Chair
• Andrei Pop

Professors
• Claudia Brittenham
• Darby English
• Matthew Jesse Jackson
• Christine Mehring
• William J. T. Mitchell
• Richard Neer
• Andrei Pop
• Wu Hung

Associate Professors
• Niall Atkinson
• Persis Berlekamp
• Chelsea Foxwell
• Wei-Cheng Lin
• Martha Ward

Assistant Professors
• Jacobé Huet
• Tamara Golan
• Megan Sullivan

Provost Postdoctoral Fellow
• Mohit Manohar

Harper Schmidt Collegiate Assistant Professor
• Aleksandr Bierig

Emeritus Faculty
• Charles Cohen
• Tom Gunning
• Neil Harris
• Reinhold Heller
• Robert S. Nelson
• Linda Seidel
• Joel Snyder
• Barbara Stafford
• Katherine Taylor
• 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/). 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 no less than 25 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—with in 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.

**JOINT 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 anew initiative, 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 (MAHP), 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/).

**ART HISTORY COURSES**

**ARTH 30033. Iconology East and West. 100 Units.**

Iconology is the study of images across media and cultures. It is also associated with philosophical reflections on the nature of images and their relation to language—the interplay between the “icon” and the “logos.” A plausible translation of this compound word into Chinese would describe it as "Words in Pictures, Pictures in Words": `诗诗诗诗诗诗诗诗诗诗`. This seminar will explore the relations of word and image in poetics, semiotics, and aesthetics with a particular emphasis on how texts and pictures have been understood in the Anglo-European-American and Chinese theoretical traditions. The interplay of painting and poetry, speech and spectacle, audition and vision will be considered across a variety of media, particularly the textual and graphic arts. The aims of the course will be 1) to critique the simplistic oppositions between “East” and “West” that have bedevilled intercultural and intermedial comparative studies; 2) to identify common principles, zones of interaction and translation that make this a vital area of study. (Theory; 20th/21st)

Instructor(s): WJT Mitchell Terms Offered: Winter
Prerequisite(s): Enrollment in the course will be with the consent of instructor; it is open to students at all levels, but enrollment will be limited to 15. Students should send a one page statement of their interest to W. J. T. Mitchell (wjtm@uchicago.edu)
Equivalent Course(s): ENGL 20230, CMLT 30230, CMLT 20230, ENGL 30230, ART 30033, ARTH 20033

ARTH 3228. William Blake: Poet, Painter, and Prophet. 100 Units.
A survey of the major poetic and pictorial works of William Blake, centrally focussed on his illuminated books, from the early Songs of Innocence and Experience to The Marriage of Heaven and Hell, and the books of the revolutionary period of the 1790s: Europe, America, Visions of the Daughters of Albion, and The Book of Urizen. We will also consider the later prophecies, Milton: A Poem and Jerusalem, along with Blake’s work as an illustrator of Milton, Chaucer, and the Bible. Blake’s engagement with the political and religious controversies of his time will provide context, along with his pioneering exploration of dialectical modes of thought and radical forms of humanism (Poetry, 1650-1830; Theory; 18th/19th)  
Instructor(s): W. J. T. Mitchell Terms Offered: Spring
Equivalent Course(s): FNDL 20228, ENGL 20228, ENGL 30228, ARTH 20228

ARTH 30700. Understanding the Built Environment. 100 Units.
This course aims to equip students with the basic skills and knowledge required to analyze architecture and the built environment. It offers an introduction to the methods and procedures of the architectural historian. These include practical tasks such as understanding architectural terminology, reading and interpreting architectural drawings, engaging with buildings "on site," and studying buildings in urban context, relative to surrounding buildings, street networks and public spaces. At a broader level, the course will entail critical discussion about the relationship between architecture and society, the building as a historically specific object that also changes over time, the cultural representation of architecture, and modes of perceiving/experiencing the built environment.
Instructor(s): Wei-Cheng Lin Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment. Please note that the course entails an 80-minute meeting on Tuesdays and a 170-minute meeting on Thursdays. The long meetings accommodate off-campus field trips and allow for some travel time. Field trips will be scheduled so students can get back to campus for classes starting at 12:30.
Equivalent Course(s): ARTH 20700, CHST 20700, ARCH 20000

ARTH 30704. Traveling Studio: From Detail to City at Taliesin. 100 Units.
The course is designed to immerse students in architectural drawing and making at a site of prolific drawing and making past, in a remarkable environment both natural and built. Working both individually and together, we will use our surroundings at Taliesin to tackle five short projects, increasing in scale, from the tinest architectural details up through consideration of city and region. As part of the latter portion of the course, we will also consider the Driftless region of Wisconsin specifically, and issues facing this unique rural area in 2023, including environmental challenges, questions of housing, and rural foodways. Typical days will include studio time in the Hillside studio, ample exploration of the Taliesin grounds both programmed and free, conversations with guests familiar with the work of Frank Lloyd Wright and others who spent time at Taliesin, excursions across the Driftless region (including additional buildings designed by Wright and others close to him), and a modest amount of work helping to maintain the Taliesin site.
Terms Offered: Autumn
Equivalent Course(s): ENST 20704, CEGU 20704, ARCH 20704, ARTH 20704

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

ARTH 31451. Rhoades Seminar: Reading Ancient Egyptian Art. 100 Units.
For millennia ancient Egyptian artists constructed visual narratives on tomb chapel walls, temple structures, and other material remains - such as stelae - that provide glimpses of lived experiences in the land that gave rise to this ancient African culture. Focusing on two-dimensional representations produced in Egypt (ancient Kemet) between approximately 3000-1069 BCE, this course will consider the functions of such pictorial accounts within their original contexts and explore approaches to reading and interpreting them. We will investigate topics including depictions of "daily life" on the Nile, royal sojourns to foreign lands, and the imagined landscapes of
the underworld, deconstructing scenes and the ancient artistic conventions used to produce them. Particular emphasis will be placed on how the natural environment of North Africa is reflected in the arts of ancient Egypt, from detailed renderings of indigenous flora and fauna to interpretations of the physical landscape. Sources will include ancient texts in translation and firsthand examination of Egyptian artifacts in Chicagoland museums, including the ISAC Museum.
Instructor(s): A. Arico Terms Offered: Spring
Equivalent Course(s): ARTH 21451

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

ARTH 32123. Ecopoetics: Literature and Ecology. 100 Units.
This course will introduce students to recent debates in the environmental humanities and simultaneously to a range of creative responses across fiction, documentary, poetry, and the visual arts spurred by the effects of what has come to be called the Anthropocene epoch (despite substantive challenges to the term that we will address) - in a period of perceived grave environmental crisis. Students will be asked to respond critically to the works at hand, but also to conduct their own research and on-site fieldwork in Chicago on an environmental issue of their choosing. Students must be available for several field trips. (20th/21st) Undergraduates must email Prof. Jennifer Scappettone for consent.
Instructor(s): Jennifer Scappettone Terms Offered: Winter
Equivalent Course(s): CE GU 22123, ARCH 22123, ENGL 32123, ARTH 22123

ARTH 32305. Spiritual and Protective Lives of Objects in African Art. 100 Units.
This seminar explores visual culture and historical arts of Africa primarily from the nineteenth and early twentieth centuries. It is not an exhaustive geographical and temporal survey of the continent’s object-making traditions, but rather, an introduction through a number of case studies highlighting religious practices and uses for art and objects of devotion and everyday life. Investigations will consider objects’ tangible and intangible elements to examine their spiritual and protective dimensions through various lenses: organized religions, including Islam and Christianity, local belief systems and ritual practices, social or political organizations, and other cultural distinctions. Such contextualization will contribute to students’ recognition of the diversity and historical depth of the continent’s arts and cultures. We will visit objects in local museums and special exhibitions for in-person, close looking and to fuel discussions surrounding the role of museums and museum display and interpretation.
Instructor(s): J. Purdy Terms Offered: Winter
Prerequisite(s): Consent only
Equivalent Course(s): ARTH 22305

ARTH 34255. Postcolumbian: The Ancient Americas in Modern and Contemporary Art. 100 Units.
In this seminar we will examine the varied ways in which modern and contemporary artists have engaged with the art of Aztec, Maya, Inca, and other ancient American Indigenous art traditions. We will examine modernist appropriations, later Chicano and Chicana movements, and contemporary re-inventions of Precolombian art as new forms of Latin American and Latinx expression, commentary, and critique. Artists include Frank Lloyd Wright, Diego Rivera, Frida Kahlo, Henry Moore, Michael Heizer, Robert Smithson, Enrique Chagoya, Yolanda López, Yreina D. Cervántez, Guadalupe Maravilla, Mariana Castillo Deball, Ana de Obregoso, Kukuli Velarde, among others. We will consider the ways artists have used forms of the past in a range of political, social, and aesthetic contexts, and ask what agency iconic forms of the past may have exerted, and continue to exert, on the present. Readings on modern and contemporary episodes in this “Post-Columbian” history will be paired with discussions of ancient art and visual culture, as we entwine understandings of early artworks with later histories.
Instructor(s): C. Brittenham Terms Offered: Autumn
Equivalent Course(s): ARTH 24255, LACS 34255, LACS 24255

ARTH 34651. Latest Experiments in Architectural History. 100 Units.
This seminar invites students to examine recent scholarly experiments in architectural history. Participants will read and discuss a corpus of books published in the last five years. Each week, we will take a deep dive into a single publication by synthesizing its argument, unpacking its structure, and demonstrating its potential limits. In-class activities will catalyze dialogue and debate on the readings as well as highlight resonances across assigned books. By the end of the quarter, students will have developed transversal views of contemporary practices in architectural history and heightened their senses of methodological self-awareness.
Instructor(s): J. Huet Terms Offered: Winter
Equivalent Course(s): ARCH 24651, ARTH 24651

ARTH 34705. The Long Nineteenth Century in Japanese Art. 100 Units.
This course centers around the Smart’s preparations to host the exhibition Meiji Modern: Fifty Years of New Japan. Reading primary and secondary sources in Japanese and European languages, we will assess the history of collecting and exhibiting Meiji art and debate the relevance of a long nineteenth-century approach that emphasizes continuities across the Edo-Meiji divide. Ample attention will be paid to craft, three dimensional objects, and the built environment in addition to paintings and prints. Themes include: gender and the body; the development of a metalanguage through which to discuss art; the changing position of Chinese art and culture;
issues of "orientalism" and "occidentalism;" and the designation of "craft" and "calligraphy" as new fields on the margins of the beaux-arts.

Instructor(s): C. Foxwell Terms Offered: Winter
Prerequisite(s): Consent only
Equivalent Course(s): ARTH 24705

ARTH 34815. Collecting the Ancient World: Museum Practice and Politics. 100 Units.

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

Instructor(s): K. Neumann Terms Offered: Winter
Equivalent Course(s): ARTH 24815

ARTH 34816. Museums Today. 100 Units.

Through a series of case studies, this course examines how museums are radically rethinking their function, their audiences, and their practices. What problems do they seek to redress? Who do the solutions aim to serve, and to what end? This course ultimately asks students to debate the role of the museum in the 21st century by way of course readings drawn from theory, scholarship, and the popular press; class discussions complimented by visits from guest scholars, artists, and curators; and engagement with real and virtual museum spaces.

Instructor(s): M. Taft Terms Offered: Winter
Equivalent Course(s): ARTH 24816

ARTH 34910. INSECT MEDIA. 100 Units.

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

Instructor(s): Chelsea Foxwell and Thomas Lamarre Terms Offered: Autumn
Prerequisite(s): Consent of Instructor required: interested students should submit one paragraph of interest to Professors Foxwell and Lamarre.
Equivalent Course(s): CMST 24910, CMST 34915, ARTH 24910, CDIN 34910, EALC 34910, CDIN 24910

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
Equivalent Course(s): TAPS 35001, SCTH 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
Equivalent Course(s): CLAS 38020, FNDL 29005, SCTH 35009
ARTH 35012. Caricature. 100 Units.

Though usually traced to Renaissance experiments with drawing deformed heads, caricature as a mode of parody, humor and invective has various roots, in ancient comedy, ancient modern physiognomy and psychology, the literature and (pseudo)science of social types, and above all in the rise of a public sphere of newspaper readers and broadsheet buyers avid for the ridiculing of public figures, beloved or otherwise. We approach caricature broadly, considering its inverse relation with a neoclassical aesthetics of the ideal body, its theorization around historically significant moments like 1848 and 1939, its relation to technological developments like the newspaper comic and the animated cartoon, and most recently, the viral meme.

Instructor(s): Andrei Pop
Equivalent Course(s): MAAD 13012, SCTH 35012

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. Please help - many questions.

Instructor(s): Andrei Pop
Equivalent Course(s): GRMN 25015, GRMN 35015, CLAS 35014, KNOW 35000, ARTH 25115, SCTH 35000

ARTH 35119. Architecture and Colonialism in Algeria, Morocco, and Tunisia. 100 Units.

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

Instructor(s): Jacobé Huet Terms Offered: Autumn
Equivalent Course(s): ARTH 25119, ARCH 25119

ARTH 35140. Aesthetic Ecologies. 100 Units.

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

Instructor(s): Margareta Ingrid Christian Terms Offered: Autumn
Equivalent Course(s): ARTH 25140, GRMN 33523, GRMN 23523

ARTH 35402. The Invisible within Visual Art. 100 Units.

What the work of art looks like isn’t too important.” This is what U.S.-American artist Sol Lewitt wrote about conceptual art in 1967. This course takes Lewitt’s statement seriously, asking: how can we consider the non-visible dimensions of artworks? How do we interpret artworks that rely upon extra-visual material, including other sensory material like touch, taste, sound, and smell, but also ideas? How do aspects that the viewer must imagine impact the way that artworks make meaning? Taking a broad approach to the category of conceptual art, this course will explore the history of art that is rooted in ideas from the 1910s to the present, investigating case studies of conceptual works from around the globe. Considering artworks that take a wide variety of forms, from paintings and sculptures, to documentary photographs and fake documentary photographs, to performances, installations, and participatory invitations, we will test Lewitt’s statement. If what a given artwork looks like isn’t all that important, how might the invisible inform our understanding of that artwork instead?

Terms Offered: Autumn
Equivalent Course(s): ARTH 25402

ARTH 35545. Cartography & the Early Modern State. 100 Units.

This seminar focuses on concurrent watersheds in drawing, cartography, and information technology - the rise of hand-drawn maps in government archives. This occurred in fifteenth-century Venice, the first state to combine surveying, drawing, and text in the systematic collection, storage, delivery, and analysis of geospatial data concerning its territories. A radical departure from classical and medieval cartography, Venice’s paper maps synced perspectival pictures with nested layers of toponyms, informational legends, directional indicators and scale bars, requiring a new kind of literacy and hardware to calculate distance. No precedent existed for this
analog GIS (geographic information system); other chancery collections came later or did not have the same functionality. We will compare Venice’s paper maps to contemporary landscape painting and print culture’s bird’s eye views and maps. We will address their increasingly dynamic interface, methods of indexing, and storage and retrieval before the arrival of filing cabinets; the addition of polychrome reliefs with their heightened sense of being there; and the increase in flattening abstractions through the end of the Venetian empire (1797). These abstractions anticipated modern mapping before the advent of digital GIS (also a government initiative) and cartography’s return to embedding the user. Students are welcome from across the disciplines and may choose related topics for supervised research projects.

Instructor(s): K. Barzman Terms Offered: Winter
Equivalent Course(s): ARTH 25545

ARTH 36501. Straight-line sensibilities. A hidden history of 20th Century Art. 100 Units.
The proliferation of straight lines in 20th Century art and architecture is generally associated with rational and universalist procedures and perspectives, and closely associated with the rise of industrial society. This course will look at straight lines in modern art from a very different perspective. We will study a hidden genealogy of straight lines that all seem to evoke the vagaries of sensory realities and capacities and that are aesthetic through and through. These type of straight lines are all, in their various ways, related to the close interaction between bodies and media technologies - one of the major themes in modern art. The question, of course, is how and why straight lines comes to express this relationship. To look at this question, we will study artworks and ideas that extend from the mid 19th-century to 21st century art and that includes a wide range of media and expressions, including architecture, painting, drawing, film, video and computer art.

Instructor(s): I. Bloom Terms Offered: Autumn
Equivalent Course(s): CMST 36505, MAAD 26501, ARTH 26501, CMST 26505

ARTH 36616. Tracing Time. 100 Units.
Tracing Time is a hybrid seminar and studio. The first portion of the course will invite students to engage with a curated selection of techniques for representing time as a broad category of concerns, containing a wide range of nuanced conceptual frameworks and constructs: subjective time, objective time, proper time, coordinate time, sidereal time, emergent time, encoding time, relativistic time, time dilation, reaction time, spacetime, etc. The second portion of the course will invite students to develop their own models, visualizations, and representations of time or temporal phenomenon as a support for considering time as a factor of change in relation to their own research or interest in a particular concern or context, or where time is bound to physical, psychological, ecological, climatic, biological, geological, economic, historical, geographic, or other entangled processes. This course requires no preparation and is therefore open to students from any discipline who share a general interest in urban design, architecture and the arts or who specifically wish to develop a deeper understanding of drawings, models, photographs, video and other graphic mediums as material supports for inquiry.

Instructor(s): A. Schachman Terms Offered: Autumn
Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.
Starting July 31, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)
Equivalent Course(s): ARTH 26616, ARCH 26616

ARTH 36705. Approaches to Contemporary Chinese Art. 100 Units.
The aim of this course is to introduce a history of contemporary art from China since the 1970s. The course begins with a brief overview of modern art activities in China during the early 20th century along with art production amidst the Cultural Revolution era (1966-1976), under Mao. The course will then focus on contemporary avant-garde movements during the 1970s and 1980s, the response to urbanization in art at the onset of the new millennium, the influence of globalization since 2000, and a new generation of young artists from China as well as Chinese diasporic artists working transnationally. Critical attention will be paid to ways in which artists respond to the obsolescence of physical environments and interactions due to major investments in robotics, AI technologies, online communication platforms, and virtual monetary exchange applications. In addition to working with important secondary texts focused on contemporary art from China, students will have the unique opportunity to examine primary documents that I have obtained during my ongoing research activities in China. These include video footage, photo documentation, archival materials, and real artworks. We will also access Gao Minglu’s extensive archives of contemporary Chinese art documents.

Instructor(s): E. Larson Terms Offered: Autumn
Equivalent Course(s): EALC 36705, EALC 26705, ARTH 26705

ARTH 36710. Eisenstein. 100 Units.
TBD
Equivalent Course(s): FNDL 26504, ARTH 26710, CMST 36610, CMST 26610

ARTH 36909. Realism: Art or Metaphysics? 100 Units.
Besides its historical role as the first capital-letter avant-garde in painting and literature, Realism is making a return in many current artistic and, for that matter, cultural and journalistic contexts. But whether one examines its entanglement with reputed adversaries like Romanticism and Idealism, its origins in ancient and medieval metaphysics, or its strange side career as a label for amoral pragmatism in political theory and practice, the many-sidedness of realism makes pinning it down quite a challenge. Is there any common thread binding Plato and Courbet, Virginia Woolf and García Marquez, Catherine Opie and Ai Weiwei? Can there be a realism of
The course traces the trajectories that transformed the image of the Buddha from a symbol of peace to jingoist geopolitical factors. The positionality and portrayals of the images of Buddha are also considered and analyzed. This course and function of Buddhist iconography in Sri Lanka until into the 21st century to assess the role of developments that contributed to the spread of these images to various parts of Sri Lanka. Then it traces the context in which the Buddha images were made in Amaravati and the factors including Buddhist doctrinal parts of the sub-continent as well as south and southeast Asia. The course begins with the discussion of the Buddhist sculptures in Amaravati are arguably the earliest to influence the early Buddhist art of the other parts of the world. In this course, students will learn about the historical discourse, the need to critically examine craft’s relationship with colonialism, racism, and sexism will also be addressed. Furthermore, while craft has the potential to surface the classism, sexism, and media hierarchies in modern art, the role of craft in producing and popularizing modern art more broadly. In this course, students will learn about the craft of writing as about the art reviewed. We will deliberate on the style and rhetoric of exhibition reviews, including details such as first and last sentences, order of paragraphs, word choices, and the like. This seminar is writing intensive with a total of six exhibition reviews, four of which will be rewritten substantially based on instructor, visitor, and peer feedback and general class discussion. Off-campus field trips also required.

Instructor(s): C. Mehring Terms Offered: Autumn
Equivalent Course(s): ARTH 27032, ANTH 27032, ANTH 27032, REES 27032, ARTH 27032, KNOW 27032, REES 37032

ARTH 37314. Writing Art Criticism. 100 Units.
This course is a practicum in writing art criticism. Unlike art historians, art critics primarily respond to the art of their time and to developments in the contemporary art world. They write reviews of Chicago exhibitions that may be on view in galleries or museums and that may focus on single artists or broad themes. Importantly, art critics often produce the very first discourse on a given art, shaping subsequent thinking and historiography. Accordingly, art criticism is a genre that requires particular skills, for example, identifying why and how artworks matter, taking a fresh look at something familiar or developing a set of ideas even if unfamiliar with a subject, expressing strong yet sound opinions, and writing in impeccable and engaging ways. Students will develop these skills by reading and writing art criticism. We will examine the work of modern art critics ranging from Denis Diderot to Peter Schjeldahl and of artists active as critics ranging from Donald Judd to Barbara Kruger. Class discussions will be as much about the craft of writing as about the art reviewed. We will deliberate on the style and rhetoric of exhibition reviews, including details such as first and last sentences, order of paragraphs, word choices, and the like. This seminar is writing intensive with a total of six exhibition reviews, four of which will be rewritten substantially based on instructor, visitor, and peer feedback and general class discussion. Off-campus field trips also required.

Instructor(s): C. Mehring Terms Offered: Autumn
Note(s): Enrollment is limited and permission of instructor is required. Preference will be given to students with a background in the visual arts or writing about the arts. Please email the instructor (mehring@uchicago.edu) explaining relevant background.
Equivalent Course(s): ARTV 27314, ARTH 27314, ARTV 37314

ARTH 37316. Crafting Modernity. 100 Units.
This course proposes that craft defined artmaking in the United States during the the period after World War I and through to the post-World War II era. For the purposes of the course, craft will be broadly understood to encompass handmade items designed for practical use as well as artworks that, through concepts, materials, and/or processes, trace their lineage to a functional and handmade past. In framing this modernist history through craft, and discussing pedagogy, practitioners, objects, and theories of making, the course positions craft as a primary propagator of modernity. Artists with diverse material practices, such as Anni Albers, Emma Amos, Ruth Asawa, Faith Ringgold, and Lenore Tawney, will be central to the discussion and will foster an assessment and interrogation of craft’s role in producing and popularizing modern art more broadly. In addition to foregrounding the ubiquity of craft and its wide-reaching impacts on culture and society (including educational initiatives and programs, exhibitions and museum collections, and publications), this course will also question craft’s relative absence (until recently) in narratives of twentieth-century modernism in the United States. Furthermore, while craft has the potential to surface the classism, sexism, and media hierarchies in modern art historical discourse, the need to critically examine craft’s relationship with colonialism, racism, and sexism will also be addressed.

Instructor(s): E. Warren Terms Offered: Winter
Equivalent Course(s): ARTH 27316

ARTH 3740. Buddha Then and Now: Transformations from Amaravati to Anuradhapura. 100 Units.
The Buddhist sculptures in Amaravati are arguably the earliest to influence the early Buddhist art of the other parts of the sub-continent as well as south and southeast Asia. The course begins with the discussion of the context in which the Buddha images were made in Amaravati and the factors including Buddhist doctrinal developments that contributed to the spread of these images to various parts of Sri Lanka. Then it traces the course and function of Buddhist iconography in Sri Lanka until into the 21st century to assess the role of geopolitical factors. The positionality and portrayals of the images of Buddha are also considered and analyzed. The course traces the trajectories that transformed the image of the Buddha from a symbol of peace to jingoist
assertiveness. Through the study of the images of the Buddha, the aim is to comprehend the ways Buddhism has changed over centuries from an inclusive posture which helped it sustain and spread to different parts of the world only later to become exclusionary.

Instructor(s): Sree Padma Holt
Terms Offered: Autumn
Equivalent Course(s): HIST 36704, SALC 37440, RLVC 37440, RLST 27440, ARTH 27440, SALC 27440

ARTH 37490. Art as Buddhism in Ancient India: Explorations in the Stupa of Amaravati and Other Monuments. 100 Units.

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

Instructor(s): Jaś Elsner
Terms Offered: Spring
Note(s): The course will be taught over 5 weeks in the Spring Quarter on an intensive schedule. This course meets the HS or LMCS Committee distribution requirement for Divinity students.
Equivalent Course(s): RLST 27490, SALC 27490, RLVC 37490, SALC 37490, ARTH 27490, HREL 37490

ARTH 37799. Materiality and Artistic Intent: The Object, Conservation and Art History. 100 Units.

This course will investigate materiality in the context of art-historical study. Thirty years ago technical art history was a burgeoning field of study among a small number of museum conservators, curators and scientists. Today curatorial/conservation partnerships are common and analytic methods to examine and characterize artworks are sophisticated and often nondestructive. The intersection of the three disciplines - art history, conservation and materials science - has made it possible to study art in a more holistic and objective manner by understanding the art-making materials, the methods of using them, and the conscious choices made by artists to achieve their aesthetic goals. Additionally, changes to works of art, whether the result of inherent instability, external environmental factors, or artist’s intent may be more readily identified and assessed. Case studies will be presented to show how artists’ methods and materials can be informative within a broader art-historical context.

The course will address the meaningful integration of technical study into one’s own curatorial/art history practice. Students will examine works of art firsthand to determine the materials and methods used in their making, to assess their condition, and to see how various manipulations of different art-making materials inform their appearance. Students will evaluate selected readings and recent technical studies. Class participation is encouraged and expected.

Instructor(s): H. Strauss
Terms Offered: Autumn
Equivalent Course(s): ARTH 27799

ARTH 38003. Islamic Art: Private Collections on Public Display. 100 Units.

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

Instructor(s): P. Berlekmamp
Terms Offered: Autumn
Note(s): Consent Only
Equivalent Course(s): NEHC 28003, ARTH 28003, NEHC 38003

ARTH 38201. Art on My Mind. 100 Units.

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

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

Equivalent Course(s): ARTH 28201

**ARTH 38311. Image, Iconoclasm, Animation. 100 Units.**

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

Instructor(s): Jaś Elsner
Terms Offered: Spring

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

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

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

**ARTH 38325. Art and Description in Antiquity and Byzantium. 100 Units.**

This course explores the rich tradition of ekphrasis in Greco-Roman antiquity and Byzantium - as it ranges from vivid description in general to a specific engagement with works of art. While the prime focus will remain on texts from Greece, Rome and Byzantium - in order to establish what might be called the ancestry of a genre in the European tradition and especially its fascinating place between pagan polytheistic and Christian writing -- there will be opportunity in the final paper to range beyond this into questions of comparative literature, art (history) writing and ekphrasis in other periods or contexts, depending on students' interests and needs. A reading knowledge of Greek in particular could not be described as a disadvantage, but the course can be taken without knowing the ancient languages. The course will be taught over the first four and a half weeks in the Spring Quarter on an intensive schedule. It will be examined on the basis of a paper, due on a subject to be agreed and on a date to be agreed at the end of the Spring quarter.

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

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

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

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

**ARTH 38330. Art and Religion from the Roman to the Christian Worlds. 100 Units.**

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

Instructor(s): Jaś Elsner
Terms Offered: Spring

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

Equivalent Course(s): CLCV 28330, RLVC 38332, RLST 28330, ARTH 28330, CLAS 38330, KNOW 38330

**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): Allyson Field
Terms Offered: Autumn

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

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

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

**Note(s):** CMST 28500/48500 strongly recommended

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

**ARTH 38607. Art Inc.: Art and Industry After 1945. 100 Units.**

This seminar tracks the aesthetics and politics of visual art’s relationship with industry between WWII and the present. We will examine the work of artists, architects, and designers who variably critiqued, celebrated, worked for, or otherwise engaged with an array of postwar industries—such as aviation, aerospace, electronics, materials science, and computing. Readings drawn from art history, as well as histories of business, science, and technology will illuminate problems which concern the rise of industrial design as a profession, the roles of public art and art collection as forms of corporate image-making, the artist-as-manager of the 1960s, the entanglement of art and artists in the so-called "military-industrial-aesthetic complex," the rhetoric of “creativity” in corporate culture, corporate artist-in-residency programs like those at Xerox Park and Google, and other more subtle instances of art’s proximity to corporate power. In addition to readings, visits to art collections on campus and Chicago-area public art will inform our investigation.

**Instructor(s):** T. Shabtay Terms Offered: Autumn

**Equivalent Course(s):** ARTH 28607

**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 tropes of Ekphrasis to new heights, in an extraordinary intermedial investigation of textuality through the prism of visualization 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, GNSE 39001, ARTH 29001, RLST 29001, RLVC 39001

**ARTH 39009. Realism: Art or Metaphysics? 100 Units.**

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

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

**Prerequisite(s):** No Consent Required

**Equivalent Course(s):** ARTH 29009, SCTH 35010, SCTH 25010, CMLT 35999, KNOW 35010, KNOW 25010, CMLT 25999

**ARTH 39800. Approaches To Art History. 100 Units.**

This seminar will examine a range of methodological approaches to doing the work of art history. Through close reading of key texts, we will interrogate how various authors have constructed novel ways of seeing and understanding visual and material objects. Crucially, this course doesn’t assume “theory” or “methodology”
to be a set of texts we use to explicate or read works of art in specific ways. Rather, we investigate how each of our authors forges new concepts in response to an object’s specific exigencies. Students need not self-identify as art historians to enroll in this seminar—it will be helpful for all students who want to think deeply 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): Fines, Leah Terms Offered: Winter
Prerequisite(s): Open to MAPH students concentrating in Art History. Others by consent only.
Equivalent Course(s): MAPH 39800

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): MAPH 33000, ENGL 48000, CMST 40000

ARTH 40010. Ruins. 100 Units.
Ruins” will cover texts and images, from Thucydides to WWII, via the Reformation. We will include films (e.g. Rossellini’s “Germany Year Zero”), art (e.g. H. Robert, Piranesi) archaeology, and the museum (Soane). On ruins writing, we will read Thucydides, Pausanias from within antiquity, the Enlightenment responses to the destruction and archaeological rediscovery of Pompeii, Diderot, Simmel, Freud on the mind as levels of ruins (Rome) and the analysis as reconstructive archaeologist as well as on the novel Gradiva and the Acropolis, the Romantic obsession with ruins, and the firebombing in WWII. We will also consider the photographing of ruins, and passages from the best-known works on photography (Benjamin, Sontag, Ritchen, Fried, Azoulay). The goal is to see how ruin gazing, and its depictions (textual, imagistic, photographic, etc.) change from the ancients (Greek and Roman), to the Romantic use of ruins as a source of (pleasurable) melancholy, to the technological “advances” in targeting and decimating civilian populations that describe the Second World War.
Equivalent Course(s): CMLT 40010, CDIN 40010, RLIT 40010

ARTH 40160. Writing on the Walls: Art and Poetry in the Streets of Early Modern Florence. 100 Units.
Street art inscribes a story across public surfaces and urban spaces, celebrated by some for its unique representation of cultural identity while criticized by others as vandalism. Such tensions associated with street art today were no less significant in early modern Florence, where the emerging presence of art in public spaces, from murals memorializing military victories, to portraits of criminals, and sculptures occupying strategic squares, engaged deeply with political, social, and economic structures of power while addressing a diverse network of viewers. How then, does public art embody complex systems of knowledge, power, and resistance in early modern Florence, and what does it look like for writers to adopt visual modes of representation to explore subversive tensions in both real and imaginary spaces? We will explore the influence of public visibility and environment on descriptions of public art in both fictional and historical sources. From Dante drawing in the Vita Nuova, to Boccaccio’s tales in the Decameron, and the political staging of Cellini’s Perseus, we will situate these images and texts within the cultural modes and means of representation that generated them to investigate how street art could create artistic and literary spaces of resistance and define or affirm cultural identity in the Renaissance. Finally, we will look at street art and graffiti in contemporary Florence as well as digital media to consider the legacy of these early modern tensions.
Instructor(s): Cosette Bruhns Terms Offered: Spring
Equivalent Course(s): CMLT 40010, CDIN 40010, RLIT 40010

ARTH 40200. Art History Proseminar. 100 Units.
How do we do art history? What is it? What are its premises and where does it come from? This seminar will explore the historical foundations, formulations and applications of current art historical methods, as well as the foundations of the art historical discipline as it emerged from the late 19th and early 20th centuries. Both theory and practice will be considered through select texts, with special focus on art history as a distinct scholarly discipline today. Required of all first year ARTH PhD students.
Instructor(s): D. English 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): SALC 50204, CMLT 50204, RLVC 50204, CDIN 50204, HREL 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 technologies change our ways of seeing. Others in the history of science study how practices of observation transform our understanding of nature-and ourselves. This comparative course analyzes regimes of visuality in different cultural and historical contexts. After a short introduction on the philosophy of visual experience and psychology of visual perception, we will investigate a series of configurations of seeing and knowing. These sites range from the history of disability to contemporary climate science, and students will be asked to contribute visual topics from their own research or disciplines for collective exploration in our seminar. Through comparative study, we will work to develop new categories or relationships for linking perception and knowledge.

Instructor(s): Alex Campolo Terms Offered: Spring

Equivalent Course(s): CMST 47007, KNOW 40307, CHSS 40307

**ARTH 40310. The Discovery of Paganism. 100 Units.**

How do we know what we know about ancient religions? Historians of religion often begin by turning to texts: either sacred texts, or, in the absence of such scriptures, descriptions of belief and practice by observers from outside the faith. Archaeologists focus their attention on the spaces and traces of religious practice-or at least those that survive-while art historians begin by examining images of deities and religious rites. Yet we often fail to see the extent to which the questions which we ask of all of these diverse sources are conditioned by Christian rhetoric about pagan worship. In this course, we compare two moments when Christians encountered ‘pagans’ during the initial Christian construction of a discourse on paganization (and, more broadly, a discourse on religion) during the late Roman empire and during the Spanish discovery of the New World. Our course examines silences and absences in the textual and material records, as well as the divergences between texts and objects, in order to further our understanding of ancient religious practice. We will begin to see the many ways in which, as scholars of religion, we are in effect still Christian theologians, paving the way for new approaches to the study of ancient religion.

Equivalent Course(s): ANC 44916, KNOW 40301, CDIN 40301, HIST 64202, CLAS 44916, LACS 40301, HREL 40301

**ARTH 40311. Technology and Aesthetics. 100 Units.**

New technologies regularly enable new mediums, styles, genres, and narrative forms as they offer us new ways to record the world, express ourselves, and tell stories. But the advent of each new artistic and literary form raises anew fundamental theoretical questions: what is the difference between an objective record of the world and an artistic rendition of it? Is what makes something art the creator’s intent or the viewer’s perception of it as art? That is, can something be experienced as art if it is not intended as such? What, even, is a narrative, given our minds’ tendency to resolve any random pattern into a coherent series of cause and effect? And, finally, as new technologies offer endless new creative possibilities, how can we continuously recalibrate how we define art and engage with it? This class will span the 19th through the 21st centuries to explore how technological innovation has produced new literary and aesthetic forms while addressing the above questions. Its aim is two-fold: to offer a deeper understanding of literary and artistic movements and (often-canonical) texts by relating them to technoscientific concerns and contexts, and to strengthen students’ foundation in literary and aesthetic theory. Thus, we will read key works of fiction that represent new aesthetic paradigms alongside scholarship that puts them into context and theoretical texts, including those of Walter Benjamin, Michael Saler, Catherine Gallagher, and Henry Jenkins.

Instructor(s): Anastasia Klimchynskaya Terms Offered: Spring

Equivalent Course(s): ARTV 40310, KNOW 40310, CHSS 40410

**ARTH 40400. Ekphrasis: Art & Description. 100 Units.**

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. Elsner Terms Offered: Spring

Equivalent Course(s): RLVC 40400, CLAS 42600, NTEC 40400, BIBL 40400
ARTH 40401. Ekphrasis: Description, Vision and Imagination in Art and Religion. 100 Units.
This course explores the rich traditions of the description - ekphrasis -- from Greco-Roman antiquity to modernity. It tackles texts (both prose and verse) in order to establish the ramifications of a genre in the European tradition, and its applications in particular to visual culture and religion. There will be opportunity in the final paper to range beyond these into questions of comparative literature, art (history) writing, religious imagination and ekphrasis in all periods or contexts, as well as into the use of images or films as themselves forms of descriptive response. The course is primarily intended for graduates but interested undergraduates are welcome. 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): Jas Elsner and Francoise Meltzer Terms Offered: Spring
Prerequisite(s): Note: Consent of instructor required for undergraduates; email Professors Meltzer and Elsner a paragraph long description about what you bring and what you hope to get out of this seminar. (CDI seminar enrollment is capped at 18 students.)
Equivalent Course(s): RLVC 49002, DVPR 49002, CDIN 49002, CMLT 49002

ARTH 40702. Tokyo: Architecture and Urban Analysis. 100 Units.
This graduate seminar course aims to introduce what is arguably the most complex product of society and Japanese society in particular - the city, and to concentrate on the city of Tokyo. Our study will encompass a range of issues concerning the city and the consequences of urban development under modern and contemporary conditions. We will observe how the city has defined, and has been defined by, a particular reality at a particular time, beginning in Edo period and concluding in the present. Such approach emphasizes a need to examine the city within a certain context, particularly its social, cultural, and political circumstances. Thus, we will look at the creation and recreation of the city’s physical texture, at architecture, urban landscape, infrastructure, and technology, and at the same time observe the city as a social product determined by everyday life and habitual practices, organization of the immediate surrounding, personal rites and the micro-politics of life in the city. In the same manner, we will look at buildings and neighborhoods per-se, as a material construct guided by geometry and legal code, but at the same time recognize how the pragmatics of this built environment interrelate with cultural expressions such as literature and film, and thus examine the mechanisms that relate the city to culture.
Instructor(s): E. Golani Solomon Terms Offered: Spring
Prerequisite(s): Consent only

ARTH 41150. Art & the World Religions: First Millennium from India to Ireland. 100 Units.
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 Elsner Terms Offered: Spring
Equivalent Course(s): RLVC 41150

ARTH 41310. Images and Science. 100 Units.
TBD
Equivalent Course(s): ENGL 51310, CHSS 51310

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 refutes 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 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 modeled 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: Autumn

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

Equivalent Course(s): HCHR 41604, RLVC 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): Jās Elsner, Richard Neer Terms Offered: Spring

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

Equivalent Course(s): ARCH 45200, HCHR 45200, RLVC 45200

ARTH 42605. Refashioning the Forbidden City: Emperor Qianlong and Qing Court Art and Interior Decoration. 100 Units.

During his long reign from 1735 to 1796, Qianlong made numerous innovations in Qing court art and interior decoration. This course investigates these innovations from two new perspectives. First, instead of studying them in the separated domains of architecture, object, and painting, it will explore the interconnections of these three visual forms within Qianlong’s specific art/architectural projects. Second, after identifying these projects, the course will use “space” as the central analytical concept to reconstruct their content and process, and to explore Qianlong’s intention, imagination, and experimentation.

Instructor(s): Wu Hung Terms Offered: Spring

Prerequisite(s): Reading ability of Chinese, the instructor’s consent

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 42911. 21st Century Art. 100 Units.  
This course will consider the practice and theory of visual art since 1989. We will focus on questions of art's location within society and art's varied development in differing locales.  
Instructor(s): M.J. Jackson Terms Offered: Spring  
Note(s): Instructor's consent is required.  
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): Wei-Cheng Lin 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 44014. The Veneration of Icons in Byzantium: History, Theory, and Practice. 100 Units.  
In order to appreciate the pivotal religious significance icons had in Byzantium for private devotion, in the liturgy, in civic ritual, and in military campaigns, we will survey the visual evidence along with a vast array of written sources. We will explore the origins of the Christian cult of icons in the Early Byzantine period and its roots in the ancient Greco-Roman world. Through the close analysis of icons executed over the centuries in different artistic traditions, we will examine matters of iconography, style, and aesthetics. We will also have a close look at image theory, as developed by Byzantine theologians and codified in the era of Iconoclasm. Typically, meetings will consist of both lecture and interactive discussion sections. Students are expected to prepare the mandatory readings for each week, which serve as a basis for an informed, and thus productive, classroom discussion.  
Instructor(s): Karin Krause Terms Offered: Spring  
Note(s): This course meets the HS or SCSR Committee distribution requirement for Divinity students.  
Equivalent Course(s): 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 regressive, 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 regressive, 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 University and the Art Institute of Chicago.  
Instructor(s): Robert Bird Terms Offered: TBD  
Equivalent Course(s): REES 36067, CMST 44510, CMST 44510, REES 36067

ARTH 45011. Toward a "material" approach in studying Chinese Art. 100 Units.  
This course explores the predominant significance of materials, rather than image or style, in conveying the intended meaning of works of art and in manifesting artists’ aesthetic judgement or social critique. These materials can be natural or artificial, personal or generic. They are “selected” either collectively or individually to become the major means of making art over a significant period in history or an artist’s career. What are the sources of power of such materials? How are they transformed into works of art? What are their connections with
technology, environment, economy, society, religion, culture, and personal experience? Students are expected to conduct individual studies on selected cases (from any time in Chinese history) and to actively respond to other presentations.

Instructor(s): Wu Hung Terms Offered: Spring
Prerequisite(s): The instructor’s consent.
Equivalent Course(s): EALC 45011

ARTH 45012. Materializing China's Cultural Ephemera. 100 Units.
This seminar explores how a wide range of texts, paintings, and calligraphy originally intended to be ephemeral gain multilayered cultural values over time through materialization in different media. In particular, we will focus on Song and Ming-Qing periods (before modern era) when learned people avidly amassed, compiled, and published these cultural ephemera, an interest further stimulated by the proliferation of printing and a pronounced nostalgia and resulting antiquarianism. The focus of our inquiry will be on the ways in which materiality and media played a critical role in not only transmitting but also enriching and recreating, intentionally or not, their cultural significance, even though the ephemera often survived only in fragments.

Instructor(s): Wei-Cheng Lin Terms Offered: Spring
Note(s): Reading Chinese is required to register

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 interweaving 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): TAPS 44420, CDIN 44420, CMLT 44410, FREN 34420

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 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 programatically: "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 (Schreibszenen) 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, Spoerhase, 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): Cateriona MacLeod Terms Offered: Spring
Prerequisite(s): Good reading knowledge of German required.
Equivalent Course(s): GRMN 47219, SCTH 47219

ARTH 47603. Public History Practicum I. 100 Units.
In this two-quarter course students will engage in the theory and practice of public history in partnership with organizations doing community-oriented work in a variety of areas. In the winter colloquium, we will read and discuss the theory and practice of public history as well as materials relevant to the projects you will pursue in
the spring. In the spring practicum, you will work in groups of 3-5 directly with one of the partner organizations. All of the project-based work will be done collaboratively; working with partners means that there will be hard deadlines. Projects and coursework will be designed to be adaptable to current public health conditions. A showcase presentation of the projects is scheduled for the end of the spring quarter, by which time you will have 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 c.v.

Instructor(s): L. Auslander Terms Offered: Winter
Prerequisite(s): Consent only; email Prof. Auslander by 7th wk of Aut qtr (lausland@uchicago.edu) if interested in taking the course. Partner organizations/projects will be advertised in advance of that deadline; an info session will explain the sequence’s details. The Win qtr counts as a History grad colloquia.

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): HIST 67603, SOCI 50126, CHSS 67603, RDIN 67603, ANTH 54610

ARTH 47604. Public History Practicum II. 100 Units.
See HIST 67603
Instructor(s): A. Green Terms Offered: Spring
Prerequisite(s): HIST 67603; Students must take Public History Practicum I (HIST 67603) and II in sequence.
Equivalent Course(s): ANTH 54611, RDIN 67604, HIST 67604, SOCI 50127, CHSS 67604

ARTH 47606. Narrating the Artist in East Asia and Beyond. 100 Units.
For the past century, the artist's monograph -the 'life and works' account- has been a mainstay of museum research and art historical publication, even though the genre has been garnering criticism for some time. In the wake of the deconstruction of the author and the emergence of new theories of subjecthood, what is to be gained by writing an extended study of a single artist? Is the model hopelessly encumbered by assumptions about the artist as (white, male) creator-genius, or is there still something important to be accomplished by the intimate study of an individual and her works? How is this project affected as we turn our attention to artists in different centuries and locales?
Instructor(s): C. Foxwell Terms Offered: Autumn
Prerequisite(s): Preferred: Arts of Japan or Art of the East: China
Note(s): Registration is granted by permission only. Students must attend first class to confirm enrollment.
Equivalent Course(s): EALC 47606

ARTH 48301. Neoclassical Aesthetics: Transnational Approaches. 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? What is the value of the Greco-Roman models versus authorial innovation? We will consider the relation between literature and other media (particularly opera and the visual arts) and read French texts in dialogue with other, and often contending, national trends (British, German, Italian). Readings will include Descartes, Pascal, Perrault, Félibien, Dryden, Du Bos, Addison, Vico, Montesquieu, Stael, and A.W. Schlegel.
Instructor(s): Larry Norman Terms Offered: Winter
Prerequisite(s): Reading knowledge of French is required. Undergrads permitted with consent of instructor.
Note(s): Taught in English. Students seeking FREN credit must complete all readings and written work in French.
Equivalent Course(s): REMS 37000, FREN 37000, CMLT 38600, SCTH 37000

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.
Equivalent Course(s): REMS 37000, FREN 49100, CMST 69110

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
Equivalent Course(s): FREN 49100, CMST 69110
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 Winter
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): C. Mehring Terms Offered: Spring
Prerequisite(s): Consent only
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 beside 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.
Terms Offered: Not offered 21-22.
Equivalent Course(s): SCTH 50400

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