Department of Art History

Chair
- TBD

Professors
- Darby English
- Christine Mehring
- William J. T. Mitchell
- Richard Neer
- Wu Hung

Associate Professors
- Niall Atkinson
- Persis Berlekamp
- Claudia Brittenham
- Chelsea Foxwell
- Matthew Jesse Jackson
- Wei-Cheng Lin
- Andrei Pop
- Katherine Taylor
- Martha Ward

Assistant Professors
- Seth Estrin
- Tamara Golan
- Megan Sullivan

Harper Schmidt Collegiate Assistant Professor
- Dario Donetti

Emeritus Faculty
- Charles Cohen
- Tom Gunning
- Neil Harris
- Reinhold Heller
- Robert S. Nelson
- Linda Seidel
- Joel Snyder
- Barbara Stafford
- Yuri Tsivian

Visiting Professors
- Ina Blom, Department of Philosophy, Classics, History of Art, and Ideas, University of Oslo
- Jas’ Elsner, Corpus Christi College, University of Oxford

The department offers a program for the study of the history of art, leading to the degree of Doctor of Philosophy. Our program distinguishes itself with a combination of global scope, object-driven research, and committed interdisciplinarity. Students pursue research spanning five continents, including Asian, European, Islamic, Latin American, and North American art, as well as the relations between these and other areas traditionally treated in isolation. Object-, material-, and site-based research and teaching are often large-scale and collaborative and include annual traveling seminars, conservation classes, as well as instruction and training at the Smart Museum and Art Institute. Interdisciplinary commitments manifest in faculty’s co-teaching, cross-appointments, and involvements in other departments, centers, and initiatives across campus, in the multiple workshops faculty and students in art history sponsor and participate in, and in the coursework students are encouraged to pursue beyond art history.
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 (https://arthistory.uchicago.edu/graduate/program/). Applicants are required to submit Graduate Record Examination (GRE) aptitude scores. Both applicants with a BA and applicants who bring an MA in Art History from another institution are welcome to apply for admission to the PhD program. The department grants MA degrees but does not have an independent MA program.

INFORMATION ON HOW TO APPLY

The application process for admission and financial aid for all graduate programs in the Humanities is administered through the divisional Office of the Dean of Students. The Application for Admission and Financial Aid, with instructions, deadlines and department specific information is available on the Humanities Division website (http://humanities.uchicago.edu/students/admissions/).

Questions pertaining to admissions and aid should be directed to humanitiesadmissions@uchicago.edu.

International students must provide evidence of English proficiency by submitting scores from either the Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS). The minimum required TOEFL score is 104, with 26 on each subsection. The minimum IELTS is 7.0, with 7.0 on each subsection. For more information, please visit the Office of International Affairs website (https://internationalaffairs.uchicago.edu).

THE DEGREE OF DOCTOR OF PHILOSOPHY

The doctoral program in art history typically involves two years of coursework, the completion of a qualifying paper, preliminary exams in three fields, a dissertation prospectus, and a dissertation. Following their coursework, students also learn to teach by serving as a teaching assistant for faculty-taught undergraduate courses and taking the department’s teaching colloquium. After advancing to ABD status, students research and write their dissertation, usually combining time in Chicago with traveling abroad.

Students should refer to the Graduate Student Handbook (https://wiki.uchicago.edu/display/AHH/) for details on all requirements.

COURSE REQUIREMENTS

In general terms, the doctoral program requires two years of full time coursework. Students typically enroll in three courses each quarter during their first two years, and courses are selected with the guidance of the student’s doctoral advisor and in consultation with the Director of Graduate Studies in the department.

All students take ARTH 40200 Art History Proseminar and ARTH 44002 COSI Objects & Materials Seminar in the Autumn and Winter Quarters, respectively, of their first year. Among the other 18 courses required for the doctoral degree are two courses each for distribution requirements and for the student’s minor field. The qualifying paper, completed by the end of Winter Quarter of the second year, is researched and written within the framework of two Qualifying Paper Reading Courses typically supervised by the doctoral advisor and/or another faculty member. Finally, students enroll in a Preliminary Exam Directed Reading Course in the Spring Quarter of their second year.

All students must demonstrate competency in languages determined by their chosen field. Depending on the language and level, up to three language courses may be counted toward the total number of courses required for the degree.

Given the department’s strong history of and continuing commitment to interdisciplinary inquiry and intellectual formation, the doctoral program allows for as many as 8 of the total 18 courses required for the PhD to be taken outside the Department of Art History.

In their third year, students are required to take the Teaching Colloquium and Dissertation Proposal Workshop offered yearly by an art history faculty member. These courses do not count toward the 18 courses required for the PhD. Students also prepare for and take their preliminary exams, and typically hold their first teaching assignments in their third year.

ABD

Upon successful completion of all coursework requirements, the qualifying paper, the relevant language requirements, and the preliminary exams, each student prepares a dissertation proposal that must be approved by three committee members. Upon that approval and an administrative review of the student’s file, the student formally advances to the status of “PhD Candidate” and All But Dissertation (ABD) status.

In subsequent years, students research and write the dissertation while further developing their teaching skills (in keeping with the doctoral program’s teaching requirement). Following the submission and successful defense of the dissertation, the doctoral degree is conferred. The current expectation, in general terms, is that
completion of the PhD in Art History requires approximately seven years, but time to degree will vary: some students may graduate in less than seven years, others may find they need an additional year.

While all doctoral students must fulfill the requirements sketched above, the different fields of art historical study that are represented in the Department of Art History each have their own particular scholarly requirements. With the aim of providing graduate students with the most rigorous formation in their chosen area of specialization, the department has made various structural provisions to ensure that students can receive the additional training required by their chosen field (including additional language study, training in specialized research skills, and curatorial formation). As these scholarly requirements vary from field to field, so too—within limits set by the Department of Art History and the Division of the Humanities—the pace of each student's progress through the doctoral program will necessarily be shaped by the requirements of his/her chosen area of study, in consultation with the art history faculty.

**JONAT AND DUAL PHDS**

Select students may pursue joint PhD degrees with art history and another department or program. Joint PhD programs at the University of Chicago are of two types, "standing" and "ad hoc."

A standing joint degree program has been established between Art History (ARTH) and the Committee on Theater and Performance Studies (TAPS). It allows students to complement their doctoral studies in Art History with a program of study in TAPS that reflects their particular training and interests, encompassing both academic and artistic work. Students apply to this standing program at the time of their application to the University, which is submitted to the art history department.

Students may petition for an ad-hoc joint PhD with another department or program according to guidelines set by the Humanities Division (https://humanities.uchicago.edu/students/manual/academic-policies/joint-degree-programs/). Generally, admitted students must separately meet the requirements of both programs, but any overlapping requirement need only be met once if each department would otherwise consider it met were that student not in the joint degree program. Recent art history students have completed joint PhDs with Cinema and Media Studies and with Social Thought.

Under a new initiative (https://fcc.uchicago.edu/page/international-dual-phd-degree-program/), some students may simultaneously pursue PhD studies at the University of Chicago and at a degree-granting institution of higher learning in France, leading to two PhD degrees—one from each of the two institutions. Students approved for this initiative pursue a specific course of study depending on their research and professional interests, must satisfy all the requirements of both doctoral programs, and must write and defend a single dissertation that meets the requirements for each degree.

**THE DEGREE OF MASTER OF ARTS**

The objective of the program is the PhD degree. Doctoral students in the program are eligible to receive an MA 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 ARTH 40200 Art History Proseminar and ARTH 44002 COSI Objects & Materials Seminar; 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 on their website (https://maph.uchicago.edu/master-arts-program-humanities/).

**COURSES**

For more information on recently taught courses, please see the course description page of the departmental website (https://arthistory.uchicago.edu/graduate/courses/).

**ARTH 30212. 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 20212
ARTH 30304. 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): ARTH 20304, CLAS 31019, HIST 39422, HIST 29422, CLCV 21019

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

ARTH 30700. 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 20700, ARCH 20000

ARTH 31313. 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-televisual impulses in the historical avant-gardes to the increasing proximity between analog and digital technologies in video art in the late 1970's and early 1980's. We will focus on the various technical aspects of analog video, as well as on artistic practice and early writings on the subject. Topics will include the technics and politics of time; video, feedback systems and ecology; the reconfiguration of the artist's studio; guerrilla politics and alternative TV; video and autobiography; the relation between video and painting; the musical history of video; the invention of new machines; and video as a "television viewer". This is a traveling seminar that includes a 4-day trip to visit California museum collections. 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): I. Blom Terms Offered: Autumn
Equivalent Course(s): MAAD 18703, ARTH 21313, CMST 38703, CMST 28703

ARTH 31316. 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 21316, MAAD 25316

ARTH 31333. (Re)Branding the Balkan City: Contemp. Belgrade/Sarajevo/Zagreb. 100 Units.
The course uses an urban studies lens to explore the complex history, infrastructure and transformations of cities, mainly the capitals of today’s Serbia, Bosnia and Hercegovina, and Croatia. There is a particular need to survey this region and feed the newfound interest in it, mainly because Yugoslav architecture embodied one of the great political experiments of the modern era. Drawing on anthropological theory and ethnography of the city, we consider processes of urban destruction and renewal, practices of branding spaces and identities, urban life as praxis, art and design movements, film, music, food, architectural histories and styles, metropolitan citizenship, and the broader politics of space. The course is complemented by cultural and historical media, guest speakers, and virtual tours. One of them is a tour through the 2018 show at MoMA "Toward a Concrete Utopia: Architecture in Yugoslavia 1948-1980" a project curated with the goal to find a place for Yugoslav Modernism in the architectural canon. Classes are held in English. No knowledge of South Slavic languages is required.
Instructor(s): Nada Petkovic Terms Offered: Spring
Equivalent Course(s): BCSN 21300, REES 21300, HIST 24008, ARCH 21300, BCSN 31303, REES 31303, ARTH 21333, GLST 21301

ARTH 31405. Queer Theory and Queer Practice. 100 Units.
Does “queer” describe a form of sexual desire, a non-normative identity, a critical theory, an outlaw sensibility, an attitude of defiance, a non-linear temporality, an ecology, an ethics of attachment and affiliation? Or something else entirely? Without attempting to iron out contradictions or to propose a singular answer, this course examines what it means to produce queer work in and around the fields of art and art history, with a focus on the period since 1990. Attending closely to intersections of race, ethnicity, sex, sexuality, gender, ability and class, we investigate how cultural producers (of various stripes) assemble queer objects, reimagine institutions, resist being defined by the political mainstream, and disseminate alternative futures. We engage work by a wide range of artists, collectives, activists, filmmakers, theorists, and art historians including (but not limited to): ACT UP, Douglas Crimp, Cheryl Dunye, Saidiya Hartman, Sharon Hayes, bell hooks, Isaac Julien, Zoe Leonard, Audre Lorde, LLTR, Uri McMillan, José Esteban Muñoz, Tavia Nyong’o, Marlon T. Riggs, Eve Sedgwick, Sandy Stone, Susan Stryker, Kyla Wazana Tompkins, Tourmaline, Julia Bryan Wilson, David Wojnarowicz.
Instructor(s): J. Sichel Terms Offered: Spring
Equivalent Course(s): MAPH 31405, ARTH 21405

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

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

ARTH 32611. 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): ARTH 22611, MAAD 25311

ARTH 33007. Authorities of Knowledge in Islamic Art. 100 Units.
In these times of profound challenge and change, questions about how art both confronts and asserts authorities of knowledge are manifold. In this course we will delve into varying historical iterations of the art - authority - knowledge trifecta, as they emerge from selected case studies in Islamic art.
Instructor(s): P. Berlekamp Terms Offered: Winter
Prerequisite(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): ARTH 23007

ARTH 33205. Visualizing Race in the Renaissance. 100 Units.
Visualizing Race in the Renaissance” examines European material and visual culture from 1400 to 1650. Organized chronologically, the class will begin by exploring the perception of Jews and Turks in Europe and then
consider how Europeans viewed the peoples and cultures from the continents of Africa, Asia, and the Americas.

Through a study of primary and secondary sources and works of art in various media (paintings, sculpture, prints, tapestries), we will address the following questions (among others): How was race represented in the Renaissance? How did an increasingly global world impact art production? How did Europe’s encounter with foreigners contribute to the development of its own identity? Half of the class meetings will take place at the Newberry Library (60 W. Walton) where we will examine relevant illustrated books and early printed material and begin some preliminary planning for an exhibition on the topic.

Instructor(s): L. Markey Terms Offered: Spring
Prerequisite(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): ARTH 23205

ARTH 33602. 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 23602

ARTH 34002. 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, ARTH 24002, CRWR 24002

ARTH 34008. Advanced Nonfiction Workshop: Drawing from Life. 100 Units.

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

Instructor(s): Rachel Cohen Terms Offered: Spring
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu (include writing sample). Attendance on the first day is mandatory.
Equivalent Course(s): ARTH 24008, CRWR 44008, CRWR 24008

ARTH 34090. 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 24090, EALC 24090, EALC 34090

ARTH 34267. Architecture of Memory. 100 Units.
This architecture studio course asks students to design a memorial. By imagining spaces that evoke emotion and
incite action, and examining relationships and meaning between architecture and place, students will explore
concepts for spaces created for the purpose of holding, preserving or honoring aspects of culture and history.
The South Side of Chicago will be the primary focus. Students will reflect on readings about the South Side and
2020 events. Guest presentations and Arts + Public Life media and archives will be key resources. To form a basis
for understanding and analyzing space and form, students will research and critique precedents. The class will
visit spaces around the city either in-person or via virtual tours. As a beginning point for inquiry about space
and emotions, students will reflect on readings about phenomenology in architecture. Seminars and discussions
about architecture practice today will also be presented. Students will generate an analog portfolio of drawings
and models throughout the quarter. For final design projects, students will choose real sites and will create a
design for a memorial for an aspect of social history of the South Side of Chicago.
Instructor(s): N. Bharani Terms Offered: Winter
Prerequisite(s): Consent is required to enroll in this course. Interested students should email the instructor
(Nootan Bharani, nbharani@uchicago.edu) to briefly explain their interest and any previous experience with the
course topics, however no previous experience is necessary. Students are required to attend the first class session
to enroll in the course.
Equivalent Course(s): ARCH 24267, ARCH 34267, ARTV 34267, ENST 24267, ARTH 24267, ARTV 24267, CHST
24267.

ARTH 34615. Modern & Contemporary Materialities (Suzanne Deal Booth Conservation Seminar) 100 Units.
This course aims to explore the links between materiality, making and meaning of modern art and investigate
how surface, form, texture and color are localized in particular artistic or historical contexts. It can be argued
that the discipline of art history still remains substantially divided between those who study what objects mean
and those who study how objects are made, where 'meaning' typically derives from cultural hermeneutics, while
'madness' remains the province of technical analysis. The course will discuss the methods, theory and strategies
of a material-based approach, its forms of writing and claims to meaning. Readings will be drawn from a variety
of disciplines, including art history, visual and material culture, anthropology, philosophy, and material science.
Instructor(s): M. Kokkori Terms Offered: Autumn
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 24615

ARTH 34626. 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): EALC 34627, ARTH 24626, EALC 24627

ARTH 34706. 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.
In this course, you will conduct hands-on experiments with technologies for spinning, dyeing, and weaving, much of the theory, as well as the look and sound of modern art, as it developed in the late nineteenth century, is the result of the individual efforts as well as the friendly collaboration of the Parisian painter Édouard Manet and the Parisian poet and English teacher Stéphane Mallarmé. This course will introduce you to the 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
Equivalent Course(s): FNDL 25007, ARTH 24721, SCTH 35007

ARTH 34813. 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 24813

ARTH 34814. 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 24814

ARTH 35001. Theatricality in Modern Art from 1700 to the Present. 100 Units.
We examine the dramatic dimension of art in the modern era broadly speaking, paying attention to recurring themes like the Aristotelian theory of acton, the Diderotian theory of acting, and the linguistic theory of speech acts, as well as to momentous historical events like the French Revolution, the rediscovery of antiquity, and the advent of photography and motion pictures. Paradigms that have been influential in one or another discipline like Michael Fried’s theory of theatricality (in art history), Heinrich Kleist’s theory of puppets (in German literature and theatre theory) and Friedrich Nietzsche’s theory of tragedy (in music and philosophy) and will also be scrutinized.

Instructor(s): Andrei Pop Terms Offered: Course will be taught Autumn 2020
Equivalent Course(s): SCTH 35001, TAPS 35001

ARTH 35009. Platonic Aesthetics. 100 Units.
The anachronism of the course title constitutes our program: to what extent can Plato’s thinking about artworks, images, poets in the polis, beauty, the visual world, the senses, subjectivity and criticism be viewed coherently as an aesthetic theory? Does his style and dramatic mode of writing interact significantly with these views? How have they been received, and to what extent are they right?

Instructor(s): Andrei Pop Terms Offered: Winter. Course to be taught winter 2021
Equivalent Course(s): FNDL 29009, SCTH 35009, CLAS 38020

ARTH 35101. 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 25101

ARTH 35111. 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): ARTH 25111, LACS 23512, LACS 33512

ARTH 35112. Objects of Andean Art. 100 Units.
This seminar introduces Pre-Columbian Andean material culture and built environments surveying the region from the early Chavin culture through the Incas. Readings and class discussions examining broad cultural issues will be elaborated by hand-on analysis of artifacts in the collection of the Art Institute of Chicago, as well as interactive explorations of art-making techniques. The course particularly seeks to develop understandings of the raw materials used to make objects in order to contextualize them within trade networks, the Andean landscape, and cultural value systems, as well as artistic knowledge and skills.
Instructor(s): A. Hamilton Terms Offered: Winter
Equivalent Course(s): ARTH 25112

ARTH 35113. 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): Students must attend first class to confirm enrollment.
Equivalent Course(s): ARTH 25113

ARTH 35115. 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): ARTH 25115, SCTH 35000, CLAS 35014, GRMN 25015, GRMN 35015, KNOW 35000

ARTH 35213. 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): ARTH 25213, GRMN 35213, GRMN 25213, SCTH 38113

ARTH 35540. 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
The city of Chicago and beyond as our primary locus, we will explore curatorial and collecting strategies within the spheres of leisure, culture, entertainment and tourism. Using institutions across campus, experiencing rapid expansion of the museum sector internationally, and witnessing the growing ubiquity of 

This seminar takes stock of contemporary currents in curating and collecting practices at a time when we are 

**ARTH 35709. 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 25709, EALC 25709, EALC 35709

**ARTH 35810. 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.

Instructor(s): M. Sullivan Terms Offered: Spring
Note(s): Students must attend first section to confirm enrollment.
Equivalent Course(s): LACS 35810, LACS 25810, ARTH 25810

**ARTH 35890. Theories of Autonomy and Visual Art. 100 Units.**
Claims for art’s autonomy, for its independence from other areas of cultural pursuit, sound incredible today. For some, something art’s own continues to feel like an entitlement—even as matters of aesthetics fully entwine with political affairs. The question of autonomy returns with new force in times of crisis representation such as today’s. We will explore autonomy and related problems with guidance and provocations from Roger de Piles, Denis Diderot, Frederick Douglass, Roger Fry, Clement Greenberg, Elaine de Kooning, Donald Winnicott, Gilbert and George, R. D. Laing, Cornelius Castoriadis, Michel Foucault, Joan Scott, Diana Fuss, Hortense Spillers, Adam Phillips, Louise Glück, Diana Fuss, Alan Brubaker, Achille Mbembe, and others.

Instructor(s): Darby English Terms Offered: Winter
Prerequisite(s): Permission of instructor required for registration.
Note(s): Permission of instructor required for registration.
Equivalent Course(s): ARTH 25890

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

Instructor(s): D. English Terms Offered: Winter
Prerequisite(s): Registration permitted by consent only. Students must attend first class to receive instructor’s consent to enroll.
Equivalent Course(s): ARTH 25895

**ARTH 36106. 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): L. Wilson Terms Offered: Autumn
Equivalent Course(s): ARTH 26106

**ARTH 36110. 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): ARTH 20008, ARTH 26110, ARTH 30008

ARTH 36200. 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 spectatorial 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): ARTH 26200, CMST 35600, CMST 25600

ARTH 36791. 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): ARTH 26791, ARTH 34265, ARTH 24265

ARTH 37301. Aesthetics: Phil/Photo/Film. 100 Units.

Equivalent Course(s): PHIL 31301, PHIL 21100, CMST 29300, CMST 39300, ARTH 27301

ARTH 37303. 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 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 17303, GNSE 17303, CLCV 17319

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

Instructor(s): O. Cacchione
Terms Offered: Winter
Equivalent Course(s): ARTH 27320
ARTH 37440. 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): A. Field Terms Offered: Autumn
Equivalent Course(s): ARTH 28212

Note(s): Students must have instructor consent to register for this course. Students must attend first section to confirm enrollment.

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

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): B. Field Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ENGL 48900, ARTH 28600, CMST 48600, MAPH 33700, CMLT 32500, REES 25005, REES 45005, CMLT 22500, ENGL 29600, MAAD 18600, ARTV 20003, CMST 28600

ARTH 38702. 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 interrelationship 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): I. Lee Terms Offered: Spring
Equivalent Course(s): EALC 38702, ARTH 28702, EALC 28702

ARTH 38703. 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 emmeshed 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 28703, EALC 28703

ARTH 39001. Painting and Description in the Roman World: Philostratus’ Imagines - Religion, Education, Sexuality. 100 Units.
This course explores Roman art, especially painting, through the single most thoughtful, playful and creative text on naturalistic painting written in antiquity. Arguably, it is the most interesting examination of the brilliance and the problems of naturalism ever written in the Western tradition, creating a non-historicist, fictive and rhetorically-inflected model for thinking about art. Philostratus took the rhetorical trope of Ekphrasis to new heights, in an extraordinary intermedial investigation of textuality through the prism of visuality and of visual art through the descriptive prism of fictional prose. The course will involve close readings of Philostratus’ descriptions of paintings alongside exploration of the Greek and Roman art of the imperial period from Pompeian paintings via floor Mosaics to sarcophagi. A reading knowledge of Greek could not be described as a disadvantage (!) but is not a requirement. The course will be taught over 5 weeks in the Spring Quarter on an intensive schedule. =Before the course begins, read the Imagines of the Elder Philostratus in the Loeb Classical Library translation (by Arthur Fairbanks, 1931, Harvard U.P., much reprinted). This book is not exorbitantly expensive and is worth buying, as we will all need a copy throughout.
Instructor(s): Jaś Elsner Terms Offered: Spring
Prerequisite(s): Before the course begins, read the Imagines of the Elder Philostratus in the Loeb Classical Library translation (by Arthur Fairbanks, 1931, Harvard U.P., much reprinted).
Equivalent Course(s): GNSE 29001, RLVC 39001, ARTH 29001, GNSE 39001, RLST 29001

ARTH 39410. 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 Goyva 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.
Scholars who study optical instruments, architecture, cinema, and media have done much to show us how visuality attends to the ways in which things become seeable, knowable, and governable. Equivalent Course(s): CMLT 50204, SCTH 50204, HREL 50204, RLVC 50204, CDIN 50204, SALC 50204

Study of images, objects, and film. Case studies will make use of objects in the Art Institute of Chicago and material culture. Class discussions will incorporate not only textual materials, but also the close collaborative case. We will approach the iconoclastic events in Europe and South Asia through the lenses of philology, history, and in self-reflexive ways about their own approaches to visual and material objects (still or moving images, sculpture, performance, architecture, etc.), particularly if those objects feel genre-bending, difficult to theorize, or recalcitrant in any way.

Instructor(s): C. Foxwell Terms Offered: Autumn
Prerequisite(s): Open to MAPH students concentrating in Art History. Others by consent only.

ARTH 39900. Methods and Issues in Cinema Studies. 100 Units.
This course offers an introduction to ways of reading, writing on, and teaching film. The focus of discussion will range from methods of close analysis and basic concepts of film form, technique and style; through industrial/critical categories of genre and authorship (studios, stars, directors); through aspects of the cinema as a social institution, psycho-sexual apparatus and cultural practice; to the relationship between filmic texts and the historical horizon of production and reception. Films discussed will include works by Griffith, Lang, Hitchcock, Deren, Godard.

Instructor(s): S. Skvirsky Terms Offered: Autumn
Equivalent Course(s): CMST 40000, ENGL 48000, MAPH 33000

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, Pausanius 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.

Equivalent Course(s): CMLT 40010, RLIT 40010, CDIN 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. Required of all first year ARTH PhD students.

Instructor(s): C. Foxwell Terms Offered: Autumn
Note(s): Open to and required of first year Art History PhD students only.

ARTH 40204. Destruction of Images, Books & Artifacts in Europe and S. Asia. 100 Units.
The course offers a comparative perspective on European and South Asian iconoclasm. In the European tradition, iconoclasm was predominantly aimed at images, whereas in South Asian traditions it was also enacted upon books and buildings. The combination of these traditions will allow us to extend the usual understanding of iconoclasm as the destruction of images to a broader phenomenon of destruction of cultural artifacts and help question the theories of image as they have been independently developed in Europe and South Asia, and occasionally in conversation with one another. We will ask how and why, in the context of particular political imaginaries and material cultures, were certain objects singled out for iconoclasm? Also, who was considered to be entitled or authorized to commit their destruction? Through a choice of concrete examples of iconoclasm, we will query how religious and political motivations are defined, redefined, and intertwined in each particular case. We will approach the iconoclastic events in Europe and South Asia through the lenses of philology, history, and material culture. Class discussions will incorporate not only textual materials, but also the close collaborative study of images, objects, and film. Case studies will make use of objects in the Art Institute of Chicago and Special Collections at the University Library.

Equivalent Course(s): CMLT 50204, SCTH 50204, HREL 50204, RLVC 50204, CDIN 50204, SALC 50204

ARTH 40307. Seeing and Knowing. 100 Units.
The concept of visuality attends to the ways in which things become seeable, knowable, and governable. Scholars who study optical instruments, architecture, cinema, and media have done much to show us how visual
equivalent course(s): rlvc 41150
instructor(s): jas elsnerr terms offered: spring
for the first five weeks of the quarter.

students will be encouraged to work from images as well as texts.

perspectives on religion through material culture, interrogating the normative models of constructing religion
were developing their characteristic iconographies. the course will attempt to open comparative and historical
visual and religious identity in the formative period when all the religions currently considered ‘world religions’

this course, building on the recent empires of faith project at the british museum will explore the interface of
art & the world religions: first millennium from india to ireland. 100 units.

equivalent course(s): ntec 40400, bibl 40400, clas 42600, rlvc 40400
instructor(s): j. elsnerr terms offered: spring
the end of the spring quarter.

the course will be taught over 5 weeks in the spring quarter on an intensive
schedule. it will be examined on the basis of a paper, due on a subject to be agreed and on a date to be agreed at

the idea of technological ‘progress’ is a contested one, but it cannot be denied that innovation, at the very
least, is a continuous process. technological innovations regularly enable new mediums, new styles, new
generes, and new subject matter as they offer us new ways to record the world, express ourselves, and tell
tories. and because art is one of the fundamental lenses through which we see the world, the advent of new
artistic and literary forms constantly offers us new ways to know. each transformation in both creation and
reception, however, raises anew fundamental theoretical questions: what is the difference between an objective
record of the world and an artistic rendition of it? after touching briefly on the revolution brought about by
geutenberg’s invention of the printing press, this class will span the 19th through the 21st centuries to explore
how technological innovation has led to new literary and aesthetic forms. though the primary focus will be
on literary texts, the course is intended as an interdisciplinary one, incorporating visual art and media. class
sessions will include visits to the rare book collection, local art museums, and, potentially, chicago-area theatre
performances. for their final projects, students will be able to choose between a research paper or a creative
project that engages with the questions and concerns of the course.

instructor(s): Anastasia Klimchynskaya terms offered: spring

this course explores the rich tradition of ekphrasis in greco-roman and christian antiquity - as it ranges from
vivid description in general to a specific engagement with works of art. while the prime focus will remain on
texts from greece and rome (both prose and verse) - in order to establish what might be called the ancestry of a
genre in the european tradition -- there will be opportunity in the final paper to range beyond this into questions
of religious writing about art, comparative literature, art (history) writing and ekphrasis in other periods or
contexts. the course is primarily intended for graduates - and a reading knowledge of greek and latin could
not be described as a disadvantage! the course will be taught over 5 weeks in the spring quarter on an intensive
schedule. it will be examined on the basis of a paper, due on a subject to be agreed and on a date to be agreed at
the end of the spring quarter.

instructor(s): j. elsnerr terms offered: spring

this course, building on the recent empires of faith project at the british museum will explore the interface of
visual and religious identity in the formative period when all the religions currently considered ‘world religions’
were developing their characteristic iconographies. the course will attempt to open comparative and historical
perspectives on religion through material culture, interrogating the normative models of constructing religion
through written rather than visual sources. students will be encouraged to work from images as well as texts.
the course is open to graduates as well as undergraduates, and will be taught in a speeded up form twice a week
for the first five weeks of the quarter.

instructor(s): Jas Elsnerr terms offered: spring

this course, building on the recent empires of faith project at the british museum will explore the interface of
visual and religious identity in the formative period when all the religions currently considered ‘world religions’
were developing their characteristic iconographies. the course will attempt to open comparative and historical
perspectives on religion through material culture, interrogating the normative models of constructing religion
through written rather than visual sources. students will be encouraged to work from images as well as texts.
the course is open to graduates as well as undergraduates, and will be taught in a speeded up form twice a week
for the first five weeks of the quarter.
ARTH 41203. Illuminating the Bible in Byzantium. 100 Units.
The main focus of this seminar will be the study of illustrated manuscripts of the Bible viewed within the larger framework of Byzantine book culture. More generally, students will gain insight into the history, methods and techniques of interdisciplinary research involving Greek (illuminated) manuscripts. We will investigate famous and less well-known examples to identify both the principles guiding Biblical illumination in Byzantium and topics in need of further research. In addition to printed facsimiles, we will take advantage of digitized material from various Greek manuscript collections. In order to appreciate the auratic qualities of original manuscripts and for a close-up investigation of their codicological features, we will view material preserved in the Goodspeed Manuscript Collection.
Instructor(s): Karin Krause Terms Offered: Spring
Equivalent Course(s): RLVC 41203, BIBL 41203

ARTH 41313. Media Archeology vs. Media Aesthetics. 100 Units.
The course stages an encounter between media archeology and media aesthetics, two distinct but related research perspectives that are at times seen as incommensurable approaches to the media technological environment. Media archeology focuses on the non-human agencies and complex machinic arrangements that are at work in technologies whose microtemporal operations cannot be grasped by human perception: media archeology typically refuses phenomenological approaches. In contrast, media aesthetics focuses on the phenomenological interface between machine systems and human perception and sensation, and various forms of cultural and political negotiations of a lifeworld that is increasingly dominated by technologies that both store and produce time. We will read key texts from both fields and discuss how we may understand their differences as well as their points of intersection.
Instructor(s): I. Blom Terms Offered: Autumn
Note(s): Students must attend 1st class to confirm enrollment.
Equivalent Course(s): CMST 47801

ARTH 41315. Media Atmospheres: Art, Technology, and Environment in the 21st Century. 100 Units.
In the late 1990’s and early 00’s contemporary art seemed to turn towards design and architecture, 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 are 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/environmental production.
Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): CMST 47815

ARTH 41602. The Cult of Relics in Byzantium and Beyond. 100 Units.
The cult of relics played a vital role in Byzantine culture and, consequently, left a strong imprint on the artistic production. Not only did the veneration of relics find expression in personal devotion, but the image of the Byzantine court was largely modelled on the claim that the emperors possessed the most precious of all sacred remains, first and foremost those associated with the Passion of Christ and the Virgin Mary. The outstanding treasure of relics housed in the imperial palace significantly contributed to the understanding in the medieval Christian world of Constantinople as the “New Jerusalem.” We will begin our investigation in the ancient Near East, where major centers of pilgrimage developed from the fourth century on. These sites considerably fueled the early Byzantine cult of relics and the associated artistic production. The chief focus of the seminar will be on the major urban centers of the Byzantine Empire, especially the capital city of Constantinople. We will closely study different types of reliquaries manufactured in the Byzantine Empire over the centuries and investigate how their design responded to devotional needs, ritual practice and political claims. Historical developments and primary texts (in English translation) will be addressed throughout to better understand the circumstances of the acquisition of relics and the motivations guiding their veneration.
Instructor(s): Karin Krause Terms Offered: Spring
Equivalent Course(s): RLVC 41604, HCHR 41604

ARTH 41750. The Sacred Gaze: Beholding as a Spiritual Exercise in the European Artistic Tradition. 100 Units.
This course spans the history of Western Art from the ancient Greeks to the Early Modern Period. It explores the sacred gaze, construed as a series of technologies for constructing the relationship between images and their viewers and as a key piece of social equipment for the ethopoiesis of the human subject. It asks how vision became the object of a moral discourse in Greco-Roman antiquity in both sacred and ‘philosophical’ contexts, and what happened to this problematic in the historical emergence and development of Christianity. We will do some comparative work on similar processes in relation to Buddhism. Drawing on ideas in the philosophical work of Michel Foucault, Pierre Hadot and Arnold Davidson, our hypothesis is that these issues precipitate in encounters with visual representations, such that the beholding of inter alia statues and paintings became a topic of concern, with the implication that a suitably attentive and informed study of those images will be informative.
for prehistorians of the aesthetic subject. Although the course will give weight to description and theological/philosophical investigation, the principal focus will be on objects themselves and their own material/visual articulation of the conditions of seeing.

Instructor(s): Jā Elsner, Richard Neer  Terms Offered: Spring
Equivalent Course(s): CDIN 41750, RLVC 41750

**ARTH 42205. The Holy Land in the Middle Ages. 100 Units.**

This course will examine written and visual material that testifies to the medieval encounters of the Abrahamic religions in a sacred landscape where the histories of Jews, Christians, and Muslims overlap. While bearing witness to the cultural wealth and religious pluralism that characterize the Holy Land during the Middle Ages, texts and visual artifacts likewise testify to religious competition, conflict, loss, and exclusion. Among the primary textual sources we will read (in English translation) are accounts by pilgrims and other travelers to the Holy Land, extracts from medieval chronicles, and eye-witness accounts from the period of the Crusades. In addition to the textual material, we will study art and architecture created for different religious communities (e.g., synagogues and their richly decorated mosaic floors, sites and souvenirs of Christian pilgrimage, major works of Islamic art and architecture). We will also investigate phenomena of the reception of the Holy Land’s sacred sites and dynamic history in medieval Europe (e.g., replicas and evocations of the Holy Sepulchre, narratives of the “Holy Grail” and associated artifacts).

Instructor(s): Karin Krause  Terms Offered: Spring
Equivalent Course(s): RLVC 45200, HCHR 45200, ARCH 45200

**ARTH 42820. Ekphrasis. 100 Units.**

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

Instructor(s): Catriona MacLeod  Terms Offered: Winter
Equivalent Course(s): GRMN 42820

**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: Spring
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 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.

Instructor(s): C. Brittenham  Terms Offered: Winter
Note(s): Open to and required of first year art history PhD students only. This course will meet at the Art Institute of Chicago.

**ARTH 44013. Expanded Arts 1958-1978. 100 Units.**

Equivalent Course(s): MAPH 44013
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 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, ARTH 24014, HCHR 44004, RLVC 44004

ARTH 44502. The Aesthetics of Socialist Realism. 100 Units.
Socialist Realism was declared the official mode of Soviet aesthetic culture in 1934. Though it has been dismissed within the totalitarian model as propaganda or kitsch, this seminar will approach it from the perspective of its aesthetics. By this we mean not only its visual or literary styles, but also its sensory or haptic address to its audiences. Our premise is that the aesthetic system of Socialist Realism was not simply derivative or repressive, but developed novel techniques of transmission and communication; marked by a constant theoretical reflection on artistic practice, Socialist Realism redefined the relationship between artistic and other forms of knowledge, such as science. Operating in an economy of art production and consumption diametrically opposed to the Western art market, Socialist Realism challenged the basic assumptions of Western artistic discourse, including the concept of the avant-garde. It might even be said to offer an alternate model of revolutionary cultural practice, involving the chronicling and producing of a non-capitalist form of modernity. The seminar will focus on Soviet visual art, cinema and fiction during the crucial period of the 1930s under Stalin (with readings available in translation), but we welcome students with relevant research interests that extend beyond these parameters. Conducted jointly by professors Robert Bird (Slavic and Cinemaand Media Studies, University of Chicago) and Christina Kiaer, Art History, Northwestern University, course meetings will be divided evenly between the campuses of Northwestern Univ, Socialist Realism was declared the official mode of Soviet aesthetic culture in 1934. Though it has been dismissed within the totalitarian model as propaganda or kitsch, this seminar will approach it from the perspective of its aesthetics. By this we mean not only its visual or literary styles, but also its sensory or haptic address to its audiences. Our premise is that the aesthetic system of Socialist Realism was not simply derivative or repressive, but developed novel techniques of transmission and communication; marked by a constant theoretical reflection on artistic practice, Socialist Realism redefined the relationship between artistic and other forms of knowledge, such as science. Operating in an economy of art production and consumption diametrically opposed to the Western art market, Socialist Realism challenged the basic assumptions of Western artistic discourse, including the concept of the avant-garde. It might even be said to offer an alternate model of revolutionary cultural practice, involving the chronicling and producing of a non-capitalist form of modernity. The seminar will focus on Soviet visual art, cinema and fiction during the crucial period of the 1930s under Stalin (with readings available in translation), but we welcome students with relevant research interests that extend beyond these parameters. Conducted jointly by professors Robert Bird (Slavic and Cinemaand Media Studies, University of Chicago) and Christina Kiaer, Art History, Northwestern Univ
Instructor(s): Robert Bird Terms Offered: TBD
Equivalent Course(s): CMST 44510, REES 36067, REES 36067, CMST 44510

ARTH 44601. Medieval and Early Modern Naturalisms. 100 Units.
Art historical efforts at periodization in the west have often privileged definitions of art as the imitation of nature. Correspondingly, notions of mimesis, portraiture, and the 'real' have played determinate roles in identifying historical ruptures, from the Renaissance to postmodernism. This seminar will examine one such term and its place in debates about the art of medieval and early modern Europe: naturalism. Painters like Jan van Eyck and Albrecht Dürer created images that seemingly effaced distinctions between the world of the picture and the world of the viewer, and have thus long been understood to initiate a modern naturalistic paradigm. Examining theories of optical and philosophical naturalism advanced by thinkers from Aristotle to Alberti, we will see how artists negotiated the demands of patrons and spectators in order to redescribe the world. Turning to influential studies by scholars like Max Dvořák, Erwin Panofsky, and Svetlana Alpers, we will consider how such discourses of naturalism have served as a testing ground for art historical theory writ large. Students are encouraged to bring scholarly concerns about naturalism in their own subfields to bear on the course, and may write a final paper dealing with naturalism broadly construed.
Instructor(s): T. Golan Terms Offered: Autumn
Note(s): Students must attend 1st class to confirm enrollment. Undergrads and MAPH students must register with consent from instructor.

ARTH 44616. Music and Images, 1450 - 1650. 100 Units.
TBD
Equivalent Course(s): MUSI 44616

ARTH 45002. Rethinking Middle-Period Chinese Pictorial Art (10th-13th centuries? 100 Units.
The period between the Han and Tang dynasties from the third to seventh centuries was a transformative era in the course of Chinese art. Funerary art, an indigenous art tradition with a long history traceable to prehistorical times, continued to evolve in a radically different cultural and religious environment. This course utilizes the newest archaeological evidence to explore multi-faceted developments of this art at this pivotal moment, including the formation of southern and northern styles and their interactions, the distinct funerary cultures of
various ethnic groups and their artistic products, the impact of newly arriving Buddhism and Zoroastrianism, and the exchanges of mortuary customs with surrounding regions.

Instructor(s): Wu Hung Terms Offered: Winter
Prerequisite(s): Chinese reading skill is required.
Note(s): Students must attend first class to confirm enrollment. Registration permitted by instructor consent only.

**ARTH 45885. Practices of Classicism in the French Seventeenth Century. 100 Units.**

This seminar has two goals. One is to combine the text-based tradition of French literary studies with the image-based, comparative tradition of art history—and, in so doing, to change the taxonomies of both. The other is to re-evaluate French Classicism by attending to practices of reading, writing, performing, looking and making. The seminar’s breadth is designed to appeal to all graduate students interested in the theory and history of aesthetics, and the interleaving of visual and literary evidence. Looking will be no less important than reading, as we will conduct sessions with original objects in the Art Institute and in Regenstein Special Collections. Authors studied will include Corneille, Molière, La Fontaine, Pascal, and Descartes; among the artists, Poussin, Claude Lorrain, La Tour, and Callot. Critical readings will range from Leo Spitzer to Louis Marin and Foucault. The seminar will be conducted in English; all primary texts will be made available in both English translation and, for those with reading knowledge, in the French original. This seminar will travel to Paris during exam week (March 13-21, 2020); airfare and lodging covered by university. Consent of instructors required.

Instructor(s): Larry Norman and Richard Neer Terms Offered: Winter
Equivalent Course(s): CDIN 44420, FREN 34420, CMLT 44410, TAPS 44420

**ARTH 46005. Algorithms and Aesthetics. 100 Units.**

This class will explore questions raised by the use of algorithms, and similar systemic processes, in the arts. Recent developments in computational tools have dramatically increased the availability, and complexity, of algorithmic methods. This seminar will reach back to examine cases-with and without electronic computation-over the last century in a range of artistic fields, including architecture, painting, sculpture, music, and literature. We will consider the challenges that algorithmic methods present for concepts such as authorship, intentionality, originality, meaning, beauty, taste, and art itself.

Equivalent Course(s): CDIN 46005

**ARTH 46212. The Arabesque. 100 Units.**

Focusing on the period from 1880-1914 in Europe, this seminar will examine creative practices and theoretical notions related to the arabesque and more generally, the decorative. Traditionally understood as highly stylized, vegetal ornament of Arabic origin, comprising interlacing designs without human figuration, the arabesque had often been used in European decorative borders since the Renaissance. By the end of the nineteenth century, however, the arabesque appeared at the center of all sorts of representational and abstract art that sought to break free of past conventions and material constraints. In the fin de siècle quest to bridge visual arts, music, poetry, and dance, among other forms of expression, the arabesque was held up across media as a singular ideal. But its meanings, origins and significance were subject to a wide range of interpretation and doubt. This seminar will explore the varied ends to which the arabesque was employed, as well as reservations about its ultimate value. Its place in articulations of primitivism and orientalism will be considered, along with new notions in the psychology of perception. While the focus will be on France, seminar participants will be welcomed to explore through their research projects developments in other geographical areas and chronological periods. Students will be expected to engage in a quarter long research project of their own devising and to help lead a class discussion.

Instructor(s): M. Ward Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. Registration permitted by instructor consent only.

**ARTH 46307. Medieval Scandinavia: Art, Architecture, & Artifacts. 100 Units.**

This seminar will examine works of art, architecture and artifacts produced in Scandinavia from the early Middle Ages to the close of the medieval period. The seminar will not survey the rich and varied artistic production of medieval Scandinavian lands, but rather will focus on select works of architecture, art, as well as artifacts, in relation to recent scholarship, discoveries, and debates in the disciplines of art history, archaeology, material culture studies, and numismatics. In addition to assigned readings and seminar discussions, students will be expected to undertake intensive independent reading and research in preparation for a seminar trip to Norway, Sweden, & Denmark in the summer of 2020.

Instructor(s): A. Kumler Terms Offered: Winter
Note(s): This is a traveling seminar and enrollment is limited. Registration by instructor consent only. All enrolled students must plan to participate in the seminar trip to Scandinavia in Summer 2020.

**ARTH 47211. What Was Mise-en-scène? 100 Units.**

Mise-en-scène is often understood as a synonym for the act of directing, especially in theater. In film style it is associated with the importance accorded to the placement of props and characters within the film frame, usually in combination with camera movement. This concept was especially important in film criticism of the fifties and sixties and often connected with key post-WWII filmmakers such as Nicholas Ray, Douglas Sirk and Otto Preminger. This seminar will explore the concept both as historical critical concept, and as an ongoing way to discuss the nature of film style.

Equivalent Course(s): CMST 67211
ARTH 47219. The Romantic Book. 100 Units.
In his Gespräch über den Roman, Friedrich Schlegel declared programmatically: "Ein Roman ist ein romantisches Buch." The convoluted relationship between Roman and romantisch will give us the point of departure for the seminar - but is the third term, Buch, so obvious? We will thus also attempt to offer some definitions of what a book is in the period around 1800. To that end, we will consider works that reflect on Romantic scenarios of manuscript and book production (Schreibszene) and collecting, as well as evolving forms of literary mixed media around 1800, such as the illustrated book and the Taschenbuch. Our readings will include works by F. Schlegel, A. W. Schlegel, Wackenroder and Tieck, Novalis, E. T.A. Hoffmann, Arnim and Brentano, the Grimms, Runge; and scholarly works by Kittler, Campe, Piper, Sperber, and others. The seminar will make use of the holdings of the Rare Book Collection and other area resources; and it will introduce students to working with material texts. Good reading knowledge of German required.
Instructor(s): Catriona MacLeod Terms Offered: Spring
Prerequisite(s): Good reading knowledge of German required.
Equivalent Course(s): SCTH 47219, GRMN 47219

ARTH 47603. Public History Practicum I. 100 Units.
Students will engage in the theory and practice of public history in partnership with five organizations. Our projects will be an audio tour for an exhibit (Newberry Library), podcasts for a bicycle tour (CCR1919), textual and visual guides to doing oral history (In Care of Black Women), an archive (Kizuna), and a public research presentation (Forensic Architecture and Bellingcat). The course will be taught over two quarters. In the winter colloquium, we will read and discuss the theory and practice of public history as well as materials relevant to each of the spring projects. In spring, you will work in groups of 3-5 directly with one of the partner organizations. The spring quarter is unusual in that all of the work will be done collaboratively, and working with partners means that there will be hard deadlines. If public health conditions allow, there may be travel to meet with partners, survey sites, and install an exhibit. We have, however, designed projects to be fully realizable remotely. You will end the spring quarter having become acquainted with current scholarship on public history and with experience in its actual practice. (The final projects will be part of your portfolio and may be listed on your cv. analogously to a MA thesis.)
Instructor(s): L. Auslander Terms Offered: Winter
Prerequisite(s): Consent of instructor; email Prof. Auslander by 7th week of autumn quarter 2020 (lausland@uchicago.edu), if you are interested in taking the course.
Note(s): Every effort will be made to place students in their first choice of project; contact Prof. Auslander for further information. The course is open to PhD students in the Social Sciences, Humanities, and Divinity School at any point in their residency as well as to MA students.
Equivalent Course(s): SOCI 50126, HIST 67603, ANTH 54610

ARTH 47604. Public History Practicum II. 100 Units.
Students will engage in the theory and practice of public history in partnership with five organizations. Our projects will be an audio tour for an exhibit (Newberry Library), podcasts for a bicycle tour (CCR1919), textual and visual guides to doing oral history (In Care of Black Women), an archive (Kizuna), and a public research presentation (Forensic Architecture and Bellingcat). The course will be taught over two quarters. In spring, you will work in groups of 3-5 directly with one of the partner organizations. The spring quarter is unusual in that all of the work will be done collaboratively, and working with partners means that there will be hard deadlines. If public health conditions allow, there may be travel to meet with partners, survey sites, and install an exhibit. We have, however, designed projects to be fully realizable remotely. You will end the spring quarter having become acquainted with current scholarship on public history and with experience in its actual practice. (The final projects will be part of your portfolio and may be listed on your cv. analogously to a MA thesis.)
Instructor(s): L. Auslander Terms Offered: Spring
Prerequisite(s): Consent of instructor; email Prof. Auslander by 7th week of spring quarter 2020 (lausland@uchicago.edu), if you are interested in taking the course.
Equivalent Course(s): HIST 67603, ANTH 54611, HIST 67604, SOCI 50127

ARTH 47911. Art and Public Life. 100 Units.
The aim of this seminar-colloquium will be to work through some of the most advanced thinking on ideas about publics and their relation to questions of community, politics, society, culture, and the arts. From John Dewey through Hannah Arendt and Jurgen Habermas, the notion of the public has remained central to a wide variety of debates in the humanities and social sciences. What is a public? How are publics constituted? What is the role of real and virtual space, architectural design, urban planning, and technical media, in the formation of publics? And, most centrally for our purposes, what role can and do the arts play in the emergence of various kinds of publics? The colloquium aspect of the course will involve visiting speakers from a variety of disciplines, both from the University of Chicago faculty, and from elsewhere.
Instructor(s): W.J.T. Mitchell, T. Gates Terms Offered: Autumn
Equivalent Course(s): ENGL 32821, CMST 37802, MUSI 35014, ARTV 37911

ARTH 47920. Attention. 100 Units.
This reading-intensive seminar considers the use and disuse of attention in the study of culture. We will explore attention as a context for attitude, curiosity, distraction, fixation, ineptitude, interest, notice, Stimmung, and surprise. Students must attend the first class to confirm enrollment and registration will be permitted only by instructor consent.
Instructor(s): Darby English Terms Offered: Winter
Note(s): Students must attend the first class to confirm enrollment and registration will be permitted only by instructor consent.

**ARTH 48210. From Xi’an to Dunhuang: Following Buddhist Traces in Medieval China (UChicago/Getty Travel Seminar) 100 Units.**

The majority of Buddhist traces in medieval China are found in the region along the ancient Silk Road between the Tang capital city, today’s Xi’an, and the world-renowned Buddhist rock-cut cave site, Dunhuang. The surviving traces include Buddhist caves, monasteries, pagodas, tombs, and underground relic crypts. Many of the sites are well known and worth a revisit, while many others still await more scholarly attention and study. The three-week traveling seminar provides an opportunity for participants to investigate these Buddhist sites collectively, as well as artworks uncovered from them, tracing and mapping their historical, cultural, religious, and geographical relations, while studying their diverse artistic productions in different media (murals, sculptures, architecture), materials, and scales across different periods and regions. Guest speakers, including renowned Chinese scholars and local experts, will be invited to join each of the two parts of the three-week seminar in Xi’an and Dunhuang. Participants will also be asked to share their work and exchange ideas with scholars and students from local universities and research institutions.

Instructor(s): W. Lin
Terms Offered: Autumn
Prerequisite(s): This is a traveling seminar; instructor consent is required for registration.

**ARTH 48301. Aesthetics of French Classicism. 100 Units.**

Though “aesthetic” philosophy first developed as an autonomous field in the mid-eighteenth century, it has important roots in earlier eighteenth- and seventeenth-century debates concerning literature and the arts. In the wake of Cartesian rationalism, could reasoned method be reconciled with non-rational creativity, or decorous order with the unruly “sublime”? Just what kind of “truth” was revealed by poetry or painting? We will consider the relation between literature and other media (including music, opera, and the visual arts) and gauge the impact of French classical criticism on the broader European scene. Readings will include works by Descartes, Pascal, Boileau, Molière, La Fontaine, Félibien, Du Bos, Addison, Hutcheson, Vico, Montesquieu.

Instructor(s): L. Norman
Terms Offered: Spring
Prerequisite(s): Undergrads admitted with permission of instructor.
Note(s): Course will be conducted in French; students not taking course for French credit may do written work and class presentations in English.
Equivalent Course(s): FREN 37000, CMLT 38600, SCTH 37000, REMS 37000

**ARTH 48809. Trompe l’oeil: Cognition and Depiction in Western Painting. 100 Units.**

This course offers a focused examination of trompe l’oeil, a category of painting that is typically associated with the aims of illusion or deception. Yet who, or rather what set of criteria, adjudicates what counts as an illusion or deception in the first place? Indeed, why are illusion or deception even the appropriate or operative terms here? And how might we begin to attend to an historical fashion to the phenomenological question of how human agents, whether in the distant or even the more recent past, saw such pictures as pictures? For many art historians as well as philosophers and anthropologists of art, the historical emergence of trompe l’oeil constitutes a somewhat paradoxical phenomenon. On one hand, it counts as evidence for a natural-historical revolution in human depictive practices and cognition; on the other, it is an extreme, essentially transhistorical case of picture-making and perception. We will look at works spanning from ancient Roman wall-painting to Dutch Golden Age still life to the immersive environments of contemporary art through various methodological approaches including the philosophy and psychology of depiction, psychoanalysis, ethnology (the study of animal behavior), and so-called “neuroarchohistory.”

Instructor(s): P. Crowley
Terms Offered: Winter
Equivalent Course(s): KNOW 48809

**ARTH 48905. Style and Performance from Stage to Screen. 100 Units.**

Actor is the oldest profession among arts. Cinema is the youngest art there is. What happens with faces, gestures, monologues, and voices; ancient skills like dance or mime; grand histrionics etc. when arts of performance hit the medium of screen? This course will focus on the history of acting styles in silent films, mapping “national” styles of acting that emerged during the 1910s (American, Danish, Italian, Russian) and various “acting schools” that proliferated during the 1920s (“Expressionist acting,” “Kuleshov’s Workshop,” et al.). We will discuss film acting in the context of various systems of stage acting (Delsarte, Stanislavsky, Meyerhold) and the visual arts.

Instructor(s): CMST 68400

**ARTH 49700. The Archive: Materiality, Aesthetics, Visual Culture. 100 Units.**

This graduate seminar will prepare students to conduct archival research, and to build a research archive from different historical, methodological, and theoretical perspectives. While we will engage a range of texts on archival methodology, theory, and the phenomenology of the archive, we will also examine questions concerning aesthetics, materiality, visual culture, and the digital that inform our understanding of archives today. The seminar will be partially organized around case studies that foreground different archival modes of discovery, evaluation, and interpretation—including those that constitute the “counter archive.” Students will learn practical skills for conducting research in filmic, paper and print, and internet archives, and develop the investigative, analytical abilities that are necessary for building an archive around either material objects or theoretical questions.

Instructor(s): Jennifer Wild
Terms Offered: Winter
ARTH 49800. Independent Research: Art. 100 Units.
Individualized study focused on PhD research in Art History. This course can also be used as the preliminary exam reading course.
Instructor(s): Staff Terms Offered: Autumn Spring Winter

ARTH 49808. Qualifying Paper Course I. 100 Units.
Individualized study for Art History students working on their Qualifying Paper; first of two quarters.
Instructor(s): Staff Terms Offered: Autumn, Spring, Winter

ARTH 49809. Qualifying Paper Course II. 100 Units.
Individualized study for Art History students working on their Qualifying Paper; first of two quarters.
Instructor(s): Staff Terms Offered: Autumn, Spring, Winter

ARTH 49820. Preliminary Exam Reading Course. 100 Units.
Individualized study for Art History students working on their Preliminary Exams.
Instructor(s): Staff Terms Offered: Autumn Spring Winter

ARTH 50100. 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): TBD Terms Offered: Autumn
Note(s): Required of all third year ARTH PhD students.

ARTH 50200. Dissertation 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): TBD Terms Offered: Spring
Note(s): Open to third year art history PhD students only.

ARTH 50400. Logic, Truth, and Pictures. 100 Units.
The course aims at the logic of pictures, but because it is controversial whether such a topic exists, or should exist at all (some arguing that pictures are alogical, others that they require a logic sui generis), the course will be less a primer in "visual logic" or "logic of artifacts" than a preliminary investigation of what sets pictures apart from and how they are like other modes of thinking. Resemblance, reference, and fiction will be recurring topics; we begin with questions about the nature and peculiarity of pictures and move on to the prospects of arguing about and through pictures, concluding with the questions of their relation to truth. We will actually look at pictures besides talking about them. We will also ask what kind of objects besides conventional two-dimensional images and sculptures might usefully be called pictures. Reading will include classics (Plato, Gombrich), as well as some of the instructor’s own work in progress, based on the ideas of Gottlob Frege.
Equivalent Course(s): SCTH 50400

ARTH 70000. Advanced Study: Art History. 300.00 Units.
Advanced Study: Art History