Matthew Jesse Jackson
- Aden Kumler
- Wei-cheng Lin
- Andrei Pop
- Katherine Taylor
- Martha Ward

Assistant Professors

- Niall Atkinson
- Patrick Crowley
- Chelsea Foxwell
- Cécile Fromont
- Megan Sullivan

Harper Schmidt Collegiate Assistant Professor
The department offers a program for the study of the history and theory of art, leading to the degree of Doctor of Philosophy. We provide a forum for exploring the visual arts of European, Near Eastern, Asian, African, and American civilizations. The department seeks to cultivate knowledge of salient works of art, of the structures within which they are produced and used, and of the ways in which the visual environment in the broadest sense generates, acquires, and transmits meaning. We encourage the exploration of diverse approaches. Ways of addressing and analyzing the range of materials that constitute visual culture are emphasized in lectures, seminars, and workshops through the oral and written presentation of research and inquiry into specific objects, periods, and issues.

Admission

A student wishing to enter the graduate program should have a sound undergraduate education in the humanities and liberal arts, preferably but not necessarily with a major in the history of art. It is highly recommended that students have usable skills in French, German, or other major languages relevant to the student’s area of focus. More specific information about appropriate languages can be found on the department’s website. Applicants are normally required to submit Graduate Record Examination (GRE) aptitude scores. Both applicants with a B.A. and applicants who bring an M.A. in Art History from another institution are welcome to apply for admission to the Ph.D. program. The department grants M.A. degrees but does not have an independent M.A. program.

The combined application process for admission and financial aid for all graduate programs in the Division of the Humanities is administered through the divisional office of the Dean of Students. The application and instructions, deadlines and department specific
information is available online at: http://humanities.uchicago.edu/prospective/#admissions
the-application

Questions about admissions and aid should be directed to humanitiesadmissions@uchicago.edu or (773) 702-1552.

The Degree of Doctor of Philosophy

The department sets specific requirements for language skills, course distribution, and procedures leading to the completion of a dissertation. These are worked out individually, in accordance with a student’s interests, in consultation with the student’s major faculty advisor and the director of graduate studies. Ordinarily they include proficiency in two foreign languages and eighteen courses, at least ten of which are in art history, distributed between major and minor fields. These courses are taken during a two-year period and include the Art History Proseminar (ARTH 40200) and the COSI Objects & Materials Seminar (ARTH 44002). Independent research work in the student’s area of interest completes the program and guides the development of a dissertation proposal.

After completing course work, including a qualifying paper written over two quarters, the student prepares for a written examination testing knowledge in his or her major field of study and probable area of dissertation research. Successful completion of these preliminary examinations and departmental approval of the dissertation proposal qualifies the student for admission to candidacy. This identifies the final, most challenging and gratifying stage of doctoral study, the research and writing of the dissertation, an original contribution of scholarly or critical significance. Because the requirements for the programs in art history are regularly reviewed and revised, applicants should consult the departmental handbook for up-to-date statements: http://arthistory.uchicago.edu/graduate/department-handbook.

The Degree of Master of Arts

The objective of the program is the Ph.D. degree. Doctoral students in the program are eligible for the M.A. degree after completing the following requirements: one foreign language required for the student’s field; nine one-quarter courses at the University of Chicago which meet the first-year distribution requirements, including the Art History Proseminar (ARTH 40200) and the COSI Objects & Materials Seminar (ARTH 44002); and approval of the qualifying paper from both readers.

Students seeking a master’s degree should apply to the Master of Arts Program in the Humanities (MAPH), a three-quarter program of interdisciplinary study in a number of areas of interest to students. Further details about the MAPH program are available at http://maph.uchicago.edu/
Courses

For more information on recently taught courses, please see the course description page of the departmental website at: http://arthistory.uchicago.edu/courses.

Art History Courses

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

ARTH 30603. 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: Autumn
Equivalent Course(s): LACS 20603,LACS 30603,ARTH 20603

ARTH 31205. From the Non-Object to the End of Art: The South American 1960s. 100 Units.
Beginning with the 1959 publication of the “Neo-Concrete Manifesto” in Rio de Janeiro, this course traces the radical transformations of art objects and artistic practices in South America (especially Brazil and Argentina) over the course of the 1960s. Through the study of both works of art and the writings of artists and critics, we will investigate new definitions of the art object, revolts against existing institutions of art, and the emergence of performance, media, and conceptual art. These developments will be read against social and political changes in the region, including the impasse of mid-century modernization efforts and the rise of repressive dictatorships. We will make extensive use of the Hélio Oiticica exhibition and related programming at the Art Institute during the quarter.
Instructor(s): M. Sullivan Terms Offered: Spring
Equivalent Course(s): LACS 21205,LACS 31205,ARTH 21205
ARTH 31314. Fluxus and the Question of Media. 100 Units.
The course investigates the international Fluxus network of the 1960’s and 70’s from a media perspective. Often identified with the concept of “intermedia” launched in a 1966 text by artist, writer and publisher Dick Higgins, Fluxus artists seemed at pain to distinguish their work from the multimedia or gesamtkunstwerk approaches of the Happening artists, seeking instead to formulate a mode of working between or even beyond media. Underpinned by a desire to pass beyond the work of art itself, this was a complex position that had profound implications for their approaches to technologies and practices such as film, video, computing, sound/music, theatre, poetry and image-making. We will try to map the various facets of this position, with particular emphasis on its relation to another key Fluxus concept: the work as event.
Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): CMST 27804, CMST 37804, ARTH 21314

ARTH 32770. Rhoades Seminar: Conflict & Vision in the Modern Metropolis. 100 Units.
This course is a multidisciplinary exploration of the rapid and fraught evolution of the modern metropolis through images and writings spanning the 19th and 20th centuries. Sited at the Art Institute of Chicago, this course will focus on works in the museum’s permanent collection that focus on cities after the industrial revolution. We will engage with a variety of polemical depictions of the urban in photography, painting, film, architecture, and urban planning in order to develop a dense and synthetic understanding of evolving and contradictory ideas about the modern city. Artworks for the course range from the iconic to the bureaucratic, with the goal of interrogating potent urban visions including Impressionist and Cubist paintings of modern Paris, photographers work in cities from Alfred Stieglitz to Brassai, as well as a wide sampling of architects and planners proposals for ideal, everyday, and utopian cities by Daniel Burnham, Ludwig Hilberseimer, Buckminster Fuller and many others. Although focused on the United States and Europe, this course will include key comparisons from areas outside of the west including Japan and Latin America.
Instructor(s): A. Fisher Terms Offered: Autumn
Equivalent Course(s): ARTH 22770
ARTH 33003. The Past Resurgent in Nineteenth-Century Art. 100 Units.
This course will interrogate the various senses of the past that emerge from European (particularly French) art of the nineteenth century, which has been called the great age of historical revivalism. No doubt the turbulence of contemporary events—replete with revolutions as well as rapid social and technological change—had something to do with the unprecedented ways in which nineteenth-century artists regarded and represented history, with a protean embrace of past styles.

Themes and topics to be considered include Homer and the classical past; Joan of Arc and medieval revivalism; Napoleon; modern life and the uses of history; monuments; and primitivism.

Engaging closely with the Classicisms exhibition on view at the Smart Museum in winter/spring 2017, the course will also examine objects from the Smart’s permanent collection and draw upon a series of critical and theoretical readings. Interested students will have the option to help organize a small, collection-based response exhibition.

Instructor(s): A. Leonard Terms Offered: Spring
Equivalent Course(s): ARTH 23003

ARTH 33310. Renaissance Geographies: Travel and the Geographic Imagination. 100 Units.
In his 15th century diary, the Florentine merchant and traveler, Benedetto Dei, described his encounter with the Sultan in Istanbul. He noted that if the Ottomans ever invaded the Italian peninsula, its warring states would forget their differences and form a united front to protect their common shores. This Italian “identity” expressed as a temporal unity against a common enemy betrays the complex and fluid nature of the multiple imagined geographies in which Early Modern Italians lived. Benedetto also delineated his idea of Europe, while he mapped out each street in his local neighborhood of the Oltrarno. These are only several of the numerous ways in which travelers came to terms with both familiar and foreign places, mapping out the psycho-geographies of their lives at home and abroad. Consequently, this course investigates the transactions between the local and the “global” in the spatial imaginations of travelers who created their own micro- and macrocosmic orders in which to live and understand the worlds around them. Consequently, the course will be looking at travel literature from the Middle Ages to Early Modern Europe, in particular how these texts mapped out intercultural relationships in the Mediterranean world through descriptions of cities, their customs, and their physical environment.
Instructor(s): N. Atkinson Terms Offered: Winter
Equivalent Course(s): ARTH 23310
ARTH 34002. Advanced Nonfiction Workshop: Writing About the Arts. 100 Units.

Writing about the arts has long been a way for writers to investigate the wide world, and to look inward. In this course, we’ll be focusing on the visual arts, and we’ll try to see how reflecting on painting, photography, installation art, and those arts that get called “decorative” gives us ways to consider the object in space, and also history, war, friendship, education, material culture, aesthetics, and coming-of-age. In writing, we will practice all kinds of forms: lyric fragments; polemics; reviews; catalog essays; museum wall texts; personal meditations on a single work; documentation of lost techniques and lost works; and history, criticism, and biography written for readers outside the academy. Students will also write a longer essay to be workshopped in class. We’ll read and discuss writers such as Susan Sontag, Geoff Dyer, Claudia Rankine, Tiana Bighorse, Rebecca Solnit, Zbigniew Herbert, Donald Judd, Octavio Paz, Mark Doty, Hervé Guibert, Kevin Young, Lawrence Weschler, and Walter Benjamin. Students will make some guided and some independent visits to museums including the Art Institute, the DuSable Museum of African American History, the Smart Museum of Art, the Oriental Institute, and the National Museum of Mexican Arts.

Instructor(s): R. Cohen Terms Offered: Spring
Prerequisite(s): Instructor consent required. To apply, submit a writing sample via creativewriting.uchicago.edu. Once given consent, attendance on the first day is mandatory.
Equivalent Course(s): CRWR 24002, CRWR 44002, ARTH 24002

ARTH 34010. Expanded Arts, 1958-1978. 100 Units.

During the 1960s and 1970s, many artists challenged traditional media, transgressed disciplinary boundaries, and revolutionized the ways that art is produced, exhibited, and experienced. Through a mixture of overview and case studies, this seminar will focus on key international developments in this process, including Fluxus, Happenings, New Music, Performance, Expanded Cinema, “Structural” film, Experiments in Art and Technology, Land Art, artists’ books and publications, and more. Taught in coordination with three related exhibitions on view concurrently at the Smart Museum of Art, Neubauer Collegium for Culture and Society, and Special Collections Research Center.

Instructor(s): J. Proctor Terms Offered: Winter
Equivalent Course(s): MAPH 34010, ARTV 20410, ARTV 30410, ARTH 24010

ARTH 34110. Venetian Painting from Bellini to Titian. 100 Units.

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

Instructor(s): C. Cohen Terms Offered: Autumn
Prerequisite(s): Any 100-level course in art history or visual arts.
Equivalent Course(s): ARTH 24110
ARTH 34266. Polemical Hut. 100 Units.
From Vitruvius to Le Corbusier, and from Thoreau’s cabin to prefab micro-houses, the architectural imaginary has been populated by idealized minimal dwellings. As an introductory architectural design studio, this course poses the problem of the “polemical hut” to ask how we live and build today. A range of projects and related readings will provide the context for students’ own designs. Basic techniques of architectural drawing and modeling will also be introduced.
Instructor(s): S. Keller Terms Offered: Winter
Equivalent Course(s): ARTV 34266, ARTH 24266, ARTV 24266

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

ARTH 34812. Museums and Art. 100 Units.
This course considers how the rise of the art museum in the 19th and 20th centuries affected the making of modern art and the viewing of past art. It is not designed to be a survey course, but rather a historical investigation of certain issues and developments. We will concentrate on the following: what has been said to happen to objects when they are uprooted and moved into the museum; how and why museums have changed display practices so as to get viewers to look at art in new ways; what artists have understood museums to represent and how they have responded to that understanding in their work and their display preferences. Though reference will be made to the contemporary art world, the focus will be on materials and case studies drawn from the French Revolution through the 1960s. French, German, English, and American museums will be featured.
Instructor(s): M. Ward Terms Offered: Spring
Equivalent Course(s): ARTH 24812

ARTH 35002. Rethinking the Social History of Art. 100 Units.
Prior to the Second World War, and again in the wake of the 1968 unrests, a politically committed art history carried out innovative research in the social and political stakes of art with the ambition to offer a comprehensive critique of society. What kind of social history of art does our troubled epoch need (or deserve)? Is the social history of art primarily activism by other means or does it aspire to be a value-free social science? If the latter, what economic, sociological, anthropological, or other foundation should it have? With readings in the Hegelian, Marxist, Feminist, and other art historical traditions.
Instructor(s): Andrei Pop Terms Offered: Winter. Winter 2017
Equivalent Course(s): ARTH 25002, SCTH 35002
ARTH 35003. Symbolism between Universality and Solipsism. 100 Units.
Symbolism in Western European literature and visual arts is usually seen as a triumph of the psychological, the navel-gazing, in the words of James Ensor, the "Moi universel". But it is as much a dogged search for objective grounds of expression and intelligibility amidst a sea of subjectivity: from Van Gogh's letters and Mallarme's poems to the new logical symbolism of Frege and the stream of consciousness of William James, the epoch saw an unprecedented effort to rationalize the private, the incommunicable, experience itself. This is a broad revisionist look at a transitional but key era in intellectual history, featuring some new material from the instructor's own work in progress.
Instructor(s): Andrei Pop Terms Offered: Spring. Spring 2017
Equivalent Course(s): ARTH 25003, SCTR 35003

ARTH 35940. The Artist as Ethnographer. 100 Units.
This interdisciplinary seminar considers the idea of the artist as ethnographer in contemporary art and curatorial practice. Through lecture, screening and group discussions, we will trace the historical relationship between visual culture and the social sciences, uncovering how this has impacted ways of viewing objects, people and cultures within the Western tradition. Armed with this knowledge, we will consider how the ethnographer’s commitment to the study of Others has been challenged by an increasingly globalised and post-colonial world. We will explore questions of authority and subjectivity in ethnographic fieldwork. Finally, we will look to contemporary artworks and exhibitions that have reinvested in the image and practice of the ethnographer to uncover the politics and poetics of their work. You will be introduced to the practices of Brad Butler and Karen Mirza, Paulo Nazareth, Marine Hugonnier, Camille Henrot, Kapwani Kiwanga et. al. Sessions will include close reading and discussion of texts by Hal Foster, James Clifford, Clementine Deliss, Okwui Enwezor and Kaelen Wilson-Goldie, amongst others. This course is open to advanced undergraduates and graduate students.
Instructor(s): Y. Umolu Terms Offered: Spring
Equivalent Course(s): ARTV 20940, ARTV 30954, ARTH 25940

ARTH 37304. Photo/Modernism/Esthetic. 100 Units.
The course presents the history of photographic practices in the United States, beginning in the late 19th century and extending into the 1980s, aimed at gaining an audience for photographs within museums of art. The issues under study include the contention over claims about medium specificity, notions of photographic objectivity, a peculiarly photographic esthetics, the division of photography into two categories—art vs. documentary—and the role of tradition and canon formation in the attempted definition of the photographic medium.
Instructor(s): J. Snyder Terms Offered: Spring
Equivalent Course(s): ARTH 27304
ARTH 37509. Reading Artists Writing. 100 Units.
The purpose of this course is to think deeply about the writing of artists and its considerable implications for the practice of art history. What kind of knowledge is produced when a visual artist writes? Are making and writing distinctive modes of cultural production? If every art practice has its own conditions of visibility, what role does an artist’s writing play in establishing them? How does this writing affect how and what one sees? What is art history’s responsibility to the artist’s discourse? Such questions will be guiding ones for this course. In addition to regular course meetings, several required sessions may be scheduled to accommodate site visits beyond Hyde Park.
Instructor(s): D. English Terms Offered: Winter
Prerequisite(s): Enrollment strictly limited to 15 with instructor consent required.
Equivalent Course(s): ARTH 27509

ARTH 38500. History of International Cinema I: Silent Era. 100 Units.
This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking.
Instructor(s): T. Gunning Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 28500, ARTV 26500, ARTV 36500, CMLT 22400, CMLT 32400, CMST 48500, ENGL 29300, ENGL 48700, MAPH 36000, CMST 28500

ARTH 38600. 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): D. Morgan Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ARTH 28600, ARTV 26600, CMLT 22500, CMLT 32500, CMST 48600, ENGL 29600, ENGL 48900, MAPH 33700, CMST 28600
ARTH 39150. Veiling the Image: Sacred & Profane – Antiquity to Modernity. 100 Units.
This course will explore the fascinating culture of covering and veiling sacred icons, or images that were thought to cause trauma or outrage in the European tradition. It will begin in the ancient world and explore medieval, Renaissance and modern art – both paintings and sculptures, as well as images that represent the covering of images… It will attempt to restore the sensual, the tactile and the performative to the experience of viewing art and engaging with its powers, by contrast to the prevailing regime of disinterested contemplation encouraged by the modernist art gallery.
Instructor(s): J. Elsner Terms Offered: Spring. The course will be taught in an accelerated format twice per week for the first five weeks of the quarter.
Equivalent Course(s): RLST 28716, RLIT 39150, ARTH 29150

ARTH 39400. Feminine Space in Chinese Art. 100 Units.
“Feminine space” denotes an architectural or pictorial space that is perceived, imagined, and represented as a woman. Unlike an isolated female portrait or an individual female symbol, a feminine space is a spatial entity: an artificial world composed of landscape, vegetation, architecture, atmosphere, climate, color, fragrance, light, and sound, as well as selected human occupants and their activities. This course traces the construction of this space in traditional Chinese art (from the second to the eighteenth centuries) and the social/political implications of this constructive process.
Instructor(s): Wu Hung Terms Offered: Spring
Equivalent Course(s): EALC 27708, EALC 37708, ARTH 29400

ARTH 40010. Ruins. 100 Units.
“Ruins” will cover texts and images, from Thucydides to WWII, via the Reformation. We will include films (e.g. Rossellini’s “Germany Year Zero”), art (e.g. H. Robert, Piranesi) archaeology, and the museum (Soane). On ruins writing, we will read Thucydides, Pausanias from within antiquity, the Enlightenment responses to the destruction and archaeological rediscovery of Pompeii, Diderot, Simmel, Freud on the mind as levels of ruins (Rome) and the analysis as reconstructive archaeologist as well as on the novel Gradiva and the Acropolis, the Romantic obsession with ruins, and the firebombing in WWII. We will also consider the photographing of ruins, and passages from the best-known works on photography (Benjamin, Sontag, Ritchen, Fried, Azoulay). The goal is to see how ruin gazing, and its depictions (textual, imagistic, photographic, etc.) change from the ancients (Greek and Roman), to the Romantic use of ruins as a source of (pleasurable) melancholy, to the technological “advances” in targeting and decimating civilian populations that describe the Second World War.
Instructor(s): Jas’ Elsner and Françoise Meltzer Terms Offered: Spring
Equivalent Course(s): CDIN 40010, CMLT 40010, RLIT 40010
ARTH 40200. Art History Proseminar. 100 Units.
How do we do art history? What is it? What are its premises and where does it come from? This seminar will explore the historical foundations, formulations and applications of current art historical methods, as well as the foundations of the art historical discipline as it emerged from the late 19th and early 20th centuries. Both theory and practice will be considered through select texts, with special focus on art history as a distinct scholarly discipline today. Rather than attempting to cover a comprehensive history of the methodological and historiographic traditions, the readings will attempt to present a coherent, if highly complex and conflictive, narrative that remains open to continued interrogation by its practitioners. Required of all first year ARTH PhD students.
Instructor(s): A. Kumler Terms Offered: Autumn
Note(s): Required of all first year Art History PhD students.

ARTH 40310. The Discovery of Paganism. 100 Units.
How do we know what we know about ancient religions? Historians of religion often begin by turning to texts: either sacred texts, or, in the absence of such scriptures, descriptions of belief and practice by observers from outside the faith. Archaeologists focus their attention on the spaces and traces of religious practice—or at least those that survive—while art historians begin by examining images of deities and religious rites. Yet we often fail to see the extent to which the questions which we ask of all of these diverse sources are conditioned by Christian rhetoric about pagan worship. In this course, we compare two moments when Christians encountered "pagans": during the initial Christian construction of a discourse on paganism (and, more broadly, a discourse on religion) during the late Roman Empire and during the Spanish discovery of the New World. Our course examines silences and absences in the textual and material records, as well as the divergences between texts and objects, in order to further our understanding of ancient religious practice. We will begin to see the many ways in which, as scholars of religion, we are in effect still Christian theologians, paving the way for new approaches to the study of ancient religion.
Instructor(s): Clifford Ando and Claudia Brittenham Terms Offered: Spring
Equivalent Course(s): HREL 40301, KNOW 40301, CLAS 44916, LACS 40301, HMRT 64202, CDIN 40301
ARTH 41314. Media Atmospheres: Art & Biopolitics at the End of the 20th C. 100 Units.
In the late 1990’s and early 00’s contemporary art seemed to turn towards design, architecture and fashion, leading many critics to claim that the boundaries between the practices of art and design were eroding. This course proposes a different line of inquiry, based on the fact that so many of the artworks in question were in fact hidden media machines, improvisations on a life environment increasingly suffused in the dynamics of networked media technologies and their various modes of time production and -control. Elements of design and architecture were in other words enlisted in the construction of what we may call media atmospheres, everyday sensorial surrounds that addressed the intimate integration of bodies and real-time technologies in the information economy, a new modality of the capture of life forces that Michel Foucault called biopolitics.

The course will be oriented around a close study of a select number of artistic positions, in addition to reading theoretical and critical texts that were important to the artists in question as well as to the larger field of discussion. Ultimately, the course is about a form of new media art less invested in technical invention than in new aesthetic techniques of social production.

Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): CMST 67808

ARTH 41610. Between East and West: Venice in the Pre-Modern Period. 100 Units.
Venice’s long-standing ties with the Byzantine Empire have left their visible trace in the city’s art and architecture and have had an equally strong impact on Venetian myth-making in the pre-modern period. Until today the appropriation of Byzantine style is especially evident in the church of Saint Mark the Evangelist, as well as in the decoration of less-well known medieval churches of the Venetian Lagoon. During the so-called Fourth Crusade, the Sack of Constantinople has led to large-scale pillaging of the Byzantine capital and the transfer to Venice of countless Byzantine artifacts, among them are liturgical items, reliquaries, icons, and architectural spoils. How were these artifacts employed in the Venetian Lagoon for religious and political ends after being disassociated from their original contexts? What transformations did they experience with regard to usage and appearance? What kinds of new ceremonies, both religious and secular, did they inspire? What was their impact on artistic creativity and religious life in their new environment? How were they perceived intellectually, and what kinds of narratives evolved around them in Venice over the centuries? These are some of the key questions to guide our research. On a broader scale, we will investigate various phenomena of cultural transfer and ‘hybridity’ from the Middle Ages to the Baroque era.

Instructor(s): Karin Krause Terms Offered: Spring
Prerequisite(s): Reading comprehension of scholarship published in foreign languages, especially German, is essential (other language skills are desirable, esp. in Latin, French, and Italian). Undergraduates who have these skills are welcome to attend after obtaining consent from the instructor.
Equivalent Course(s): HCHR 51610, RLIT 51610
ARTH 42009. Art, Science, and Magic in the Pre-modern Islamic World. 100 Units.
This seminar examines relationships between arts and the study of the cosmos in the pre-modern Islamic world. Our objects of study mediated human understanding of the cosmos, and/or offered humans the possibility of manipulating their position within it. The media in which these objects were made include manuscripts, textiles, ceramics, metalwork, and architecture. Recurrent questions of the seminar include the following. How closely can we define historically appropriate theoretical frameworks (e.g., Neoplatonic, Hermetic, Aristotelean, Prophetic Medicinal) for particular objects? How do we explain objects of similar forms which might be theorized through divergent models, or objects of divergent forms which might be theorized through similar models?
Instructor(s): P. Berlekamp Terms Offered: Autumn
Equivalent Course(s): NEHC 40723

ARTH 42250. Materiality & Medieval Art History. 100 Units.
In recent years the role played by materials and concepts (both implicit and explicit) of materiality in relation to European medieval culture have preoccupied medievalists working in a wide range of disciplines: this seminar aims to critically confront this scholarly work with a range of medieval objects and practices. Questions of how materials might "mean" in the Middle Ages, as well as how works of art and material culture were informed by and also contributed to medieval understandings of "materia," materiality, and processes of material making will be central to the seminar's work. The seminar will critically consider not only the varied scholarly perspectives often dubbed "the new materialism," and we will also return to several important "old" materialisms that might yet have insights to offer the study of medieval material and intellectual culture. Readings will be drawn not only from the discipline of art history but also from the history of ideas, of science, medieval literature, law, theology, etc. In addition to collective discussion of medieval artifacts and works of art, we will also confront a range of medieval texts.
Instructor(s): A. Kumler Terms Offered: Spring
Prerequisite(s): Reading ability in French &/or German is essential. The seminar is open to PhD Students; MAPH students and undergrads must contact the instructor in advance if they wish to seek consent to take the seminar.
ARTH 42905. Modernism on the Margins. 100 Units.
This seminar explores approaches to modernism outside of the Euro-American tradition. Focusing primarily, but not exclusively, on Mexico and Brazil, we will attend to how both modern art and modernity have been conceptualized in the region by art historians, anthropologists, historians, and the artists themselves. Questions and themes to be explored include: the distinct relationships between modernism, modernity, and modernization outside of Europe, the applicability of postcolonial theory in Latin America, the temporality and teleology of modernism, the adaptation of European social, political, and artistic forms, the impact of postmodernism and globalization, and the potential dissonance between theories of peripheral or alternative modernisms and the practices of artists. Finally, we’ll ask if and how any of this is pertinent in the twenty-first century. Authors to be studied might include Timothy Mitchell, Néstor García Canclini, Roberto Schwarz, Beatriz Sarlo, Enrique Dussel, Nelly Richard, Arjun Appadurai, George Yúdice, Ticio Escobar, and Eduardo Viveiros de Castro. Although we will concentrate on Latin America for most of the course, comparative studies from other regions will be included and research papers dealing with theories or practices from other world areas are welcome.
Instructor(s): M. Sullivan Terms Offered: Winter
Equivalent Course(s): LACS 42905

ARTH 42911. 21st Century Art. 100 Units.
This course will consider the practice and theory of visual art in the late twentieth and twenty-first centuries.
Instructor(s): M.J. Jackson Terms Offered: Spring
Equivalent Course(s): ARTV 39901

ARTH 43010. Art and Ritual in Byzantium. 100 Units.
What was the place of architecture, images and objects in the various rituals of Byzantium – public and private, sacred and secular? In what ways did works of art respond to the ritualistic purpose for which they were created? To what extent is the latter reflected in the design of buildings, their urban setting, their pictorial decoration, their furnishings and mobile equipment? These are the key questions underlying this course, to which must be added: What are the limitations encountered by those aiming to reconstruct the function of buildings that have survived in a fragmentary or refurbished state and of artifacts now isolated from their original context? We will approach this topic by critically confronting visual material surviving from Byzantium with various written sources. We will also explore these texts as a key source of information on works of art and architecture that no longer survive.

Instructor(s): K. Krause Terms Offered: Winter
Equivalent Course(s): HCHR 43010, RLIT 43010
ARTH 44002. COSI Objects & Materials Seminar. 100 Units.
Team-taught between Northwestern, the Art Institute of Chicago and University of Chicago, this course focuses on sustained, close engagement with art objects in the AIC collection and the methods and questions such inquiry raises. Students will be introduced to basic techniques of stylistic and scientific analysis as well as recent theoretical debates that resituate art history as a study of physical things as well as their disembodied images. Required for all first-year art history graduate students. Open to first-year ARTH PhD students.
Instructor(s): M. Ward Terms Offered: Winter
Note(s): Open to first year Art History PhD students.

ARTH 44005. Pseudomorphosis. 100 Units.
This seminar explores the art historical phenomenon of pseudomorphosis coined by Erwin Panofsky, who defined it as “The emergence of a form A, morphologically analogous to, or even identical with, a form B, yet entirely unrelated to it from a genetic point of view.” Arguably, the history of the concept of pseudomorphosis has its very own pseudomorphoses: Panofsky borrowed it from Oswald Spengler, who borrowed it in turn from the scientific discourse of mineralogy and crystallography, each discipline putting the concept to work towards various rhetorical and methodological ends. It has also become the renewed focus of interest in recent work on the stakes of anachronism, formalism, and anthropological theory in the discipline of art history. To what extent, and according to what criteria, can a comparison of ostensibly distinct works be profitable? What are the stakes of empiricism and what Michael Baxandall has called “inferential criticism” in demonstrating proof of such a genetic relationship (and alternatively, demonstrating a negative proof of its absence)? The seminar will take a capacially global and chronological perspective on these problems, featuring readings by Spengler, Panofsky, Lévi-Strauss, Kubler, Baxandall, Didi-Huberman, Gell, Nagel, Wood, Bois, and others.
Instructor(s): P. Crowley Terms Offered: Autumn

ARTH 44014. 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 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 Byzantine image theory, as developed by theologians from early on and codified in the era of Iconoclasm.
Instructor(s): Karin Krause Terms Offered: Winter 2017
Equivalent Course(s): RLST 28704, RLIT 44004, HCHR 44004
**ARTH 44909. Seminar: Japanese Handscroll Paintings. 100 Units.**
With pictorial and verbal narratives that unfold before the viewer, Japanese picture handscrolls (emaki) of the 12th through early 20th centuries fulfilled a variety of aims: to tell a story, propagate a Buddhist teaching, commemorate famous persons living and dead, and to locate divinity within a specific landscape. Focusing on masterworks such as the Tale of Genji, Miraculous Origins of Mt. Shigi, and the Illustrated Biography of the Monk Xuanzang, this course considers the scrolls’ diverse narrative strategies and spatial constructions, paying special attention to the pictorial expression of social status, gender roles, and divinity. We will also consider modern handscrolls from the early 20th century and scrolls in local collections.
Instructor(s): C. Foxwell Terms Offered: Spring
Equivalent Course(s): EALC 42609

**ARTH 45005. Landscape and Religion in Chinese Art. 100 Units.**
This course explores the relationship between landscape and religion in Chinese art. Possible topics include the origins of landscape representations, religious significance of landscape images, landscape environment of religious structures, and landscape aesthetic and the notion of transcendence. Students are encouraged to explore these and other topics, and are expected to produce papers based on focused research.
Instructor(s): H. Wu Terms Offered: Winter
Prerequisite(s): Chinese reading skill is preferred.
Equivalent Course(s): EALC 45005

**ARTH 48010. Black Gods and Kings: African Arts in the Early Modern Era. 100 Units.**
This seminar explores the visual and material culture of African rulership and worship in the early modern period with a special emphasis on the continent’s multivalent connections with Europe and Latin America. Readings, class discussions, and student research will consider the artistic, religious, and political cultures of variety of pre-colonial kingdoms and examine their involvement in and contributions to the making of the early modern world.
Instructor(s): C. Fromont Terms Offered: Winter
ARTh 48201. Florentine Topographies: Art, Architecture, and Urban Life. 100 Units.
The site of some of the most widely recognizable monuments of western art history and the
home to some of the most famous artists, writers, designers, thinkers, and cultural patrons of
eyEARLY MODERN culture, Florence has long occupied a central place in a larger pan-Europea
Discourse of Modernity, Beauty, and the Individual Subject. As a result, the city itself has
come to occupy a mythic position as a central hub of Western intellectual culture: uprooted
from its geographical specificity by the circulation of such proper names as Machiavelli,
Leonardo, Michelangelo, and unmoored from its historical heritage by the disorienting
Complexities of modern mass tourism. Therefore, this course seeks to re-integrate the
“Renaissance” into the urban context from which it emerged, to defamiliarize it so that it can
be looked at from other perspectives. It focuses on the city itself as the protagonist of some
of the most important experiments in art, architecture, and urban development and shows
how they were intimately connected to a lively and engaged social body. By approaching
images and monuments through the spatial practices by which they were encountered by
Renaissance society (rituals of conflict, contests, economic exchange, religious devotion,
urban politics, identity formation, among others), students will gain a more nuanced
understanding of the links between a localized urban culture and a larger intercultural and
cross-temporal exchange of ideas.
Instructor(s): N. Atkinson Terms Offered: Spring
Note(s): This course will be a traveling seminar in Spring 2017. Please contact the professor
to express interest in participating.

ARTh 48709. Performance Art: Theory and History. 100 Units.
Performance-based artworks not only define several crucial chapters in the history of
twentieth and twenty-first century art, they also consistently present the art historian with
complex interpretive challenges. In this course, we will attempt to map differing theoretical
approaches to the history of performance, while also analyzing performance's transformation
into an object of art historical investigation. This seminar will concentrate on the history of
performance art in Europe and North America.

Instructor(s): Matthew Jesse Jackson Terms Offered: Autumn
Equivalent Course(s): ARTV 37000
ARTH 50101. Teaching Colloquium. 100 Units.
Led by a faculty member each fall, this seminar meets weekly for 80 minutes, to address various topics through discussion with visitors (especially department faculty members) and occasionally through discussion of assigned readings. On the premise that one learns the most about teaching not well in advance but rather by reflecting with peer and senior colleagues on techniques and problems when one is in the midst of the challenge, this forum is meant to address participants' specific concerns and experiences, especially those related to art history. The quarter's topics are determined with student input and may include: the structure of the art history college core course program in which all faculty and students teach; the jobs of course assistant and writing intern; instructor authority and classroom dynamics; leading discussion; effective lecturing; strategic use of pictures in classroom teaching; small-group class projects; designing and grading assignments; designing syllabi. From year to year, the colloquium may address similar topics but the emphasis and tips will change depending on the participants. The department requires third-year students to participate fully in the colloquium, register for credit, and earn a Pass. More advanced students who have previously taken the colloquium are welcome to return on an occasional or regular basis to share experiences, strategies, and to seek advice on new teaching challenges.
Instructor(s): P. Berlekamp Terms Offered: Autumn

ARTH 50200. Dissertation Proposal Workshop. 100 Units.
This course is conducted by a faculty member every spring to introduce third-year students to the tasks of preparing grant proposals and applications. The aim of the workshop is to help you produce a finished dissertation proposal by the early autumn of your fourth year and to prepare you to apply for grants at that time. The department requires third-year students to participate fully in the workshop, register for credit, and earn a Pass.
Instructor(s): P. Berlekamp Terms Offered: Spring
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

Times was used instead of Trajan.

Times was used instead of Palatino.

The editor may contact Leepfrog for a draft with the correct fonts in place.