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—within limits set by the Department of Art History and the Division of the Humanities—the pace of each student's progress through the doctoral program will necessarily be shaped by the requirements of his/her chosen area of study, in consultation with the art history faculty.

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": ##. 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)
Significant attention will also be paid not only to the discovery of Pompeii and its neighboring towns in the 18th floor mosaics, furniture, and lush portico gardens designed to offer rest and relaxation from the bustle of city life. Brothels, bakeries, and especially its townhouses, the latter of which were decorated with brilliant wall paintings, commercial, and domestic spaces of Pompeii including its forum, temples and sanctuaries, cemeteries, theaters, conditions of the eruption preserved the material traces of their daily lives. Students will explore the civic, and Fragile Bodies—we will consider the embodiment of humanism (Poetry, 1650-1830, Theory; 18th/19th) his time will provide context, along with his pioneering exploration of dialectical modes of thought and radical forms of humanism. This seminar focuses on key theories and theoretical debates in the critical discussion of contemporary art. Through close examinations of selected texts, exhibitions, and artworks, we will engage with a set of concepts and concerns that have shaped the discourse around cultural production in recent decades. Rather than presenting a comprehensive survey, the seminar will involve intensive investigation of certain key positions and debates and their relevance for thinking about artistic practice today.

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

This course examines how the human body was represented and conceptualized in ancient Greek art and literature. Moving through three themed units - Objects and Bodies, Gender and Sexuality through the Senses, and Fragile Bodies - we will consider how concepts of embodiment were constructed and articulated in a range of social and spatial contexts, including sanctuaries, drinking parties, grave sites, and battlefields. A central goal of this course is to bring together two types of evidence - material objects and written sources - from classical antiquity that are traditionally studied apart. Through primary texts (in translation), discussions of objects, and museum visits, we will develop strategies for thinking across methodological divides and between word and image to arrive at richer, more textured understanding of the body in ancient Greece.

This course takes an in-depth look at the exceptional and exceptionally preserved city of Pompeii (along with others in the Bay of Naples region, including Herculaneum, Stabiae, and Oplontis) as a microcosm of the forms of Roman life in the first century. In the late summer or early autumn of AD 79, Pompeii suffered a cataclysmic event when Mount Vesuvius exploded in a terrible and spectacular fashion, spewing forth a tremendous cloud of ash over the city. While the disaster claimed the lives of tens of thousands of inhabitants in the area, the peculiar conditions of the eruption preserved the material traces of their daily lives. Students will explore the civic, commercial, and domestic spaces of Pompeii including its forum, temples and sanctuaries, cemeteries, theaters, brothels, bakeries, and especially its townhouses, the latter of which were decorated with brilliant wall paintings, floor mosaics, furniture, and lush portico gardens designed to offer rest and relaxation from the bustle of city life. Significant attention will also be paid not only to the discovery of Pompeii and its neighboring towns in the 18th...
century, but also its reception in the archaeological and popular imagination up to the present. This course is part of the College Course Cluster, Urban Design.
Equivalent Course(s): ARTH 20506, CLAS 30516, CLCV 20516

ARTH 30510. Minoan Art, Modern Myths, and Problems of Prehistory. 100 Units.
This course will provide an introduction to the art of the Bronze Age culture of Minoan Crete, with an emphasis on the Palatial Periods (ca. 1900-1450 BCE). We will cover both well-known works and recent archaeological finds, including those from outside of Crete that have altered our view of Minoan art in recent years. At the same time, we will investigate how our knowledge of this civilization and its art has been shaped by the mentalities of those who have excavated its remains and collected and displayed its art. We will look closely at archaeological reports, restorations, forgeries, and concepts of style and iconography to reveal how archaeological remains are transformed into historical narratives. While focused on the Minoans, the class is designed to build the analytical skills necessary for engaging with the art of prehistoric cultures and other ancient cultures heavily shaped by modern imaginaries.
Equivalent Course(s): CLCV 21517, ARTH 20510, CLAS 31517

ARTH 30603. Image and Text in Mexican Codices. 100 Units.
In most Mesoamerican languages, a single word describes the activities that we would call "writing" and "painting." This seminar will investigate the interrelationships between image and text in Central Mexico both before and immediately after the introduction of alphabetic writing in the 16th century. We will also review art historical and archaeological evidence for the social conditions of textual and artistic production in Mexico, and how these traditions were transformed under Spanish colonial rule. We will consider the materiality of text and image by working with facsimiles of Mesoamerican books in the Special Collections Research Center of the Regenstein Library. At the end of the course, students will have acquired a basic literacy in Aztec and Mixtec writing systems, and will have refined their ability to look productively and write elegantly about art.
Equivalent Course(s): LACS 30603, ARTH 20603, LACS 20603, KNOW 37001, KNOW 27001

ARTH 30609. Early Christian Art. 100 Units.
This course will focus on the visual arts as ubiquitous, understanding them as an essential part of early Christian culture and identity. Close attention will be paid throughout to interdisciplinary scholarly methods that have been developed in order to approach early Christian art within the larger framework of late antique culture and to decode the symbolism that characterizes it. Some sample questions we are going to discuss include: What do the earliest Christian images in the catacombs and on sarcophagi convey about the hopes and fears of those who commissioned them? In which ways did the design and furnishing of religious architecture respond directly to needs associated with the celebration of the liturgy or other cultic activities? What were the functions and messages of the splendid mosaic programs that survive, for instance, in various churches in Rome and Ravenna? To what extent may they be understood (possibly until today) as an aid to religious imagination and worship? How were visual means employed to provide complex theological exegesis, and what is the relation of the imagery to religious writings? What is the place of early Christian manuscript illumination within the larger context of late antique book culture? What do we know about viewer response to Christian art both in the private and the public spheres?
Equivalent Course(s): RLVC 43107, RLST 28315, HCHR 43107, ARTH 20609

ARTH 30612. Early Christian and Late Ancient Jewish Art. 100 Units.
This course will explore the rise of both Christian and Jewish art in the context of the Roman Empire - both in the eastern Mediterranean and in the city of Rome itself - from minority and subaltern contexts to the rise of Christian hegemony. It will examine the formation of characteristic religious iconographies and visual identities in response to those available in the material and visual culture of the Roman world, and will explore the ways these experimental and often surprising visual forms were ultimately transmuted into what are now the recognizable models for these religions. The course is intended for both undergraduates and graduate students, and 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.
Equivalent Course(s): MDVL 20612, RLVC 30612, ARTH 20612

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.
Equivalent Course(s): CHST 20700, ARCH 20000, ARTH 20700

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 tiniest architectural details up through consideration of city and region. As part of the latter portion of the course, we will also...
consider the Driftless region of Wisconsin specifically, and issues facing this unique rural area in 2023, including environmental challenges, questions of housing, and rural foodways. Typical days will include studio time in the Hillside studio, ample exploration of the Taliesin grounds both programmed and free, conversations with guests familiar with the work of Frank Lloyd Wright and others who spent time at Taliesin, excursions across the Driftless region (including additional buildings designed by Wright and others close to him), and a modest amount of work helping to maintain the Taliesin site.

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

ARTH 30800. Naturalism to Abstraction. 100 Units.

TBD

Equivalent Course(s): ARTH 20800, CLAS 39000

ARTH 31205. From the Non-Object to the End of Art: The South American 1960s. 100 Units.

Beginning with the 1959 publication of the "Neo-Concrete Manifesto" in Rio de Janeiro, this course traces the radical transformations of art objects and artistic practices in South America (especially Brazil and Argentina) over the course of the 1960s. Through the study of both works of art and the writings of artists and critics, we will investigate new definitions of the art object, revolts against existing institutions of art, and the emergence of performance, media, and conceptual art. These developments will be read against social and political changes in the region, including the impasse of mid-century modernization efforts and the rise of repressive dictatorships.

Equivalent Course(s): ARTH 21205, LACS 31205, LACS 21205

ARTH 31304. Picturing the Earth: Art and Environment in the Modern Era. 100 Units.

How has artistic practice shaped the way we perceive the environment and its phenomena? How has the project of picturing the earth impacted the development of modern aesthetics across media? And how has the environment itself shaped artistic practice on conceptual, aesthetic, and material levels? In this seminar, we will explore the multifaceted intersections of art and the environment from the early modern period to the present, anchoring our discussion in objects drawn from the Smart Museum of Art, the Joel Snyder Materials Collection, and Special Collections at the Regenstein Library. In the process, we will consider how artists variously contributed to, drew inspiration from, and critiqued changing conceptions of the earth over the modern era, paying particular attention to exchanges between the arts and sciences; the new perspectives opened up by media technologies such as photography, film, and digital imaging; the legacies of colonial exploration and resource extraction; and the challenges posed by environmental problems on local and global scales. This course will also include practical training in curatorial work in collaboration with the Feitler Center for Academic Inquiry. As part of their final projects, students will be asked to research objects from the Smart Museum of Art and contribute to a class exhibition, to be held in the Smart in Spring 2022.

Equivalent Course(s): ENST 21304, CMST 27822, ARTH 21304

ARTH 31310. Art and Technology Since World War I. 100 Units.

This seminar tracks the entanglements of visual art and "technology," a term which took on an increasingly expanded set of meanings beginning in the early decades of the twentieth century. Focusing on the period between World War I and the present, we examine these expanded meanings and ask how the work of art fundamentally shifted with, extended, tested, or acted upon "technology." We consider cases from the art historical avant-gardes, the impact of cybernetics and systems thinking on architecture and visual perception, midcentury collectives that sought to institutionalize collaborations between artists and engineers, as well as more subtle exchanges between art and technology brewing since the Cold War. Course readings drawn from art history and the histories of science and technology, as well as site visits to art collections on campus, will inform our investigation. Students will gain historical insights into the relation between visual art and technology; develop analytical tools for critically engaging with the present-day interface of art, science, and engineering; and consider the implications for the futures we imagine. Students will have the option to propose alternative final projects that incorporate or extend practices across visual art and the sciences on campus.

Equivalent Course(s): MAAD 15310, ARTH 21310, KNOW 21310

ARTH 31313. Video Art: The Analog Years. Theory, Technology, Practice. 100 Units.

The course gives a critical introduction to early video and television art - from the proto-televisual impulses in the historical avant-gardes to the increasing proximity between analog and digital technologies in video art in the late 1970's and early 1980's. We will focus on the various technical aspects of analog video, as well as on artistic practice and early writings on the subject. Topics will include the techniques and politics of time; video, feedback systems and ecology; the reconfiguration of the artist's studio; guerilla politics and alternative TV; video and autobiography; the relation between video and painting; the musical history of video; the invention of new machines; and video as a "television viewer".

Equivalent Course(s): MAAD 18703, ARTH 21313, CMST 38703, CMST 28703

ARTH 31314. Fluxus and the Question of Media. 100 Units.

The course investigates the international Fluxus network of the 1960's and 70's from a media perspective. Often identified with the concept of "intermedia" launched in a 1966 text by artist, writer and publisher Dick Higgins, Fluxus artists seemed at pains to distinguish their work from the multimedia or gesamtkunstwerk approaches of the Happening artists, seeking instead to formulate a mode of working between or even beyond media. Underpinned by a desire to pass beyond the work of art itself, this was a complex position that had profound implications for their approaches to technologies and practices such as film, video, computing, sound/
music, theatre, poetry and image-making. We will try to map the various facets of this position, with particular emphasis on its relation to another key Fluxus concept: the work as event.

Equivalent Course(s): ARTH 21314, MAAD 11314, CMST 27804, CMST 37804

**ARTH 31315. Introduction to Art, Technology, and Media. 100 Units.**

The course gives an introduction to the relationship between art, media, and technology, as articulated in art practice, media theory, and art theory/history. The key focus is the relationship between 20th-century art and so-called "new media" (from photography, film, radio, TV to computers and digital technologies), but older instances of art- and media-historical perspectives will also be discussed. The objective of the course is to give insight into the historical exchanges between art and technological development, as well as critical tools for discussing the concept of the medium and the relationship between art, sensation/perception, visuality, and mediation. The course will also function as an introduction to the fields of media aesthetics and media archaeology.

Equivalent Course(s): ARTH 21315, CMST 37815, MAAD 11315, CMST 27815

**ARTH 31316. After You: Curating the Art & Algorithm Debate. 100 Units.**

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

Equivalent Course(s): ARTH 21316, MAAD 25316

**ARTH 31320. Philippe Parreno's Media Temporalities. 100 Units.**

In the 2013 exhibition "Anywhere, Anywhere Out of the World, the French artist Philippe Parreno (b. 1964) turned the monumental space of the Palais de Tokyo in Paris into a living, evolving organism, where music, light, films, images, and performances led visitors through a precisely choreographed journey of discovery, based on the idiosyncratic body of work that he had created since the early 1990s. This course is devoted to an in-depth study of Parreno's work and the highly original form of media thinking that informs it. Rather than focusing on the properties of distinct media or on multimodal forms or presentation, his works explore the new forms of life and social existence that result from the various ways in which 20th- and 21st-century media technologies store, manipulate, and produce time. This is a form of thinking and artistic creation that addresses the realities of formats, programs, and platforms rather than media apparatuses and messages, and that engages everything from architecture and design to social situations, natural worlds, and virtual beings. (The course will be taught in collaboration with Jörn Schaffaf).

Equivalent Course(s): ARTH 21320, MAAD 11320, CMST 33412, CMST 23412

**ARTH 31325. Monochrome Multitudes. 100 Units.**

This seminar traces modern monochrome art as a fundamental if surprisingly expansive artistic practice. Discussions will center on artworks in the eponymous fall 2022 exhibition at the David and Alfred Smart Museum of Art curated by the instructors. We will revisit classic North American Modernism—“essentialist” flatness, idealized form, and color theories—while opening monochrome art up to culturally resonant color, a range of media, and global influence. Student research will enrich and expand existing histories of “the monochrome” by articulating cultural, political, racial, or gendered meanings of monochrome art; emphasizing the significance of materials and media; and engaging North American art in a global dialogue. Students will have the opportunity to contribute their research and writing to the exhibition’s web-based audio app and to a research symposium and possible publication.

Equivalent Course(s): ARTH 21325, KNOW 21325, ARTV 20941, KNOW 31325, ARTV 30941

**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.
ARTH 31400. Byzantine Manuscripts. 100 Units.
Equivalent Course(s): ARTH 21400

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

ARTH 31415. Gender and Sexuality in Roman Art. 100 Units.
In the remote, but omnipresent past of classical antiquity, what kinds of experiences and practices fell under the umbrella of terms and concepts that we moderns call "gender" and "sexuality"? This course explores the fundamentally visual aspect of this question by drawing attention first and foremost to works of Roman art, but also to topics such as the erotics of vision, the senses of shame and modesty, and bodily comportment. While the robust corpus of ancient and modern literature on these topics will constitute an important part of our discussions, we will likewise consider the ways in which ancient art provides forms of evidence that are analogous, but never coextensive, with that of ancient texts. Finally, taking a cue from Tom Stoppard’s play The Invention of Love (1997), in which A. E. Housman declares that the "barbarity" of homosexuality is that it’s "half Greek and half Latin,” we will attend to the ways in which the dynamics of gender and sexuality took shape in a historical continuum in which the lines between what was “Greek” and what was “Roman” became increasingly blurred.
Equivalent Course(s): GSNE 31415, ARTH 21415, CLCV 21415, ARTH 21415, GSNE 31415

ARTH 31450. Rhoades Seminar: Gender and Sexuality in Modern European Art. 100 Units.
This seminar will address issues of gender and sexuality in Europe from the 1850s through the 1940s using the Art Institute of Chicago’s collection as its focus. Starting with the repressively prescribed gender roles during the Victorian Era, we will consider how these perceptions were at once entrenched by artists like the Pre-Raphaelites and exploded by the writings of Oscar Wilde. Women artists took on new prominence around 1900 with figures like Käthe Kollwitz in Germany and Suzanne Valadon in France pushing the bounds of female subjectivity. The so-called New Woman of the 1920s was represented both positively and negatively, while the visual arts and film during New Objectivity embraced new forms of queer culture. Lastly, the varied forms of creative practice that emerged during Surrealism, which radically challenged gender norms and identities, will be explored.
Students will be encouraged to look carefully and will study in depth the materials and techniques of the objects in question.
Equivalent Course(s): GSNE 31450, GSNE 21450, ARTH 21450

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 this ancient African culture. While the robust corpus of ancient and modern literature on these topics will constitute an important part of our discussions, we will likewise consider the ways in which ancient art provides forms of evidence that are analogous, but never coextensive, with that of ancient texts. Finally, taking a cue from Tom Stoppard’s play The Invention of Love (1997), in which A. E. Housman declares that the "barbarity" of homosexuality is that it’s "half Greek and half Latin,” we will attend to the ways in which the dynamics of gender and sexuality took shape in a historical continuum in which the lines between what was “Greek” and what was “Roman” became increasingly blurred.

Equivalent Course(s): ARTH 21451

ARTH 31506. Medieval Visions. 100 Units.
This seminar will introduce students to key medieval theories of vision in western Europe ranging from the theological to the scientific. We will explore the ways in which beholders approached and interacted with images, as well as how they understood and theorized these visual experiences. Ultimately, this course will interrogate the overlaps and gaps between theories of looking and practices of looking in order to better understand what looking at an image in the Middle Ages entailed. Topics will include, but are not limited to: visionary experience; optical science; female mystics; devotional images; the Book of Revelation; dream theory; and changes in pre-modern “visuality” on the eve of the Reformation.
Equivalent Course(s): REES 21300, BCSN 31303, REES 31303, ARTH 21333, GLST 21301, HIST 24008, ARCH 21300, BCSN 21300
Equivalent Course(s): ARTH 21506

ARTH 31511. Image, Spectacle, and Sound. 100 Units.
Focusing on the pre-modern city primarily in Italy, this seminar seeks to introduce upper level undergraduate and graduate students in the humanities to the way in which art and architecture were elements within a comprehensive urban system that included civic, religious, and daily rituals, both modest and spectacular. The pre-modern city was the site of a whole range of practices in which art played an important but integrated role. The assumption of such a course is that the paintings, sculptures, and artifacts that remain in museums and collections today are only a part of what was once a whole set of social relations between the individual and the collective, between the sacred and the profane. Consequently, through a series of readings that will focus on experience rather than aesthetic production, students will be encouraged to develop research projects that go beyond the frame of the work of art in order to see how it was intimately connected to the structure of urban life and how it profoundly affected the lives of its audience.

ARTH 31610. Radical Bodies in Medieval Art. 100 Units.
Saints, mystics, monsters, and the devil: in the Middle Ages, these figures were defined both by their actions and by the distinct and diverse bodies that marked them as radical. Bodies carried with them hidden anatomical structures, marks of social and cultural status, and, in the eyes of the Church, the sin that came with human sexuality. How did artists and craftsmen make the body's multiple meanings and messages intelligible in images? The goal of this course is for students to think critically about image-making and different approaches to representation in the Middle Ages by focusing on a broad theme: the body. Students will interrogate both bodies and images in historical context, learn to construct written arguments about images, and build ideas through collaborative discussions with classmates. We will examine medieval sources through the lens of contemporary theory in order to think critically about medieval conceptualizations and representations of bodies and embodiedness.
Equivalent Course(s): ARTH 21610

ARTH 31810. Post-War American Avant-Garde. 100 Units.
In the 1940's the American avant garde cinema gained a new identity with the work of filmmakers like Maya Deren, and Kenneth Anger. Working primarily in 16mm, exhibiting mainly in non-commercial theaters, pursuing new models of sexuality, perception and political action, a generation of filmmakers formulated an alternative cinema culture and a new visionary aesthetic. This tradition gained further definition in the following, with journals, new critical discourses and a network of exhibition. Film modes moved through the mythic and dream-like cinema of Stan Brakhage, Bruce Baillie, the underground cinema of Ken Jacobs, Andy Warhol and Jack Smith, and the structural films of Hollis Frampton, Michael Snow and Ernie Gehr. The course will trace these developments and examine its legacy.
Equivalent Course(s): CMST 31810, ARTH 21810, CMST 21810

ARTH 32020. Contemporary Art from Latin America. 100 Units.
This seminar examines developments in art from Latin American since the 1960s. A set of questions will guide our investigation: What is contemporary art? How has globalization affected the production and reception of art from Latin America in recent decades? What are the advantages and disadvantages of hanging on to regional or national frameworks in the study of contemporary art?
Equivalent Course(s): ARTH 22020, LACS 32020, LACS 22020

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

ARTH 32115. Iconoclasms. 100 Units.
The recent removal of Confederate statues in the US and ISIL’s destruction of ancient sites in Iraq and Syria, while motivated by different aims, find a common solution in dealing with images deemed inappropriate. Context is crucial to understanding what is at stake in these different iconoclastic acts: What is being destroyed? Who is destroying it and why? Although the term “iconoclasm” initially was used to describe the violent clashes between rival Christian ideologies over the status of images in a religious context in the 8th century, scholars now use it more capaciously and it refers to any movement dedicated to the destruction of images, be it in ancient Mesopotamia, Reformist Europe, or Talibanist Afghanistan. While the term offers syntactical clarity, it simultaneously obscures the various processes that go into practicing iconoclasm; for example, what motivated Byzantine destruction of icons is distinct from why European colonizers destroyed Native American heritage. This seminar proposes a broad and historically contingent study of iconoclasm. By looking at a range of examples from different periods and geographical contexts, we will examine the ways in which images have been perceived as threats, aberrations, seductions, or inconveniences best removed. We will also explore the various ways in which removed images continue to resonate with new meanings. The seminar spends a week defining the key terms before delving into particular case studies of iconoclasm.
Equivalent Course(s): NEHC 22115, RLST 28312, ARTH 22115

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.

Equivalent Course(s): ENGL 32123, ARTH 22123, ARCH 22123, CEGU 22123

ARTH 32204. Figuring Medieval Emotion. 100 Units.
TBD
Equivalent Course(s): ARTH 22204

ARTH 32245. Provenance. 100 Units.
Understanding the origin and circumstances of the transfer of works of art can be considered one of the basic projects of object-based art history, answering fundamental questions about an object’s origin, status, and reception. While issues of value and authenticity, legality and ethics of ownership, and potential restitution or reparations, are all rooted in this historical trajectory, ascertaining a path of ownership can also offer potential for knowledge creation and canon expansion at the heart of the art historical project. Covering a range of approaches in a workshop setting, this course will introduce perspectives on provenance research and its challenges, immersing students in techniques and best practices for exploring the pathways of objects.
Equivalent Course(s): ARTH 22245

ARTH 32266. Witchcraft and the Cultural Imagination. 100 Units.
This seminar takes as its focal point the vast range of conceptual, material, and visual artifacts that are produced by, and indeed help to construct, this enduring fascination with the figure of the witch, from the medieval past to the present. We will examine case studies from premodern Europe to Colonial North America to Indonesia, scrutinizing texts, films, and works of art. Rather than offering a standard history of witchcraft, we will explore the intersections of gender, labor, and representation that the figure of the witch makes specially available for study. Witchcraft constitutes a multifaceted phenomenon that aims to alter reality and the self through the use of various techniques, transmitted both orally and in writing. These techniques have often appeared culturally marked in terms of gender and belief. Witchcraft has for centuries been the business of women in societies where very few avenues existed for women to develop any sort of business.
Equivalent Course(s): GNSE 32288, SPAN 32266, SPAN 22266, ARTH 22266, GNSE 22288

ARTH 32302. Byzantium: Art, Religion, Culture. 100 Units.
In this introductory seminar, we will explore works of art and architecture as primary sources for Byzantine civilization. Through the close investigation of artifacts of different media and techniques, students will gain insight into the artistic production of the Byzantine Empire from its foundation in the 4th century AD to the Ottoman conquest in 1453. We will employ different methodological approaches and resources that are relevant for the fruitful investigation of artifacts in their respective cultural settings. In order to fully assess the pivotal importance of the visual arts in Byzantine culture, we will address a wide array of topics, including art and ritual, patronage, the interrelation of art and text, classical heritage, art and theology, Iconoclasm, etc.
Equivalent Course(s): RLVC 32302, ARTH 22302, HCHR 32302

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 to the vast 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.
Equivalent Course(s): ARTH 22305

ARTH 32351. The Sonic Image. 100 Units.
The Sonic Image offers a unique opportunity to work with three senior researchers exploring the bridge-making and sense delimiting articulations of sound & sight together. We will examine the potency of sound in a world largely understood through its visualization as a world picture. Readings in sound studies, visual studies & media studies explore sound, sounds that evoke pictures, the forensics of sound, sound art, & films including The Conversation, Blow Out & Amour. Each faculty collaborator brings distinct interests to the course. WJT Mitchell’s renowned theorization of images naturally extends to his theorizing the possibility of the sonic image. Artist Lawrence Abu Hamdan’s commitment to the value of earwitnessing asks the listener to extend forensic knowledge to the very core of what it means to be a human being in the world. For the course, Hamdan will develop a workshop comprising a series of practical exercises that experiment with the conditions of testimony or claim making, enabling an exploration of how the law come to its truths and how can we use sonic imagination to trouble & contest established modes of enacting justice. Performance scholar, Hannah B Higgins, examines how musical notation, performance & sound bear on the relationships between sound & vision in recent art practices. An intervention from composer Janice Misrell-Mitchell will add a dimension of musical testimony to our investigation.
Equivalent Course(s): TAPS 22351, CMLT 22351, ARTV 40351, TAPS 32351, MAAD 12351, CMLT 42351, ARTH 22351, ENGL 22351, ARTV 20351, ENGL 42351

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

ARTH 32405. Perspective: Rhetoric & Poetic. 100 Units.
By reading classic texts and analyzing works of art deploying linear perspective, from paintings to the built environment and photography, this course will examine ways that perspectival projection functions as a rhetoric--as a purportedly coherent system of organizing form--and as a rhetoric--as a means of persuading viewers of perspectively informed works of art to perceive them in particular terms. To this end, it will necessarily also consider the history of the rise and uses of perspective, and place texts and works of art within that history.
Equivalent Course(s): ARTH 22405

ARTH 32409. Late Antique Treasures. 100 Units.
Taking advantage of the opportunity afforded by the Art Institute's special exhibition of hallmarks of Late Roman and Early Byzantine art (ca. 300-600 C.E.) from the British Museum, this class will consider what treasured objects from Late Antiquity meant in their original contexts, and what they mean today in the context of the world's encyclopedic museums. We will first examine in detail works of art produced in luxurious media, primarily ivory and silver, as we discuss the various contexts in which they were seen and used—both in wealthy households and/or at important ecclesiastic sites. In so doing, we will focus on several general themes, including the continued popularity of classical imagery among the well-educated, aristocratic classes; the theater and spectacle of dining; and the ultimate emergence of a new, "Byzantine" aesthetic. Finally, we will conclude by looking at the ancient practice of burying treasure hoards, and the impact of their discovery on modern archaeology and museum practices.
Equivalent Course(s): ARTH 22409

ARTH 32606. Renaissance on Foot. 100 Units.
This course traces the movements of foreigners who explored, imagined, represented, and reinterpreted the Italian Renaissance from the late sixteenth century to the Enlightenment. In texts and images, both Italian and transalpine visitors began to construct our modern understanding of Renaissance urban culture, its monumental achievements, its artistic, economic, and political experiments, and its heroic failures, while they also began to tell the story of its inevitable decline and ultimate descent into decadence. In many ways these narratives of the Renaissance began their own complementary itinerary across Europe, detached from the rough and tumble conflicts in which it was born and entering into a discursive realm of increasingly erudite reflection by travellers from all over Europe.
Equivalent Course(s): ARCH 22606, ARTH 22606

ARTH 32609. Skills and Methods in Chinese Painting History. 100 Units.
This course aims to provide groundwork skills for conducting primary research in Chinese painting history. Emphasis will be on sinological tools and standard resources relevant to the study of early periods, especially the Song and Yuan Dynasties. To develop proficiencies in analyzing materials (ink, paper, mounting, color) and investigating provenance (identifying seals, inscriptions), students will gain familiarity with the scholarship on issues of connoisseurship, authenticity, and quality judgment. Weekly task-based reports. Final research paper.
Equivalent Course(s): EALC 30101, EALC 20101, ARTH 22609

ARTH 32611. The Politics of Luxury in the Middle Ages. 100 Units.
This course explores conspicuous consumption, the love of costly things, the lure and power of precious materials, and the important role played by the arts in the definition of status, authority, influence, and pleasure in the Middle Ages. Investigating a series of episodes from the history of medieval luxury, we will explore how precious objects participated in western gift-culture (both "sacred" and "secular"), how the patronage of works of art pursued a variety of ideological and social aims, and we will scrutinize the aesthetic and economic conceptions of value transacted via works of art and practices of "ars" (skilled labor). Not least, the course aims to interrogate how the politics of luxury contributed to changing conceptions of the status of the artwork and the artist over the course of the Middle Ages.
Equivalent Course(s): EALC 30101, EALC 20101, ARTH 22609

ARTH 32650. Luxury and Crisis. 100 Units.
What role have those objects considered superfluous, lavish, personal, and fashionable played in sculpting our collective social, political, and economic worlds? Furnishings, tapestries, silverware, porcelain, and jewelry are often cast as superficial indulgences of the elite, existing outside the space and time of historical change. Yet such items have of course permeated all classes of society and processes of production, promotion, consumption, disparity, power, exploitation and campaigns to resist it. Some historians have understood crisis as integral to capitalist modernity and its rupture, while theorists of artistic and architectural modernism have paradoxically imagined luxury as instrumental in building socially equitable futures. In this course, we will investigate moments in which luxury and crisis, these seemingly opposed terms, were negotiated and galvanized by makers, wearers, collectors, and the objects in their possession. This seminar will work intensively with the Chipstone Foundation for the Decorative Arts in Milwaukee. Our objects of study will include silverware from the trans-Atlantic slave trade; a political manifesto of "communal luxury;" furniture crafted by a free cabinetmaker of color in North Carolina; and modernist residential architecture in Chicago, among others.

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ARTH 32770. Rhoades Seminar: Conflict & Vision in the Modern Metropolis. 100 Units.
This course is a multidisciplinary exploration of the rapid and fraught evolution of the modern metropolis through images and writings spanning the 19th and 20th centuries. Sited at the Art Institute of Chicago, this course will focus on works in the museum’s permanent collection that focus on cities after the industrial revolution. We will engage with a variety of polemical depictions of the urban in photography, painting, film, architecture, and urban planning in order to develop a dense and synthetic understanding of evolving and contradictory ideas about the modern city. Artworks for the course range from the iconic to the bureaucratic, with the goal of interrogating potent urban visions including Impressionist and Cubist paintings of modern Paris, photographers work in cities from Alfred Stieglitz to Brassai, as well as a wide sampling of architects and planners proposals for ideal, everyday, and utopian cities by Daniel Burnham, Ludwig Hilberseimer, Buckminster Fuller and many others. Although focused on the United States and Europe, this course will include key comparisons from areas outside of the west including Japan and Latin America. This seminar will emphasize close readings of primary texts such as Georg Simmel’s Metropolis and Mental Life (1903), as well as more contemporary writing on the politics and culture of cities by Walter Benjamin, Lewis Mumford, Henri Lefebvre, the Situationists, Jane Jacobs, and key works of architectural theory by Colin Rowe, Robert Venturi, and Rem Koolhaas that situate the historical city as disciplinary object. Each week we will spend time engaging in close observations of relevant work in the museum’s collection and this exercise will directly inform the structure of research papers produced for the course.
Equivalent Course(s): ARTH 22770

ARTH 32812. Making art for the princely court in fifteenth-century France and the Burgundian Netherlands. 100 Units.
Looking at the visual culture of fifteenth-century France and the Netherlands through the lens of the patronage of the kings of France and their ambitious cousins the dukes of Burgundy, we will consider palace design and decoration, the places for art in an itinerant court, and the central role of dynastic memory and ceremony in support of the ruler. The wide range of tasks performed by artists working for the rulers and their courtiers will highlight the interconnections between works in different media and bring out the complex role of artists like Jean Fouquet, Jan van Eyck, and Rogier van der Weyden, whose fame rests on their achievement as painters. Case studies of painting, tapestry, embroidery, and other media–where possible using objects in the collection of the Art Institute of Chicago—to will be entry points for this exploration of the patron’s needs and the artist’s process.
Equivalent Course(s): ARTH 22812

ARTH 32815. Medici Florence. 100 Units.
This course examines the artistic and cultural patronage of the Medici of Florence from Cosimo il Vecchio in the late fifteenth century to Grand Duke Cosimo II in the early seventeenth century. Organized roughly chronologically, the course considers the changes and continuities in the artistic interests of this eminent family in relation to cultural, economic, political and religious transformations in Florence. More broadly, we will explore the value of patronage studies in art history, considering issues such as the agency of the artist, political propaganda, corporate identity, female patronage and religious sponsorship. Class readings combine the study of documentary sources such as Medici letters and inventories with primary sources by Machiavelli and Vasari, and secondary sources on specific Medici patrons, artists, works of art and architectural structures. Several classes will take place at the Newberry Library and students will contribute to a Newberry online resource.
Equivalent Course(s): ARTH 22815

ARTH 32816. Narrative Frescos in Early Modern Italy. 100 Units.
In this course we will observe different ways to tell a story through painting, and we will analyze strategies used by artists in early modern Italy to describe space and time in visual terms. Students will engage with different artists, from Giotto to Raphael and Pellegrino Tibaldi, and different cultural and geographic contexts, from Padua and Bologna to Florence, Venice, and Rome, over the span of about three centuries. Students will explore a wide range of visual examples and textual sources on various subject matters, from poetry to history, from the Bible to vernacular accounts about saints, from mythology to contemporary chronicles, in order to investigate what kind of stories were told on the walls of halls and courts of honor, private rooms, or public spaces, aiming at understanding why each of them was chosen. Complex projects such as narrative mural and ceiling paintings usually involved a tight collaboration among artists, patrons, and iconographic consultants, all figures with whom students will become familiar. We will also analyze the theory behind the comparison of poetry and painting (“ut pictura poesis”, “as is painting so is poetry”) by investigating the meaning and the reception of this ancient concept in early modern times, and its implications on the social role of the artist. Students will investigate the significance of narrative frescos in early modern times, while also asking questions about their value and impact today.
Equivalent Course(s): ARTH 22816

ARTH 33000. 19th-Century Pasts. 100 Units.
This course will interrogate the various senses of the past that emerge from European (particularly French) art of the 19th century, which has been called the great age of historical revivalism. No doubt the turbulence of contemporary events-replete with revolutions as well as rapid social and technological change-had something to do with the unprecedented ways in which 19th-century artists regarded and represented history, with a protean embrace of past styles. Themes and topics to be considered include Homer and the classical past; Joan of Arc and
medieval revivalism; Napoleon; the Bourbon dynasty; troubadour painting; modern life and the uses of the past; and primitivism. The course will be grounded in the close study of objects from the Smart Museum’s permanent collection and in a series of critical and theoretical readings. One visit to the Art Institute of Chicago can also be expected. The course will culminate in a small, collection-based exhibition to be presented at the Smart Museum.

Equivalent Course(s): ARTH 23000

ARTH 33003. The Past Resurgent in Nineteenth-Century Art. 100 Units.

This course will interrogate the various senses of the past that emerge from European (particularly French) art of the nineteenth century, which has been called the great age of historical revivalism. No doubt the turbulence of contemporary events-replete with revolutions as well as rapid social and technological change-had something to do with the unprecedented ways in which nineteenth-century artists regarded and represented history, with a protean embrace of past styles. Themes and topics to be considered include Homer and the classical past; Joan of Arc and medieval revivalism; Napoleon; modern life and the uses of history; monuments; and primitivism. Engaging closely with the Classicisms exhibition on view at the Smart Museum in winter/spring 2017, the course will also examine objects from the Smart’s permanent collection and draw upon a series of critical and theoretical readings. Interested students will have the option to help organize a small, collection-based response exhibition.

Equivalent Course(s): ARTH 23003

ARTH 33007. Authorities of Knowledge in Islamic Art. 100 Units.

In these times of profound challenge and change, questions of how art both confronts and asserts authorities of knowledge are manifold. In this course we will delve into varying historical iterations of the art - authority - knowledge triad, as they emerge from selected topics and case studies in Islamic art and architecture.

Equivalent Course(s): ARTH 23007

ARTH 33008. Markets and Madrasas: Islamic Art beyond the Courts. 100 Units.

The history of medieval and early modern Islamic art has mostly been written around its most easily identified patrons, the princes of the courts; yet most surviving Islamic art was produced elsewhere. New scholarly approaches to Islamic art most likely produced for sale in open markets, or made in the context of non-courty institutions such as madrasas (colleges), offer new insights. What can we learn about Islamic art by deliberately directing our attention beyond the courts? How might doing this change our broader perception of Islamic art?

Equivalent Course(s): ARTH 23008

ARTH 33009. Mongol and Timurid Art and Architecture in the Islamic Lands, 1258 to 1506. 100 Units.

This course explores art and architecture in the Islamic east from 1258 to 1506. After the sack of Baghdad in 1258, the eastern half of the Islamic world was incorporated into a Mongol world empire stretching from China to Eastern Europe. Along with a brutally imposed new world order came new visual forms, such as the phoenix, as well as shifts in patronage patterns, evidenced by the rise of women patrons. Conquerors and the conquered negotiated their positions vis-à-vis each other through the arts, and rival Turko-Mongol princes vied to attract the best artists to their courts. The vibrancy of this period was universally acknowledged under subsequent Islamic dynasties. Later writers traced the origins of Persian manuscript painting tradition to the early fourteenth century, and later courts positioned themselves as heirs of the Timurid artistic legacy.

Equivalent Course(s): NEAA 30760, NEAA 20760, ARTH 23009

ARTH 33010. From Ground to Gallery: Visual Culture of the Ancient Near East. 100 Units.

What is the "ancient Near East"? What is its visual culture? This course explores the ancient art and architecture of Western Asia and North Africa-a corpus that includes the palaces, temples, ziggurats, carved reliefs, royal images, votive statues, cylinder seals, and cuneiform tablets crafted of clay, rock, semi-precious stones, metals, ivory, and pigments of Mesopotamia, Persia, Syro-Anatolia, the Levant, and Egypt dating from ca. 3500 to 330 bce. In addition to formal and stylistic qualities, we will consider craftsmanship and creative practices, the cultural value of raw materials, life histories and modes of circulation, interactive and experiential potential, social and political contexts and the reception and treatment of these works of art in a modern context, including museum spaces. Class meetings-structured around thematic case studies of material groups generally presented in chronological sequence-address conceptual issues (agency, materiality, aesthetics, narrative, ideology, space, representation, style, sensory experience), theoretical and methodological considerations (archaeological, art historical, anthropological, philological, historical), and current topics and debates related to these fields of study and museum practice (colonialism, ownership, repatriation, stewardship). The course draws primarily on archaeological evidence and ancient textual sources with class meetings split between the classroom and the galleries of the Oriental Institute Museum.

Equivalent Course(s): NEAA 30610, ARTH 23010, NEAA 20610, HIST 35624, HIST 25624

ARTH 33205. Visualizing Race in the Renaissance. 100 Units.

Visualizing Race in the Renaissance” examines European material and visual culture from 1400 to 1650. Organized chronologically, the class will begin by exploring the perception of Jews and Turks in Europe and then consider how Europeans viewed the peoples and cultures from the continents of Africa, Asia, and the Americas. Through a study of primary and secondary sources and works of art in various media (paintings, sculpture, prints, tapestries), we will address the following questions (among others): How was race represented in the Renaissance? How did an increasingly global world impact art production? How did Europe’s encounter with foreigners contribute to the development of its own identity? Half of the class meetings will take place at the Newberry Library (60 W. Walton) where we will examine relevant illustrated books and early printed material and begin some preliminary planning for an exhibition on the topic.
Equivalent Course(s): ARTH 23205

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

ARTH 33312. Visual Art and Technology: From the Historical Avant Garde to the Algorithmic Present. 100 Units.
This course tracks the entanglements of visual art and "technology," a term which took on an increasingly expanded set of meanings beginning in the early decades of the twentieth century. Focusing on the period between World War I and the present, we examine these expanded meanings and ask how the work of art fundamentally shifted with, extended, tested, or acted upon "technology." We consider cases from the art historical avant garde(s), the impact of cybernetics and systems thinking on architecture and visual perception, mid-century collectives that sought to institutionalize collaborations between artists and engineers, as well as more subtle exchanges between art and technology brewing since the Cold War. We will conclude with a look at present-day practices that integrate visual art, design, and technology. Course readings drawn from art history and the histories of science and technology, as well as site visits to art collections and laboratories on campus, will inform our investigation. Students will gain historical insights into the relation between visual art and technology; develop analytical tools for critically engaging with the present-day interface of art, science, and engineering; and consider the implications for the futures we imagine.
Equivalent Course(s): KNOW 23312, ARTH 23312, MAAD 15312, KNOW 33312

ARTH 33400. Art, Architecture, and Identity in the Ottoman Empire. 100 Units.
Though they did not compose a “multi-cultural society” in the modern sense, the ruling elite and subjects of the vast Ottoman Empire came from a wide variety of regional, ethnic, linguistic, and religious backgrounds. The dynamics of the Empire’s internal cultural diversity, as well as of its external relations with contemporary courts in Iran, Italy, and elsewhere, were continuously negotiated and renegotiated in its art and architecture. This course examines classical Ottoman architecture, arts of the book, ceramics, and textiles. We will study the urban transformation of Byzantine Constantinople into Ottoman Istanbul after 1453, the formation of a distinctively Ottoman visual idiom in the sixteenth century, and how this idiom functioned as a point of reference in later Ottoman visual culture.
Equivalent Course(s): NEAA 20801, NEAA 30801, ARTH 23400

ARTH 33508. Cinemania: Movies and Madness. 100 Units.
This course will consider the representation of mental illness in a wide range of films, beginning with silent classics like The Cabinet of Dr. Caligari and A Page of Madness. The course will ask the question, what does madness bring to cinema, and vice versa? in the three main genres that have dealt with this subject, documentary, narrative, and experimental film. The emphasis will be on films that consider both the mad individual, and the doctor or institution that claims to understand and cure mental disorders. The engagement of film theory with the nature of dreams, hallucinations, and delusions will be examined alongside experiments with psychological manipulation aided by the cinematic apparatus (e.g., Parallax View; A Clockwork Orange). Films to be studied include One Flew Over the Cuckoo’s Nest, Shock Corridor, The Snake Pit, Spellbound, Now Voyager, The Devils, Personas, The Manchurian Candidate, Marat/Sade, Titicut Follies, Asylum, David and Lisa, A Beautiful Mind, and Shutter Island.
Equivalent Course(s): CMST 35508, CMST 25508, ENGL 13508, ENGL 33508, ARTH 23508

ARTH 33601. Pre-Columbian Architecture in the Modern Imagination. 100 Units.
This seminar examines pre-Columbian architecture in the modern imagination (1521 to the present). One of the principal questions that this course addresses is: How and why is the architecture of the ancient Americas integral to the social, political, and cultural events of the modern period? To that end, we will analyze how this architecture is depicted in paintings, plaster molds, models, engravings, photographs, architectural drawings, archaeological illustration, and theater design. Through readings and discussions students will gain understanding of how each medium evokes ideas about the aesthetic character of pre-Columbian building forms and how these ideas support the theories and events of the modern period. Weekly readings and participation are required. A term paper will be due at the end of the quarter.
Equivalent Course(s): ARTH 23601, LACS 33601, LACS 23601
ARTH 33602. Native American Art at The Field Museum: An Anthropological Perspective. 100 Units.
This course explores recent forays into collecting and displaying contemporary Native American Art for the Field Museum, a museum of natural history and anthropology. Through site visits and dialogues with Field Museum staff, contemporary Native American artists, and readings, the course introduces students to the potential and problematic of locating, defining, and representing contemporary art within the colonial context of the Field Museum and how collaboration with artists and community members plays a role in shifting the paradigm toward one that centers collaborative curation and is inclusive of the direct voice of artists. Students will have the opportunity to observe the major renovation currently underway of the Native North American Hall and the role that contemporary art will play in deepening understanding of existing collections and contemporary social concerns.
Equivalent Course(s): ARTH 23602

ARTH 33603. Grace, Love, and Pleasure. Painting in Eighteenth Century France. 100 Units.
The easing of political life and the relaxation of private morals which came to characterize the long reign of Louis XV (1715-1774) was mirrored by the development of a new conception of art, an art more intimate, decorative, generally amorous, and often erotic. It is these last two related dimensions which are the basis of a new visual aesthetic which constitutes the subject matter of this course. Through the exploration of contemporary novels and theater, as well as contemporary critical and philosophical writings, we will demonstrate how both the sensual and the erotic become essential components of the century’s cultural ethos. Artistic subjects, the mechanisms to represent them, their metaphorical stakes, and their phenomenological effects on the beholder will therefore be considered as the expression of a particular historical and ideological context. It is in this context that love became the symbol of a king who privileged peace against war, and where emotional pleasure triumphed over moralizing values and asserted itself as a new aesthetic category.
Equivalent Course(s): FREN 26303, GNSE 33603, GNSE 23903, TAPS 26303, FREN 36303, ARTH 23603

ARTH 33801. Soundscapes of the Early Modern City. 100 Units.
This course focuses mainly on the late medieval and Renaissance soundscapes in Italian cities, but owing to the nature of the scholarship, we will be focusing as well on some modern examples as well. The conceptual framework on which it is based explores a variety of theoretical frameworks that have contributed to the construction of the soundscape as an urban phenomenon. It will explore such pre-modern themes as the acoustic construction of sacred and secular space, bells and bell towers, the visual and aural aspects of early modern time-keeping practices, ritual forms of music and singing in the public sphere, the auditory practices of civic devotion, the phenomena of mendicant preaching and public storytelling, as well as more modern and industrial soundscapes, such as noise and the circulation of information through urban communication networks.
Equivalent Course(s): ARTH 23801

ARTH 33807. Rhoades Seminar: Art, War, & Pageantry in Medieval & Early Modern Europe. 100 Units.
Today war is often thought of as the antithesis to art and culture, but in the medieval and early modern world it was a great stimulus to the arts in all media. Weapons were adorned like jewelry, while armor could imitate the fashion of the finest silks. This seminar will study the material remains of this culture of conflict and pageantry as it influenced technology, costume design, architecture, visual culture, the art of the book, and especially metalwork in medieval and early modern Europe. Themes include the pageantry of tournaments, the art of heraldry, the visual culture of war—its glories and miseries, the image of noble princes, music, the birth of martial art manuals, fashion on the battlefield, fortification technology and the engineer. With a focus on object-based study, lectures will analyze the collections at the Art Institute of Chicago including: armor, edged weapons, textiles, prints, rare books and many other facets of this martial culture. Students will be encouraged to engage with this cultural history of warfare and pageantry as it relates to their own fields of interest and explore the broad and definite impact of conflict on the arts of design.
Equivalent Course(s): MDVL 23807, ARTH 23807

ARTH 33900. Text and Image in Renaissance France. 100 Units.
This course studies manuscripts, printed books, and printed images produced in fifteenth- and sixteenth-century France that combine text and image, particularly those that do so in unusual, innovative, or provocative ways. We will consider problems of interpretation, “illustration,” friction and gaps between text and image, and the uses of print vs. manuscript. Types of objects studied include emblem books, books of hours, scientific books, mythological and romance literature, captioned prints and print albums, and ceremonial books made to document events. We will visit several local collections (n.b. because of this, several class meetings will run past 4:30). Basic reading knowledge of French required.
Equivalent Course(s): FREN 3901, ARTH 23900, FREN 23901

ARTH 33903. Northern Renaissance Painting in Context. 100 Units.
The weekly seminar will be held at the Art Institute of Chicago. It will examine the activity of painters as designers and makers of works of art in northern Europe, particularly the Burgundian Netherlands, from about 1400 to 1530. Students will be introduced to the issues of historiography and documentation that surround the work of the pioneering painters of this period, notably Jan van Eyck and Rogier van der Weyden as well as their successors. Through discussion of workshop organization, painting process, and the connections between painting and other media including sculpture, tapestry design, and manuscript illumination, students will gain insight into the role of painting in this transitional period. The course will use the collections of the Art Institute and, when possible, the facilities of the Art Institute’s Conservation Department to trace the artist’s working
process and to gain a sense of the degree to which paintings now displayed on the walls of a museum have been removed from their original context, either that of a larger, public multi-part work combining painting and sculpture, or a private object kept in a study and brought out for individual use.

Equivalent Course(s): ARTH 23903

ARTH 34002. Advanced Nonfiction Workshop: Writing About the Arts. 100 Units.

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

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

ARTH 34007. The Visual Culture of the Ancient Near East. 100 Units.

This course explores the vast corpus of material objects that makes up the visual culture of the ancient Near East-specifically, the palaces, temples, ziggurats, obelisks, carved reliefs, votive statues, inlays, cylinder seals, and cuneiform tablets of Mesopotamia, Syro-Anatolia, the Levant, Persia, and Egypt from 3500 to 330 BCE. In addition to their formal qualities, we will explore the practices by which these artifacts and monuments were made; the cultural value of their raw material components, including clay, stone, metals, ivory, and pigments; their life histories, modes of circulation, interactive potential, and significance within the larger social and political climate; and the modern reception and response to these works of art. Students will also obtain an understanding of art historical approaches to the study of ancient Near Eastern visual culture and the value of Art History to the field of ancient Near Eastern Studies. Class meetings-structured around thematic case studies of material groups from different regions presented in chronological sequence-emphasize conceptual issues (agency, materiality, aesthetics, narrative, ideology, space, representation, style, technology, sensory experience), and theoretical and methodological considerations (archaeological, art historical, anthropological, philological, historical). The course draws primarily on archaeological evidence and ancient textual sources and includes regular visits to the Oriental Institute Museum.

Equivalent Course(s): ARTH 24007

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

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

Equivalent Course(s): ARTH 24008

ARTH 34040. Making History, Painting in Eighteenth-Century France. 100 Units.

History painting is the object of our course. In particular, the crisis which affected history painting in eighteenth-century France: crisis of failure, crisis of narrative, crisis of pictorial verisimilitude. We focus on the genesis of history painting through the academic training and the artistic practice founded on imitation. We study the emergence of new features (lack of action, repetition, new temporality, hybridization) together with the emergence of a new conception of “novelty” or a new conception of painting as an object of sensual and sensitive pleasure. We consider material practices, theory of art, criticism, social and political involvements.

Equivalent Course(s): ARTH 24040, FREN 34040, FREN 24040

ARTH 34090. Japanese Woodblock Prints: From 1660 to the Present. 100 Units.

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

Equivalent Course(s): EALC 34090, EALC 24090, ARTH 24090

ARTH 34106. Uncanny Resemblances. 100 Units.

This course examines one of the most captivating bodies of portrait art in the Western tradition. For well over a century, the study of Roman portraiture, an essentially German subfield of classical archaeology, has largely confined itself to forensic problems of dating and identification. More recent work has focused on social and political topics ranging from site-specific issues of context and display, patronage and power, gender, and the ideological stakes of recarving and reuse. Additionally, we will consider the historiographical and media-archaeological contexts that have profoundly shaped and framed our understanding of these objects, both in antiquity and modernity: e.g., the production (and reproduction) of wax and plaster death masks in Roman funerary custom; ancient theories in the domain of optics that were used to explain the phenomenon of portraits whose eyes appear to follow a beholder in space; how the stylistic category of "veristic" portraiture in the Roman Republic has its origins not in antiquity (despite the Latin etymology), but rather in the painting and photography of the Neue Sachlichkeit in Weimar Germany; and how the contemporary use of digital craniofacial anthropometry to study the recarving and reuse of Roman portraits relates to Sir Francis Galton’s criminological apparatus for creating composite photographic images using portraits from ancient coins as early as 1885.

Equivalent Course(s): KNOW 24106, ARTH 24106, CLCV 23119, KNOW 34106, CLAS 33119

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

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

Equivalent Course(s): ARTH 24110

ARTH 34165. Modernizing the Chicago Campus, 1945-1985. 100 Units.

Students will participate in the conceptualization, research, and planning for an exhibition at Regenstein’s Special Collections to open in the academic year 2021-22. The questions the exhibition will aim to answer are: When, how, and why did the university abandon its rule of Gothic revival style? Given that modernist architecture was grounded in antithetical ideas about building design, siting, and grouping, how did modernist campus buildings respond, if at all, to their Gothic-style neighbors? How have the early modernist buildings on campus been changed since they were first opened, and how does that affect how we understand their design and use them today? Secondarily, how did modern design on campus relate to simultaneous urban renewal planning and architecture in the neighborhood? We’ll focus on the first 40 years of modernist campus design because that’s the period for which the university archives at Special Collections provide the most abundant and accessible material for answering these questions and for explaining them visually in an exhibit. This course develops skills in primary and secondary research and in architectural analysis.

Equivalent Course(s): CHST 24165, ARTH 24165

ARTH 34170. Research the Chicago Cityscape. 100 Units.

This course has three goals: (1) To support artist Theaster Gates’s renovations of South Side Chicago buildings for civic uses with student research on the architectural and social history of prospective buildings and their environs. The Stony Island Arts Bank and the Arts Incubator at the University are examples of Gates’s work: https://rebuild-foundation.org/ (2) To develop research skills, which can be adapted to other built environments. (3) To develop an understanding of Chicago’s built environment and its social history. We meet twice a week, once to discuss common readings and once for a longer session to enable field trips (a tour of Gates’s area; visits to research archives) and collaborative research work among students. Students will work together to produce historical reports. Permission of instructor required. Please send an email explaining your interest in the course and any relevant background experience (e.g., previous course work in architectural or urban history, urban problems, or experience with any aspect of the built environment or Chicago history). Although the course does not require significant background, ideally it will include students with diverse pockets of expertise.

Equivalent Course(s): AMER 34170, AMER 24170, ARTH 24170

ARTH 34180. Into the City: Art in Chicago from the Fire to Now. 100 Units.

An abundance of life everywhere, and yet no culture.” That is how painter Mitchell Siporin described Chicago in the 1930s. In this course, we will interrogate Siporin’s claim by investigating the city’s history of art, from 19th century forays into social practice via settlement houses like Hull House to 21st century street art that tests the boundaries between radical politics and consumer culture. What, if anything, distinguishes the history of art in Chicago? To answer this question, students will be expected to visit museums around the city; do original, archival research in local collections; and conduct an interview with a contemporary artist (facilitated
independently or by the instructor). Topics will include: South Side artist colonies, innovations in and resistance to abstraction, exchanges between WPA-era artists and Mexican printmakers, the pioneering photography department founded by Moholy-Nagy at the Institute of Design, the Chicago Imagists, the Black Arts Movement, and alternative spaces and apartment galleries. This course coincides with the Terra Foundation's Art Design Chicago initiative and will make use of related exhibitions and programs like "Arte Diseño Xicágo" at the National Museum of Mexican Art, the MCA's Ken Josephson exhibition, and the Chicago Parks Foundation's "Art in the Park Tour Series".
Equivalent Course(s): ARTH 24180

ARTH 34195. Architecture on Display. 100 Units.
This traveling seminar explores the challenges of exhibiting architecture and the built environment, a medium whose scale resists traditional museum and gallery display and whose representation in drawings is notoriously difficult for the public to grasp - but nonetheless is increasingly embraced by museums and biennales. Our central example is "Countryside: Future of the World," an exhibit on the future of the global hinterland at Frank Lloyd Wright's Guggenheim Museum in New York, which we will visit. The latest of several provocative exhibitions by contemporary architect Rem Koolhaas, it instantiates a recent phenomenon of interpretive and thematic shows by architects that exceed the museum's traditional aim to represent architect-designed buildings and projects. In addition to examining Koolhaas’s work, we will investigate architectural display in two broader contexts: other types of contemporary architectural exhibition, particularly examples we can visit in Chicago and New York, and the history of architectural display through drawings, models, mock-ups, fragments, virtual reality, and buildings converted into museums in their own right, from tenements to the Robie House. Students will write research papers. The course includes a class trip to New York over a long weekend during the quarter, Thursday evening to Sunday.
Equivalent Course(s): ARCH 24195, ARTH 24195

ARTH 34215. Cultural Preservation in Chicago’s Built Environment. 100 Units.
In this architecture studio, students will explore and engage in design projects through lenses of Cultural Preservation. As a basis for understanding communities’ relationships with the built environment we will visit spaces and projects throughout the City of Chicago when possible and reflect on readings through discussion. We will debate existing project successes and limitations in telegraphing the meanings that the authors or owners intended and overlay changes in meaning (and place) over time. Students will experiment in the presented genres, or others, through design exercises. Examples of genres may include: Historic Preservation and projects that “freeze” a moment in time; Adaptive Reuse and projects that pull an edifice into a current use even if transforming its original meaning or importance; Landscapes that have been conserved or reclaimed; Memorials and Monuments that were purpose-built and from a particular point of view. No previous experience in architecture is necessary. A willingness to engage in various forms of design work, such as drawing, model-making, sketching and diagramming, will be critical. Participation in the form of discussion, such as engaging in comment and critique of projects and readings, is an essential part of the course. Students should be open to sharing their thoughts with the class.
Equivalent Course(s): ARCH 24215, ARTH 24215

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 Precolumbian art as new forms of Latin American and Latinx expression, commentary, and critique. Artists include Frank Lloyd Wright, Diego Rivera, Frida Kahlo, Henry Moore, Michael Heizer, Robert Smithson, Enrique Chagoya, Yolanda López, Yreina D. Cervántez, Guadalupe Maravilla, Mariana Castillo Deball, Ana de Obregoso, Kukuli Velarde, among others. We will consider the ways artists have used forms of the past in a range of political, social, and aesthetic contexts, and ask what agency iconic forms of the past may have exerted, and continue to exert, on the present. Readings on modern and contemporary episodes in this "Post-Columbian" history will be paired with discussions of ancient art and visual culture, as we entwine understandings of early artworks with later histories.
Equivalent Course(s): LACS 34255, ARTH 24255, LACS 24255

ARTH 34266. Polenmial Hut. 100 Units.
From Vitruvius to Le Corbusier, and from Thoreau’s cabin to prefab micro-houses, the architectural imaginary has been populated by idealized minimal dwellings. As an introductory architectural design studio, this course poses the problem of the “polenmial hut” to ask how we live and build today. A range of projects and related readings will provide the context for students’ own designs. Basic techniques of architectural drawing and modeling will also be introduced.
Equivalent Course(s): ARTV 24266, ARTV 34266, ARTH 24266

ARTH 34267. Architecture of Memory. 100 Units.
This architecture studio course asks students to design a memorial. By imagining spaces that evoke emotion and incite action, and examining relationships and meaning between architecture and place, students will explore concepts for spaces created for the purpose of holding, preserving or honoring aspects of culture and history. The South Side of Chicago will be the primary focus. Students will reflect on readings about the South Side and 2020 events. Guest presentations and Arts + Public Life media and archives will be key resources. To form a basis for understanding and analyzing space and form, students will research and critique precedents. The class will
visit spaces around the city either in-person or via virtual tours. As a beginning point for inquiry about space and emotions, students will reflect on readings about phenomenology in architecture. Seminars and discussions about architecture practice today will also be presented. Students will generate an analog portfolio of drawings and models throughout the quarter. For final design projects, students will choose real sites and will create a design for a memorial for an aspect of social history of the South Side of Chicago.

Equivalent Course(s): ARCH 34267, ENST 24267, ARTV 34267, ARTH 24267, ARTV 24267, CHST 24267, ARCH 24267

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

Equivalent Course(s): ARTH 24350, LACS 24350, LACS 34350

ARTH 34415. The Bauhaus at 100. 100 Units.
This course takes the Bauhaus, the early 20th century German school of art and design, as both its subject of inquiry and its methodology. The course will investigate the art, design, and theory that came out of the Bauhaus and borrow its pedagogical structure as outlined in its famous curriculum wheel. The first two weeks of the course will be dedicated to the basics of the history of the school (its organization, relocations, dissolutions, and resurgences). The next three weeks will consider the school’s conceptual engagements with nature, materials, tools, construction, representation, space, color, and composition. Three weeks will then be dedicated to the Bauhaus’s different workshops: stone, wood, metal, textiles, color, glass, and clay. The final two weeks of class will look at Bauhaus building. The purpose of this course is not only to study the German school as a hotbed of radical creativity—teachers included Anni Albers, Josef Albers, Wassily Kandinsky Paul Klee, Herbert Bayer, Marcel Breuer, Lilly Reich, Walter Peterhans, Oskar Schlemmer, Lyonel Feininger, Gunta Stözl, László Moholy-Nagy, and Ludwig Mies van der Rohe—but also to test out its approach so as to better understand how students were trained and why the school proved so influential. At least one class session will meet at the AIC to view Bauhaus-made objects in its collection.

Equivalent Course(s): ARTH 24415

ARTH 34602. Image, Medium and Context of Chinese Pictorial Art. 100 Units.
In this course, pictorial representations are approached and interpreted, first and foremost, as concrete, image-bearing objects and architectural structures-as portable scrolls, screens, albums, and fans, as well as murals in Buddhist cave-temples and tombs, and relief carvings on offering shrines and sarcophagi. The lectures and discussion investigate the inherent features of these forms, as well as their histories, viewing conventions, audiences, ritual/social functions, and the roles these forms played in the construction and development of pictorial images.

Equivalent Course(s): EALC 24622, ARTH 24602, EALC 34622

ARTH 34610. Making Meaning, the Materialities of Modern Art t. 100 Units.
This course aims to explore the links between materiality, making and meaning of modern art and investigate how surface, form, texture and color are localized in particular artistic or historical contexts. Readings will be drawn from a variety of disciplines, including art history, visual and material culture, philosophy, anthropology, material science and technology.

Equivalent Course(s): ARTH 24610

ARTH 34611. Materialities of Modern Art. 100 Units.
Exploring the significances of materiality in art, particularly in modern art, this seminar will test the art historical relevances of theories and histories of materials, and, by extension, of matter, tactility, touch, things, objects, commodities, use, craft, and design. Readings will be drawn from a variety of disciplines, including aesthetics, art history, anthropology, literary theory, philosophy, visual and material culture. Part of the purpose of the class is to work closely with the Smart Museum exhibition “The Allure of Matter.”

Equivalent Course(s): ARTH 24611, ARCH 34611, ARCH 24611

ARTH 34615. Materiality & Artistic Intent: The Object, Conservation and Art History (Suzanne Deal Booth Seminar) 100 Units.
The intersection of 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. 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.

Equivalent Course(s): ARTH 24615

ARTH 34616. Pop & Politics. 100 Units.
As Andy Warhol famously put it, Pop art is about “liking things.” Derived from the word “popular” and suggesting the fizzy effervescence of soda, could Pop be anything other than easy and breezy and fun? Exploring Pop art creating across the Americas, this course will interrogate Warhol’s sound-bite-turned-Pop-gospel and plumb beneath the slick surfaces of those objects and images that have come to define the genre. From Warhol’s
depictions of race riots, to Colombian artist Antonio Caro’s appropriation of the Coca Cola logo as a critique of U.S. imperialism, to Brazilian painter Antônio Henrique Amaral’s decades-long series of banana paintings that less and less subtly critiqued the military dictatorship, we will investigate the political stakes that motivated key examples of Pop art. What was lost and remained buried when early pop critics took Warhol’s comment at face value? When they assumed pop art was easy, straightforward, and uncritical? How might those same assumptions have enabled artists across the Americas to hide political commentary in plain sight?
Equivalent Course(s): ARTH 24616

ARTH 34617. Modernism and its Others. 100 Units.
This course investigates modernism’s relationship—both intimacy with and enforced distance—from a number of adjacent categories that were more often than not of modernism’s own creation: primitive art, folk art, kitsch, art brut, arte popular, craft, and design. Case studies, drawn from Europe, North America, and Latin America, will include primitivism in early-twentieth-century Europe, displays of folk art at the Museum of Modern Art in New York, the study of arte popular in Mexico, Peru, and Brazil, and the formation of the Museo del Barro in Paraguay. Through these cases, we will ask how the ways in which artists and critics identified modernism’s others and drew distinctions from those others might inform our understanding of modernism.
Equivalent Course(s): LACS 34617, ARTH 24617, LACS 24617

ARTH 34624. Close Encounters with Chinese Art in Chicago Museums. 100 Units.
The class examines closely types of materials used—ceramics, stone, lacquer, silk, paper, ink—and their significance in the production of artworks through Chinese history. Students will be expected, go to the Field Museum of Natural History, the Smart Museum of Art, and the Art Institute of Chicago where classes will in the galleries, storage, and conservation areas. Students will be able to examine groups of objects of similar materials and individual pieces in detail. They will have opportunities to speak with curators and conservators about their work with museum objects—acquisition, research, exhibition planning, restoration. Many pieces known in museums today were once buried with the dead, including precious items and emblems of power and wealth, objects for daily use, and inexpensive models of buildings, animals, and figurines made for funerary purposes. Certain materials had special significance over time and their craftsmanship and production were related to their social function. Through their close study of works of art, their assigned readings, research, students will be expected to discuss objects descriptively and in historical contexts. They will write essays about selected objects as might be featured in an exhibition catalogue.
Equivalent Course(s): EALC 24624, EALC 34624, ARTH 24624

ARTH 34625. Chinese Art & Material Culture in the Field Museum Collection. 100 Units.
This seminar examines Chinese art and material culture in the collection of the Field Museum. The installations in the Cyrus Tang Hall of China and the Elizabeth Hubert Malott Hall of Jades introduce objects in historical and anthropological contexts in keeping with the Field Museum’s history and mission. It features objects made for and used by people of diverse social strata, geographies, and ethnicities and features particular types of materials used from the Neolithic through Early Modern periods of Chinese history. The class will examine these and other artworks in the museum’s collections from the perspectives of material culture, media, and image-making. Assigned readings will provide historical information and scholarly perspectives on objects in the cultural contexts of production, function, religious worship, and burial in tombs. Students will closely study individual objects from these perspectives, discuss them with the class, and write about them, focusing on the significance of certain visual and material elements, their continuing use, and innovations and changes that occurred over time. The classes will also include meetings with curatorial and research staff members who will introduce their work on the collections-research, installation, and history of acquisitions. Visits will include access to conservation and storage areas. Most classes will be held in the Field Museum. Class attendance and participation in class discussion are mandatory.
Equivalent Course(s): EALC 24625, EALC 34625, ARTH 24625

ARTH 34626. Allure of Matter: Material Art in China. 100 Units.
This seminar examines contemporary art in China through the lens of the Smart Museum of Art’s upcoming exhibition, The Allure of Matter: Material Art in China. Using works in the exhibition as case studies, the course explores questions about materials and materiality in contemporary art. Throughout the course, we will address the following questions: How have unconventional materials impacted art practices in China? How do these material explorations inform our understanding of contemporary art in China and beyond? How do materials mediate different relationships between the artist, artwork and viewer? Guest speakers, including conservators, will expand our discussions of materiality. The course will meet for approximately half of the time at the Smart Museum or Wrightwood 659.
Equivalent Course(s): EALC 24627, EALC 34627, ARTH 24626

ARTH 34640. Chinese Buddhist Icons: Methodologies. 100 Units.
Icons belong to the most important category of sacred objects in Buddhism, and they were indispensable for transmitting the religion across East Asia. The ontological status of icons, however, remained polemical throughout most of the religion’s premodern history. While scholars in religious studies have since the 1960s been attentive to the ritual and cultic functionality of Buddhist icons, art historians did not move past style-oriented methodologies and fully engage Buddhist icons as such until the 1990s. This course investigates different methodologies devised by scholars in the past to study Buddhist icons with various theoretical premises.
and from diverse historical perspectives and focuses. We will pay particular attention to how the field, Chinese Buddhist art history, bears those different approaches to Buddhist icons in its development of the past decades.
Equivalent Course(s): EALC 24640, EALC 34640, ARTH 24640

ARTH 34650. Chinese Pagoda. 100 Units.
More often than not, the Chinese pagoda is considered the most representative of Buddhist architecture in pre-modern China. It is so ubiquitous that many have forgotten the fact that the pagoda actually has a non-Chinese origin; and its vertical building form - rather than the more usual, horizontal sprawl of traditional Chinese architecture - betrays a history that is everything but typical or representative of Chinese Buddhist architecture. Instead of seeing it merely as a building, accordingly, the course will investigate the ways in which the Chinese pagoda was uniquely conceived and constructed as a symbol, artifact, site, structure, space, etc., created to serve specific religious purposes, thereby exerting or evoking specific meanings that engaged both religious and nonreligious ideas and issues in pre-modern China.
Equivalent Course(s): EALC 24650, ARTH 24650, EALC 34650

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.
Equivalent Course(s): ARTH 24651, ARCH 24651

ARTH 34706. Japanese Art in the Sinosphere. 100 Units.
From the earliest centuries of the common era until the 1870s, Japanese writers, artists, and scholars considered themselves to be living in the Sinosphere: the realm of China's cultural and political centrality. Starting with a consideration of Chinese material culture in the Tale of Genji, we will proceed to address topics such as the relation between Chinese and Japanese handscroll paintings, the spread of Chinese-style ink monochrome painting in Japan, the rise of the Kano school as official painters and Chinese-style painting experts, and the immense popularity of literati painting and calligraphy. Korean painting's intersection with Japanese and Japanese art in the medieval and early modern periods will also factor into the discussion. We will evaluate the changing dynamics around political power and gender embodied in the Chinese/Japanese oppositional duality and reassess the prevailing narratives concerning how the Sinosphere faded from view in the Meiji era.
Equivalent Course(s): EALC 34716, ARTH 24706, EALC 24716, GNSE 34706, GNSE 24706

ARTH 34710. Japan and the World in 19th Century Art. 100 Units.
This seminar will explore artistic interaction between Japan and the West in the late 19th century. Topics include: changing European and American views of Japan and its art, the use of Japanese pictorial "sources" by artists such as Monet and Van Gogh, Japan's invitation by decorative arts reformers, Japanese submissions to the world's fairs, and new forms of Japanese art made for audiences within Japan. Class sessions and a research project are designed to offer different geographical and theoretical perspectives and to provide evidence of how Japonisme appeared from late 19th-century Japanese points of view.
Equivalent Course(s): EALC 34710, ARTH 24710, EALC 24710

ARTH 34711. Raphael and the High Renaissance. 100 Units.
This course concentrates on Raphael, perhaps historically the most influential figure of the outsized trio (including Leonardo and Michelangelo), who embody the "culminating moment" of the Renaissance. Some attention will be given to the history of the idea and to the style concept 'High Renaissance' and its usefulness as a vehicle for understanding three such diverse personalities. While we will try to do justice to the enormously diverse, if short, career of Raphael, the investigation of the High Renaissance will lead us to examine the mature works of Leonardo and Michelangelo's painting and sculpture through 1520 (including the Sistine Ceiling and the Julius Tomb), which is the part of their careers that overlap with Raphael. Special attention will be given to the writings and drawings of the major artists as a means of interpreting their works.
Equivalent Course(s): ARTH 24711

ARTH 34720. Goya and Manet. 100 Units.
Edouard Manet (1832-1883) is often regarded as the first modernist artist, but his practice was deeply rooted in the copying and emulation of Renaissance and Baroque painters, particularly Spaniards. Indeed, many of his subjects, and some of his techniques, from the use of firm outline to muted opaque tones with minimal modeling, are conspicuous in Francisco Goya (1746-1828), a Spanish court painter and moralist whose paintings and prints were received in the late nineteenth century, and in the twentieth, as prefiguring both modernist form and various crises of artistic meaning. This seminar proposes a binocular focus on the two artists, in their individual historical contexts and in dialogue, in order to understand the tension between tradition and innovation in modern art.
Equivalent Course(s): ARTH 24720, SCTH 35004

ARTH 34721. Manet, Mallarmé, and Modernism. 100 Units.
Much of the theory, as well as the look and sound of modern art, as it developed in the late nineteenth century, is the result of the individual efforts as well as the friendly collaboration of the Parisian painter Edouard Manet...
and the Parisian poet and English teacher Stéphane Mallarmé. This course will introduce them, examine their major collaborations (Le Courbeau, L’Après-Midi d’un Faune), and place them within the developing consensus in experimental art and thought at the fin de siècle, which for reasons having to do with the reception Mallarmé, came to be called symbolism.

Equivalent Course(s): ARTH 24721, SCTH 35007, FNDL 25007

ARTH 34731. Symbol & Allegory. 100 Units.
A familiar account of modernism in the arts sees a turn from Baroque conventions of allegory (abstract ideas clothed in fragmentary arbitrary pictorial or linguistic signs) to a revolutionary romantic combination of image and content in the symbol, which had a late flowering in the Symbolist movement around 1900. Whether the development is celebrated (Coleridge, New Criticism) or deplored (Benjamin, Paul de Man), few question this historical and explanatory schema, investigate its application outside poetry, or ask what role allegory has played in the art of the ostensibly anti-allegorical nineteenth and twentieth centuries. In this course, we will consider neoclassical, romantic, and modern views of allegory, symbolism, and meaning in art.

Equivalent Course(s): SCTH 35011, CMLT 35011, ARTH 24731

ARTH 34810. The Body and Embodiment in Ancient Greek Art. 100 Units.
Whether naked or clothed, male or female, mortal or divine, the body takes pride of place in the visual worlds constructed by ancient Greek artists. Yet this emphasis on depicting the body begs the question: What is a body that exists as an image? What, in other words, is a body that is not embodied? This problem, articulated already in our ancient sources, serves as the starting point for this course’s investigation of the relationship between images of the body in Greek art and the experiences such images solicited from their viewers. It examines, on the one hand, how Greek art promoted the body as a social construct—through artistic practices that configured the body’s appearance, like distinctive techniques, styles, and iconography; through conceptual categories that ascribed identities, like gender, class, and race; and through contexts that integrated depictions of the body into lived experience, like sanctuaries, cemeteries, and domestic settings. But we will give equal attention to the viewer’s subjective experience of embodiment, including its sensorial and affective dimensions, and the ways in which that experience is negotiated and articulated as a function of works of art. Finally, we will turn to the legacy of the Greek body in more recent centuries and consider its enduring impact as a visual paradigm today.

Equivalent Course(s): ARTH 24810, CLAS 34818, GNSE 24810, GNSE 34810, CLCV 24818

ARTH 34811. From the Abject to the Sublime: The Body in Medieval Art and Visual Culture. 100 Units.
In the Middle Ages the human body provoked contention, ambivalence, desire, celebration and fear. Organized thematically, this course examines how medieval art and visual culture represented the human (and semi-human) form. Our discussions will consider representations of the exalted body of Christ, the corpulent body of male and female aristocrats, the anatomical body of medical literature, the body at prayer and in erotic play, monstrous bodies at the edges of the world, the stereotyped body of the Jew, and the virginal body of the saint. One goal of the course is to examine how medieval representations and perceptions of the human form negotiated various forms of power, desire, fear, and aggression in ways that resemble but also profoundly differ from today.

Equivalent Course(s): GNSE 35802, ARTH 24811, GNSE 25802

ARTH 34812. Museums and Art. 100 Units.
This course considers how the rise of the art museum in the 19th and 20th centuries affected the making of modern art and the viewing of past art. It is not designed to be a survey course, but rather a historical investigation of certain issues and developments. We will concentrate on the following: what has been said to happen to objects when they are uprooted and moved into the museum; how and why museums have changed display practices so as to get viewers to look at art in new ways; what artists have understood museums to represent and how they have responded to that understanding in their work and their display preferences.

Though reference will be made to the contemporary art world, the focus will be on materials and case studies drawn from the French Revolution through the 1960s. French, German, English, and American museums will be featured.

Equivalent Course(s): ARTH 24812

ARTH 34813. Museums and Art, 1750-1920. 100 Units.
This course considers how the rise of the art museum in the modern era affected the making of modern art and the viewing of past art. It is not designed to be a survey course, but rather a historical investigation of certain issues and developments. We will concentrate on the following: what has been said to happen to objects when they are uprooted and moved into the museum; how and why museums have changed display practices so as to get viewers to look at art in new ways; what artists have understood museums to represent and how they have responded to that understanding in their work and their display preferences.

Case studies will be drawn from across Europe and the United States.

Equivalent Course(s): ARTH 24813

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

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 ISAC Museum at UChicago.
Equivalent Course(s): NEHC 34815, HIST 20509, ARTH 24815, NEHC 24815, HIST 30509

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.
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.
Equivalent Course(s): CDIN 24910, EALC 34910, CMST 34915, CMST 24910, CDIN 34910, ARTH 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.
Equivalent Course(s): TAPS 35001, SCTR 35001

ARTH 35002. Rethinking the Social History of Art. 100 Units.
Prior to the Second World War, and again in the wake of the 1968 unrests, a politically committed art history carried out innovative research in the social and political stakes of art with the ambition to offer a comprehensive critique of society. What kind of social history of art does our troubled epoch need (or deserve)? Is the social history of art primarily activism by other means or does it aspire to be a value-free social science? If the latter, what economic, sociological, anthropological, or other foundation should it have? With readings in the Hegelian, Marxist, Feminist, and other art historical traditions.
Equivalent Course(s): SCTR 35002, ARTH 25002

ARTH 35003. Symbolism between Universality and Solipsism. 100 Units.
Symbolism in Western European literature and visual arts is usually seen as a triumph of the psychological, the navel-gazing, in the words of James Ensor, the "Moi universel". But it is as much a dogged search for objective grounds of expression and intelligibility amidst a sea of subjectivity: from Van Gogh's letters and Mallarme’s poems to the new logical symbolism of Frege and the stream of consciousness of William James, the epoch saw an unprecedented effort to rationalize the private, the incommunicable, experience itself. This is a broad revisionist look at a transitional but key era in intellectual history, featuring some new material from the instructor’s own work in progress.
Equivalent Course(s): ARTH 25003, SCTR 35003
ARTH 35005. Nineteenth-Century Prints. 100 Units.
Using a wide range of examples from the Smart Museum collection, this course will examine the various techniques, meanings, aspirations, and publics of nineteenth-century European printmaking, from the invention of lithography in 1798 to the color innovations of the 1890s. Among the topics to be investigated are prints as multiples; reproduction and originality; caricature; color in prints; the etching revival of the 1860s; and the practice of collecting. Students will not be expected to have any prior knowledge of prints or printmaking techniques but may benefit from a general acquaintance with nineteenth-century art. Major artists to be considered include Delacroix, Daumier, Whistler, Meryon, Buhot, Fantin-Latour, Tissot, Bonnard, and Toulouse-Lautrec. In part a history of nineteenth-century art told through prints, this course will give students the tools to recognize and identify traditional print media and to explore broader themes such as the illustrative and narrative function of prints; their relationship to other art forms; and their participation in discourses of scarcity and value. In concert with other course requirements, the class will make a visit to a local print dealer, propose an acquisition, and help prepare a small exhibition drawn from the Smart Museum’s holdings.
Equivalent Course(s): ARTH 25005

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?
Equivalent Course(s): CLAS 38020, FNDL 29005, SCTH 35009

ARTH 35011. Africa, America. 100 Units.
This seminar explores the dynamic exchanges in the expressive cultures of Africa and the Americas. It examines a range of visual and material traditions that emerged and grew from the sustained contact between the two continents from the era of the Atlantic Slave Trade to the present. Class discussion, readings, assignments, and museum visits address topics such as carnival performances, santería and candomblé traditions, Vodou ritual forms, Luso-African architecture on both continents, and contemporary art.
Equivalent Course(s): LACS 35011, ARTH 25011, LACS 25011

ARTH 35012. Caricature. 100 Units.
Though usually traced to Renaissance experiments with drawing deformed heads, caricature as a mode of parody, humor and inventive 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.
Equivalent Course(s): SCTH 35012, MAAD 13012

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

ARTH 35105. Chichen Itza. 100 Units.
This course investigates the visual culture of Chichen Itza, one of ancient Mesoamerica’s most cosmopolitan cities. Thriving in the centuries after the collapse of the lowland Maya kingdoms, the city of Chichen Itza articulated a new political and cosmological vision of authority, drawing on traditions from all over Mesoamerica, past and present, to create an innovative visual synthesis. This course will investigate Chichen Itza’s most famous architectural and sculptural monuments in the light of new epigraphic and chronological discoveries, paying close attention to questions of innovation, repetition, and serial production.
Equivalent Course(s): LACS 25105, ARCH 25105, ARTH 25105, LACS 35105

ARTH 35106. Art & Urbanism at Teotihuacan. 100 Units.
This course will take stock of our understanding of Mesoamerica’s first great city. How did Teotihuacan’s unprecedented urban form, and the art created within it, structure a sense of collective identity for the city’s multiethnic population? How did the city change over time, and how did it engage with its Mesoamerican neighbors? Recent discoveries from the Pyramid of the Feathered Serpent and the Temple of the Sun will play an important role in our investigations. This course is part of the College Course Cluster, Urban Design.
Equivalent Course(s): LACS 34106, ARTH 25106, LACS 24106
ARTH 35110. Maya Sculpture. 100 Units.
This course will examine the sculptural production of the ancient Maya, from its earliest manifestations in the first millennium BCE to the Spanish conquest. We will consider the interrelationships between freestanding sculpture, architectural sculpture, and hand-held objects. In addition to paying attention to issues such as workshop production and materiality, we will examine spatial contexts, political rhetorics, invocations of the past, and ontologies of art.
Equivalent Course(s): LACS 24111, LACS 34111, ARTH 25110

ARTH 35111. Rhoades Seminar: Theory, History, and Practice of Textiles - The Andes. 100 Units.
How many minutes of your day are spent with some form of textile touching your skin? And yet, what do you really know about them? This seminar will introduce you to the basic concepts and techniques of making textiles. While readings and discussions will offer globally-relevant perspectives on textiles, the course's primary lens will be the prolific textile tradition that developed in the region of the Andes Mountains over thousands of years. In this course, you will conduct hands-on experiments with technologies for spinning, dyeing, and weaving in an art historical laboratory setting, in order to understand the tools, techniques, and embodied knowledge that they entail. You will then apply what you have learned in these experiments to your own studies of ancient Andean textiles in the stellar collection of the Art Institute of Chicago. Readings will draw on scholarship, reference works, and how-to manuals. Written assignments will take the form of gallery labels and catalogue essays in order to better understand these genres of writing. This course has no prerequisites, but a willingness to participate in active learning (and not having a fear of perhaps doing something badly the first time) are essential. A background in art practice may be helpful, but is in no way necessary or required. Because wool will be handled extensively, potential allergies should be considered before enrolling.
Equivalent Course(s): LACS 23512, LACS 33512, ARTH 25111

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

ARTH 35113. Rhoades Seminar: Possibility and Peril: Material and Technical Innovations in Modern Textiles. 100 Units.
This course will consider the material and technical innovations that attended industrialized textile production in the nineteenth and twentieth centuries. Among the topics considered will be the invention of new fibers such as rayon, Lurex, and polyester, the introduction of synthetic dye stuffs, and the rapid mechanizing of the production process. The promises of these innovations will be examined alongside a consideration of their functional and ecological implications.
Equivalent Course(s): ARTH 25113

ARTH 35114. Nazca Art and Iconography. 100 Units.
Nazca artists are world renowned for creating the sprawling and austere Nazca Lines on the south coast of Peru between 100 BC and AD 600. But they were also prolific makers of ceramics, textiles, and featherworks, among other objects-many of which were made as funerary offerings in burials. These smaller, portable works present complex troves of intricate imagery, recording elements of the Nazcas's natural world as well as their supernaturals beings and beliefs. This seminar will both introduce you to the Nazcas and allow you to work firsthand with the Art Institute of Chicago’s large collection of Nazca art. The goals of this course are to better understand this cultural and artistic tradition, to practice your powers of observation and deduction in studying objects, and also to generate research on and new understandings of this important collection. Additional topics will include the role of museums and museum collections in the 21st century, cultural patrimony, and issues of museum display and interpretation.
Equivalent Course(s): ARTH 25114

ARTH 35115. Winkelman: 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.
Equivalent Course(s): SCTH 35000, KNOW 35000, GRMN 35015, GRMN 25015, CLAS 35014, ARTH 25115

ARTH 35118. Color Everywhere: Synthetic Dyes and Modern Art. 100 Units.
This course will consider the profusion of new dyes (aniline, azo, and vat) available for coloring textiles, foodstuffs, and other materials in the second half of the nineteenth century and into the twentieth and ask if these industrial innovations, which fueled subsequent rapid shifts in fashion, paved the way for modernist experiments with color. Artists who engaged with various media, including Sophie Taeuber Arp, Sonia Delaunay, and Marguerite Zorach, will be central to the discussion. Modern artists' engagement with theories of color, particularly those expounded by specialists working in the textile industry, such as Michel-Eugène Chevreul, will also be examined.
Equivalent Course(s): ARTH 25118

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.
Equivalent Course(s): ARTH 25119, RDIN 35119, ARCH 25119, RDIN 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.
Equivalent Course(s): ARTH 25140, GRMN 33523, GRMN 23523

ARTH 35202. Visual Encounters in the Global Renaissance. 100 Units.
This course examines the visual, material, and political encounters between the peoples of Europe, Africa, Asia, and the Americas between the era of European expansion inaugurated circa 1450 to the abolitionist period of the mid eighteen hundreds. It seeks to bring a multicultural framework to the understanding of the early modern period. We will examine the role of images, material exchange and visual reckoning in the early modern institutions and endeavors that helped shape our current world: the Atlantic slave trade, envisioning the other in European and non-European art, religious encounters and conflicts, visual and material exchange in scientific explorations, imperialism and colonialism. Special attention will be given to the enduring effects of these interactions in contemporary European societies and emphasis brought to a critical consideration of the idea of the Renaissance as a keystone of histories of 'Western' art, culture, and science.
Equivalent Course(s): LACS 25202, ARTH 25202, LACS 35202

ARTH 35300. Pilgrimage in Antiquity and the Early Christendom. 100 Units.
This course will present an interdisciplinary interrogation into the nature of pilgrimage in pre-Christian antiquity and the rise of Christian pilgrimage in the years after Constantine. It will simultaneously be a reflection on the disciplinary problems of examining the phenomena of pilgrimage from various standpoints including art history, archaeology, anthropology, the history of religions, the literary study of travel writing, as well as on the difficulties of reading broad and general theories against the bitty minutiae of ancient evidence and source material. The core material, beyond the theoretical overview, will be largely limited to antiquity and early Christianity; but if students wish to write their papers on areas beyond this relatively narrow remit (in other religions, in the middle ages, modern or early modern periods), this will be positively encouraged!
Equivalent Course(s): RLVC 38802, ARTH 25300, MDVL 25300

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 faked 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?
Equivalent Course(s): ARTH 25402

ARTH 35540. Fact and Fiction. 100 Units.
Since Grierson’s definition of the documentary as "creative treatment of actuality," critics have been struggling to establish distinctions between documentary and fiction. Furthermore, the critical discourse has been constantly challenged by new artistic meditations of reality and its representation, and works blurring the border between
the logic of facts and the logic of fiction. Additionally, this dualism is complicated by the difficult question of truth telling. Cinema has a long and winding history of non-fiction: from staged or dramatized actualities at its beginning, via docudrama, fake documentaries and mockumentary, to trends in recent documentaries that incorporate reenactment and animation. Since the mid-1990s the "documentary turn in contemporary art" has seen more and more artists experimenting with documentary modes through which they are questioning the mediations by which facts/documents acquire their facticity. The aim of this seminar will be to examine films and works in contemporary art that address these difficult questions of fact and fiction. Readings will include work from film and art criticism and theory, as well as critical literature addressing questions of fact and fiction in historiography, narratology, and philosophy. Films may include works by Edision, Robert Flaherty, Ari Folman, Abbas Kiarostami, Chris Marker, George Méliès, Avi Mograbi, Rithy Panh, Peter Watkins. Works by contemporary artists may include Kutlug Ataman, The Atlas Group/
Equivalent Course(s): ARTV 20540, CMST 45540, MAPH 45540, CMST 25540, ARTV 45540, ARTH 25540

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 synecdoched perspectives with pictured 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.
Equivalent Course(s): ARTH 25545

ARTH 35704. Dreams, Narrative Illustration and Art Making in Pre-Modern Chinese Art. 100 Units.
This course examines how the practice of making physical images based on dream visions prompted the creation of objects in a wide range of materials and sizes in pre-modern China. In particular, we will focus on artifacts of historical significance, such as literati paintings and monastic murals, to popular objects ranging from illustrated books, ceramic pillows, to fans and bronze mirrors. Dream images covering an array of categories and topoi-revelatory dreams to lay persons, dreams of journeying in landscape, dreams that involve a divine encounter, and dreams of hell scenes-will be explored, with a focus on the status of dream vision and the tension between interior experience and exterior viewership. We will give equal attention to the various ways in which representations of the dreaming mind negotiated spatially and metaphorically with the material properties of diverse media.
Equivalent Course(s): ARTH 25704

ARTH 35706. Public Land as Landscape: Ecosystems, Representation, and American Nation Building. 100 Units.
The history of landscape art in the United States has often been described as fundamentally intertwined with American identity and nation building. In many of these interpretations, a tension exists between reading landscape as purely symbolic representations of abstract ideals or as mere description of a physical place and its flora and fauna. This course will examine that tension by interrogating the history of public land and its representation in the United States, thinking through methods drawn from art history, indigenous critical theory, and the environmental humanities to understand landscapes both for their symbolic and ecological values. Federal land, like that managed by the National Park and Forest Services as well as state, county, and local parks will be analyzed. We will look at canonical works of the American landscape, including by artists such as Thomas Moran and Ansel Adams, photographs from 19th-century geological surveys, as well as contemporary artists' responses to these works. Additionally, we will visit local sites of public land as case studies such as Jackson Park, the Burnham Wildlife Corridor, and 'Site A' in Red Gate Woods (where UChicago housed a self-contained nuclear lab and buried the world's first nuclear reactor). The course will help students think through the ecology of public land and the ways in which historical understandings of habitat function, landscape, and American identity have shifted over time.
Equivalent Course(s): MAPH 35706, CHST 25706, ARTH 25706

ARTH 35708. Imagining Private Life in Early Modern China. 100 Units.
This course examines how artists, poets, moralists, politicians, and philosophers painted, sang about, or legislated private life in early modern China. The paintings, poems, and documents we examine will allow us to peer deeply into the private lives of people speaking as intellectuals, monks, lovers, married couples, or parents. In addition to such private objects as pillows, mirrors, or personal fans, we'll also look at paintings about private matters intended for viewing in public. To prepare us for this voyeuristic voyage, we will read modern studies of early modern family life in China by historians, sociologists and anthropologists, as well as primary legal and philosophical arguments written in classical and early modern China. We will also read some primary and secondary materials relating to private life in early modern Europe. Students will acquire a basic understanding
of moral, political, and legal issues relevant to the conduct of private life at the time. Along the way, students will learn the fundamentals of conducting social history research using primary materials, including visual art. We will view works at the Art Institute of Chicago as part of the class. Requirements include regular class participation, short class presentations, a longer presentation, and a final paper based on the longer presentation. Graduate students will be expected to write longer papers utilizing more advanced research methods, including the use of primary languages.

Equivalent Course(s): ARTH 25708, EALC 35708, EALC 25708

ARTH 35709. Picturing Moral Autonomy in China and Elsewhere. 100 Units.
This course examines how intellectuals in Preindustrial China maintained their independence, as well as their moral compass, in times of inordinate social and political pressure. Systematic thinking on this topic appears early in China, beginning with Confucius and Mencius, but was by no means limited to the Confucian tradition. Zhuangzi (late 4th c. BCE) devoted an entire chapter to the problem. This course will survey some important meditations on the topic from the Classical period, but will focus on the Song dynasty (960-1278) with its rich body of essays, poems, and paintings touching upon the problem of moral autonomy. To supplement our study of primary sources we’ll read secondary sources on Song law, society, and government, as well as relevant secondary studies of European art. Later in the course we will read reflections on Song period Chinese essays by English radicals of the 18th century, and will wrap up with American classics by Henry David Thoreau, Ralph Waldo Emerson, and Wendell Berry. Along the way we will learn how to conduct "close readings" of both written and visual materials for clues to the deep, humanistic themes underlying artistic choice.

Equivalent Course(s): ARTH 25709, EALC 25709, EALC 35709

ARTH 35711. Exhibiting Photographs. 100 Units.
This course traces the history of photography through a progression of landmark exhibitions, exploring the ongoing and reciprocal relationship between theories of photography and modes of public display. From the first public demonstrations of the new invention(s) through the emergence of photographic salons in the late nineteenth century, the forms of early exhibitions mirrored photography’s fluid and indeterminate cultural status. By the interwar period, new theories of display and visual communication developed by the European and American avant-garde helped to elevate photography’s standing in museums, transforming its liminal position between art and mass culture into a modernist virtue. For each case study, students will assess the ways that photographic exhibitions embody cultural and aesthetic values, political ideologies, shifts within the art market, and underlying ideas about photography itself. Along with these historical investigations, the course will include several visits to a multisite exhibition of contemporary photography to engage with current issues tied to curating and display.

Equivalent Course(s): ARTH 25711

ARTH 35731. Gender Before Gender: Constructing Bodies in Ancient American Art. 100 Units.
In this course, we will seek to test the possibilities and limits of understanding gender and sex in premodernity through an inquiry into the artistic traditions of the ancient Americas. Works of art constitute a primary means by which we can access ideas about what we call gender and sex. Based on what we can reconstruct from visual, textual, and archaeological sources, these cultures conceptualized and represented gender in ways that might seem unfamiliar, in the process putting into question our own preconceptions. Indeed, pre-modern works of art might not have served to simply record conventions of gender but also helped construct the very idea of a sexed body within a given cultural context. As we discover commonalities and divergences between these Indigenous American traditions, we will learn to think across cultural contexts and disciplinary divides, putting into question some of our own assumptions. We will see that gender is not an immutable construct but something actively brought into being in different ways in different times and places.

Equivalent Course(s): ARTH 25731

ARTH 35804. History of Photography in the USA. 100 Units.
Equivalent Course(s): ARTH 25804

ARTH 35810. Global Abstraction. 100 Units.
This course investigates twentieth-century abstraction as a global phenomenon, focusing on the period from 1945 through the 1960s. Case studies will be drawn primarily from the United States, Europe, Latin America and East Asia, but individual research projects from other regions will be welcome. Themes and questions to be addressed include: the repetition of historical avant-garde strategies such as the grid, the monochrome, and non-compositional order in Europe, the United States, and South America; the global reception and adaptation of Abstract Expressionism; distinct understandings of gesture, mark-making, and subjectivity; the meaning and use of color; the relationship of abstraction to industry and design; the deployment of abstraction as a "weapon of the Cold War" and a strategy of internationalization; and autochthonous definitions of abstraction outside the West. Artists and groups to be studied include: Jackson Pollock, Barnett Newman, Ellsworth Kelly, Agnes Martin, Zero, Blinky Palermo, Georges Mathieu, Lucio Fontana, Neoconcretism, Alejandro Otero, Gutai, and Tansaekhwa.

Equivalent Course(s): LACS 35810, LACS 25810, ARTH 25810

ARTH 35880. Fashion and Twentieth Century Art. 100 Units.
This seminar will investigate topics central to the relationship between fashion and modern, avant-garde, postwar, and contemporary European and American art from the standpoint of production, display, and reception. To what extent might theories of fashion and fashionability allow us to understand dynamics of stylistic change in art? What can we learn about art movements from the way they have been appropriated by...
fashion designers? What issues are at stake when we ask whether fashion is “art” as such, and when we put fashion on display in the art museum? Through close-readings and local collection visits, we will explore the role of fashion in histories of twentieth century art including the role of design in early abstraction, concepts from subculture to merchandising in dada and Surrealism, and the importance of clothing in performance and installation.

Equivalent Course(s): ARTH 25890

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

Equivalent Course(s): ARTH 25890

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

Equivalent Course(s): ARTH 25895

ARTH 35900. Theories of Media. 100 Units.
This course will explore the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media, but at the very idea of a medium as a means of communication, a set of institutional practices, and a habitat in which images proliferate and take on a “life of their own.” The course will deal as much with ancient as with modern media, with writing, sculpture, and painting as well as television and virtual reality. Readings will include classic texts such as Plato’s Allegory of the Cave and Cratylus, Aristotle’s Poetics, and modern texts such as Marshall McLuhan’s Understanding Media, Regis Debray’s Mediology, and Friedrich Kittler’s Gramophone, Film, Typewriter. We will explore questions such as the following: What is a medium? What is the relation of technology to media? How do media affect, simulate, and stimulate sensory experiences? What sense can we make of concepts such as the “unmediated” or “immediate”? How do media become intelligible and concrete in the form of “metapictures” or exemplary instances, as when a medium reflects on itself (films about films, paintings about painting)? Is there a system of media? How do we tell one medium from another, and how do they become “mixed” in hybrid, intermedial formations? We will also look at recent films such as The Matrix and Existenzen that project fantasies of a world of total mediation and hyperreality. This course includes a weekly screening and discussion section.

Equivalent Course(s): CMST 27800, ARTV 20400, ENGL 32800, ENGL 12800, ARTH 25900, AMER 30800, CMST 37800, MAAD 12800

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

Equivalent Course(s): ARTV 20940, ARTV 30954, ARTH 25900, ARTH 25940

ARTH 36105. Exhibition in Practice I. 100 Units.
Students in this course will work together to conceptualize, plan, and design an exhibition at the Smart Museum of Art to be installed in fall 2020. Working collaboratively, students will select and research objects, produce an object checklist, and develop a plan for exhibition programming. Readings for this course address exhibition history that relates to the theme of our chosen exhibition, approaches to exhibition design, and reception of exhibitions from intimate “white cubes” to large-scale blockbuster shows. Preference will be given to students in the course for two summer 2019 undergraduate Research Associate opportunities at the Smart, supported by the College Center for Research and Fellowships. Students in this course may also opt to take Exhibition in Practice II in fall 2020 to participate in the installation of this exhibition and produce exhibition texts, among other activities.

Equivalent Course(s): ARTH 26105

ARTH 36106. Exhibition in Practice II. 100 Units.
Students in this course will work together to install an exhibition at the Smart Museum of Art. Building on the work produced in ARTH 2/36105 Exhibition in Practice I (spring 2019), students collaborate to write exhibition texts, coordinate programming, and participate in the installation process. Workshopping texts, trouble-shooting,
and hands-on activities will feature in class sessions. Readings for this course explore diverse ways to approach exhibition narratives, from museum labels to catalogue essays.
Equivalent Course(s): ARTH 26106

ARTH 36108. The City Otherwise. 100 Units.
This class takes the 2019 Chicago Architectural Biennial and the city of Chicago as a starting point in order to consider the ways the architecture and built environment intersect with social, geopolitical, and ecological processes that affect our collective past, present, and future. Like many other post-industrial cities across the globe, Chicago has been shaped by colonial expansion, mass migration, extraction economies and rapid industrialization. Addressing economic, environmental, and social issues that have shaped (and continue to shape) the city of Chicago as a lens, students will investigate the built environment, guided by the four curatorial concepts of the biennial: understanding how our relationship to land and the natural world shapes both a sense of belonging and sovereignty (No Land Beyond); identifying sites of memory and their connection to the politics of remembering/forgetting (Appearances and Erasures); investigating the relationship between space and advocacy (Rights and Reclamations); and exploring the tactics and methodologies used for intervening in public space (Common Ground). Drawing on architectural and artistic projects, curatorial strategies, and scholarship in the field of architecture, art history, design, sociology and beyond, this class engages with architecture as an expanded field and will identify new approaches and methodologies for studying, engaging with, and contributing to the built environment in the twenty-first century.
Equivalent Course(s): ARCH 26108, ARTH 26108

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

ARTH 36112. Islamic Art Collections Online. 100 Units.
How do museums around the world present their Islamic art collections, and themselves, online? We will delve into websites of museums in countries with majority Muslim populations, from North Africa to Southeast Asia; alongside those of museums in countries with significant Muslim minorities, from the Americas to Europe and Australia. Guided, purposeful movement between these sites affords direct digital study of both established and less known styles and media of Islamic art. It also reveals significant variation in how museums present Islamic art relation to history, geography, processes of making, and modern geopolitics. How are the missions and outreach capabilities of museums around the world shaped by colonial legacies, nationalism, and varying visions of the role Islam in contemporary society?
Equivalent Course(s): ARTH 26112

ARTH 36114. Invention and Revival in European Prints, 1500-1900. 100 Units.
This course will offer a wide-ranging panorama of European printmaking using works exclusively drawn from the Smart Museum’s permanent collection. We will be closely engaged with the historical development of print media and the technical advances that opened new possibilities to artists, while also addressing prints’ relationship to other art forms. In addition, we will tackle broad thematic issues including originality and reproduction, dissemination and collecting, formats and genres, and markets and value. Grounded in the firsthand examination of original works of art, the course will encompass leading masters of printmaking such as Dürer, Callot, Rembrandt, Goya, and Whistler, as well as lesser-known figures and side currents in the European tradition. In concert with other course requirements, students will have the opportunity to help prepare a small exhibition of prints.
Equivalent Course(s): ARTH 26114

ARTH 36206. Intervention and Public Practice. 100 Units.
Public art has experienced tremendous change in the past twenty years, no longer stopping at the monumental forms of the early twentieth century. They have come to include temporary, socially charged, and environmentally responsive projects. What is this new public art, and how does it engage and inform public discourse? This course seeks to tease out answers by surveying contemporary projects, both nationally and internationally. We also look at the processes by which artists and their works are selected and the implications of their work within the communities of their development.
Equivalent Course(s): ARTH 26206, ARTV 36200, ARTV 26200
ARTH 36209. Contemporary Arab Representations. 100 Units.
Equivalent Course(s): ARTV 26209, ARTV 36209, ARTH 26209

ARTH 36301. Art, Ecology, and Politics. 100 Units.
This course studies earthworks, land art, installation, performance, and "social practice" art that is motivated by ecological concerns, exploring how artists and activists have adapted strategies to environmental issues over the past 50 years. Themes to be addressed may include sustainability, materiality, "thingness," and recycling; human ecologies and political struggles in relation to gender, race, poverty, territory, and indigeneity; utopia and dystopia; and information, affect, and crisis. Readings may include fiction and journalism as well as art historical scholarship and critical theory. The class may involve some film screenings and/or field trips within the Midwest outside of class hours.
Equivalent Course(s): ARTH 26301

ARTH 36302. Iconoclasm and 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.
Equivalent Course(s): CLAS 31316, ARTH 26302, RLST 28302, CLCV 21316, RLVC 26302

ARTH 36410. Rhodes Seminar: 19th Cent. Photography - Image, Object, Idea. 100 Units.
This seminar will explore the social, technological, and artistic histories of photography from 1839 through the beginnings of the twentieth century. Photographs will be discussed in terms of different categories of function- art, document, science, and market-and the ways in which they overlapped throughout the first century of the medium. The course will examine photographs as both images and objects, and will explore the circumstances of their production, circulation, and reception. The course will focus on close examination of works in the Art Institute of Chicago's collection, with readings drawn from both primary sources and recent scholarship.
Equivalent Course(s): ARTH 26410

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.
Equivalent Course(s): ARTH 26501, CMST 26505, MAAD 26501, CMST 36505

ARTH 36510. Architecture and the Zionist Imagination. 100 Units.
This course explores the intersection of form and ideology through the example of the built environments (both speculative and realized) that were part of the formation of the Jewish state and its history. We will follow the evolution of Israeli architecture, starting with the interwar period, in which Zionist institutions were built in Palestine under British colonial rule. In this context, debates centered on the question of how different modernist styles developed in Europe and imported to the Middle East can respond to different streams within Zionism. We then move on to the period of nation-building, in which attempts were made to develop an Israeli architectural style that would respond to the waves of immigration and the formation of state institutions. Now, a debate emerged between the modernist style that came to represent an emergent tradition, and a new generation of architects who sought to develop a more local idiom. The current phase of Israeli architecture is influenced by the political turn to the right, the institution of liberal economic policies, the arrival of a large wave of post-Soviet Russian immigrants, and an opening to global commerce, all of which have weakened the nation state. In addition to studying this architectural history, we will engage with cultural texts (literary, filmic, artistic) that imagine and describe Zionist spaces and places, starting with Theodor Herzl’s Zionist Utopia, Altneuland, and all the way through contemporary TV sitcoms.
Equivalent Course(s): ARTH 26510, NEHC 25149, NEHC 35149

ARTH 36515. Architecture in Action: Modernism & Politics in Israel/Palestine. 100 Units.
How does architecture provoke change? What is the knowledge and praxis through which it competes over the meaning of space? The agency of architecture in constructing political spaces is contingent on its capacity to frame the private domain of everyday life on the one hand, and to articulate ideological narratives through bodily experience in space on the other. We will examine why and how the distracted experience of the built environment as a matter of fact empowers architecture and highlights its unique position in assuming national identities as a natural, essential and indispensable phenomenon. We will discuss the relationship between political and architectural modernism in order to primarily understand architecture neither as an autonomous field, nor as a set of technical expertise executing a meaning beyond its domain. Rather, we will examine, mainly through the case study of Israel/Palestine, how architecture acts through its own cultural toolkit, and how as a result, it articulates ideas ranging from progress to war, and from settlement to heritage, in form, space, materials
and orchestrated movement. To that end the course introduces and weaves key ideas of architectural modernism, particularly since WWII, and key moments in the cultural and political history of the Israeli state and its conflict with Palestine.

Equivalent Course(s): NEHC 36515, JWSC 26515, ARTH 26515, NEHC 26515

ARTH 36522. Biography, History, Art: Documenting Blakelock. 100 Units.
This Gray Center sponsored research practicum is tied to a film project with documentary-maker and Mellon Collaborative Fellow Ric Burns about outsider artist Ralph Blakelock. America's van Gogh, Blakelock created art far ahead of his time, went mad, and spent nearly twenty years in an asylum before emerging into the glare of flashbulbs as the most sought-after painter of the 1910s, only to end his life as victim of a con game. In between, he sojourned with the Sioux, hobnobbed with Gilded Age millionaires, channeled Longfellow and Mendelsohn in his art, struggled in the emergent New York "art world", played vaudeville piano, and became one of the first major figures in modern celebrity-driven mass media. How best to capture this kaleidoscopic life and Blakelock's dizzying art in a documentary is the creative challenge of the seminar. Our focus will be on Blakelock's Ghost Dance/The Vision of Life. Art Institute conservators, assisted by chemistry department Professor Steven Sibener, will use scientific imaging to see inside the painting, whose provenance and context of production and reception need to be researched. Participants will be assigned to specific topics based on area of expertise. The course should be of particular interest to students in DOVA, Art History, History, English, Psychology, Chemistry, Cinema Studies, and Anthropology.

Equivalent Course(s): ARTV 20203, CMST 38265, ENGL 26522, CMST 28265, ARTV 30203, ENGL 36522, ARTH 26522

ARTH 36600. 20th Century Ideas of the City. 100 Units.
Course description unavailable.

Equivalent Course(s): ARTH 26600

ARTH 36609. Abstraction. 100 Units.
This seminar considers the abstract art that defined much of Western art in the course of the 20th century and into the 21st. Guided by two overarching questions - "Why Abstraction?" and "Beyond Abstraction?" - the class will explore different models for understanding non-figurative painting, sculpture, and other media such as textiles and television. These include the concept of utopia, phenomenology, decoration, the ready-made, appropriation, iconographies of form and materials, and reproduction. In preparation for an exhibition about monochrome art at the David and Alfred Smart Museum of Art, particular emphasis will be placed on monochrome art. Artists discussed include Hilma af Klint, Josef and Anni Albers, Mark Bradford, Lucio Fontana, Theaster Gates, Felix Gonzalez-Torres, Eva Hesse, Sheila Hicks, Derek Jarman, Donald Judd, Wassily Kandinsky, Yves Klein, El Lissitzky, Piet Mondrian, Ad Reinhardt, Gerhard Richter, Aaron Siskind, Jessica Stockholder, Sophie Taeuber, and Anne Truitt, among others. Class discussions will center on original works of art in local collections, especially at the Smart Museum. Students will have the opportunity to pursue object-driven research including the study of techniques, materials, or provenance, and writing contributions for wall labels or a web-based app for the fall 2022 exhibition co-curated by the instructor with Orianna Cacchione.

Equivalent Course(s): KNOW 26609, ARTH 26609, KNOW 36609

ARTH 36611. Abstraction. 100 Units.
This course will examine the elaboration and dissemination of major iterations of "abstract" art at key junctures throughout the twentieth century, with an emphasis on developments in Europe, the United States, and South America. Why abstraction? What were the formal, social, and philosophical stakes of divergent models and paradigms of abstract practice? And what difference do they make in the history and theory of artistic modernism? Case studies will include: Wassily Kandinsky, Piet Mondrian, Jackson Pollock, Simon Hantaï, the Zero Group, Lygia Clark, and Eva Hesse.

Equivalent Course(s): ARTH 26611, ARTV 26611, ARTV 36611

ARTH 36612. Circa 1650: Art in a Global Age. 100 Units.
This course explores the artistic forms born of the exchange of knowledge, images, materials, and ideas among distant peoples across the globe in the wake of the age of exploration. Readings, discussion, and student research investigate the phenomenon of the cabinet of curiosity, the visual interactions between Europe and the Africans kingdoms of Benin and Kongo, colonial art and urbanism in Latin America, fumi-e "picture-treading" in Japan, the visual culture of Dutch Brazil, and Baroque architecture from Rome to India. Class discussion and assignments make use of local collections such as the Art Institute and the Regenstein rare books collection.

Equivalent Course(s): LACS 26612, ARTH 26612, LACS 36612

ARTH 36615. Before the Global: the Emergence of an International Art World. 100 Units.
This course will consider the growing and intensifying artistic relations between Europe and the United States in the postwar era through the lens of transatlantic art movements like Fluxus and Conceptual Art, internationally ambitious exhibitions like documenta 4 and 5, multi-national curators and "exhibition makers" like Harald Szeemann, cross-continental dealers like Heiner Friedrich, and art made for international events like the Munich Olympics. The seminar will focus on archival and collections research. As a Getty-Gold travel seminar, students will travel to visit documenta in Kassel and Athens as well as Skulptur Projekte Münster; as a Getty Research Institute seminar, it is one of three international seminars given unlimited digital access to the GRI's Szeemann archives and exploring possibilities for collaborations among students across continents.
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. Equivalent Course(s): ARCH 26616, ARTH 26616, CHST 26616

ARTH 36624. 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, as well as attention to the ‘queerness’ of ekphrasis. Drawing on literary works and theories from a range of periods and national traditions, the course will examine stations in 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. Equivalent Course(s): ENGL 26624, GRMN 26624, GRMN 36624, ENGL 36624, CMLT 26624, CMLT 36624, ARTH 26624

ARTH 36703. Interiority, Modernity, Domesticity, Decoration. 100 Units.
The domestic interior emerged with modernity itself. ‘Interiorization,’ Walter Benjamin claimed, was a defining characteristic of nineteenth-century culture, and the interior came to be understood as the physical space of the home in addition to an image of mental life. While often figured as refuge from modernity’s more spectacular developments, this seminar establishes the interior as a complex historical construct, a tool, with which to read the shifting texture of the world outside its walls. At the same time, we will examine how artists, writers, and designers employed the interior as a platform upon which to experiment with new tactics of representation, often borrowing from one another’s toolbox, in attempts to represent that world and imagine possible futures. Case studies will consider paintings, decorative schemes, prints, décor samples, and architectural media-many from local collections and environments-alongside literary and critical writings. We will interrogate these objects to pursue the interior’s entanglement with the following themes: subjectivity, the senses, and the built environment; privacy, publicity, and revolution; space, text, and image; art, decoration, and fashion; craft, race, and globalization; modernism, gender, and domesticity. Students need not be specialists to register but should be invested in working together to activate the overlooked interface between intimate, ‘feminine,’ or private aesthetic experience and broad historical change. Equivalent Course(s): GNSE 26703, ARTH 26703, GNSE 36703, ARCH 26703, MAPH 36703

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. Equivalent Course(s): EALC 36705, ARTH 26705, EALC 26705

ARTH 36707. Modern Chinese Art in a Global Context. 100 Units.
This course will explore the ways in which Chinese artists have defined modernity and tradition against the complex background of China’s history from the late nineteenth century to the 1970s. We will study modern Chinese art through the lenses of social and cultural history as well as cross-border comparison. A key issue for this art is the degree to which Chinese artists chose to adopt or adapt Western conventions and the extent to which they rejected them. Equally legitimate positions have been taken by artists whose work actively opposes the legacy of the past and by those who pursued innovations based upon their particular understandings of the Chinese tradition. Through examining art works in different media, including oil painting, graphic design,
woodblock prints, traditional ink painting, photography, and architecture, along with other documentary materials including theoretical writing, bibliographical and institutional data, we will investigate the most compelling of the multiple realities that Chinese artists have constructed for themselves.
Equivalent Course(s): EALC 36707, ARTH 26707, EALC 26707

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

ARTH 36711. Florentine Topographies: Art, Architecture, and Urban Life in the Italian Renaissance City. 100 Units.
The site of some of the most widely recognizable monuments of western art history and the home to some of the most famous artists, writers, designers, thinkers, and cultural patrons of early modern culture, Florence has long occupied a central place in a larger pan-European discourse of Modernity, Beauty, and the Individual Subject. As a result, the city itself has come to occupy a mythic position as a central hub of Western intellectual culture: uprooted from its geographical specificity by the circulation of such proper names as Machiavelli, Leonardo, Michelangelo, and unmoored from its historical heritage by the disorienting complexities of modern mass tourism. Therefore, this course seeks to re-integrate the "Renaissance" into the urban context from which it emerged, to defamiliarize it so that it can be looked at from other perspectives. It focuses on the city itself as the protagonist of some of the most important experiments in art, architecture, and urban development and shows how they were intimately connected to a lively and engaged social body. By approaching images and monuments through the spatial practices by which they were encountered by Renaissance society (rituals of conflict, contests, economic exchange, religious devotion, urban politics, identity formation, among others), students will gain a more nuanced understanding of the links between a localized urban culture and a larger intercultural and cross-temporal exchange of ideas.
Equivalent Course(s): ARCH 26711, ARTH 26711

ARTH 36712. Wassily Kandinsky: Artist, Designer, Writer, Teacher. 100 Units.
The Russian-German-French Wassily Kandinsky played central roles in pioneering important strands of 20th century art, such as abstraction and expressionism, and in shaping the most influential art and design school, the Bauhaus. In this seminar, the monographic focus on Wassily Kandinsky will function as a matrix to examine broader issues that have become, or might become, central to the study of 20th century art. Kandinsky’s multiple roles as artist, designer, writer, and teacher will form the basis for discussions of: canon formation and artistic self-definition; the status of artists’ writings, collaborations, and teaching; the intertwinement of art and design; the social and revolutionary potential of art; national and post-national conceptions of culture. Includes visits to the Smart Museum of Art and the Art Institute of Chicago.
Equivalent Course(s): GRMN 36712, ARTH 26712, GRMN 26712

ARTH 36790. A Curating Case-Study: The Hut. 100 Units.
This course - part curatorial practice, part art theory - will be taught in tandem with an exhibition titled "The Hut", opening at the Neubauer Collegium gallery in the spring of 2019. We will be using this exhibition project, originally conceived for the 2018 Venice architecture biennial, as a framework, test site and occasional hut-sized classroom for hands-on curatorial exercises as much as artistic and philosophical debate. Both seminar and exhibition center on three philosophers' huts; these act as platforms to discuss a wide range of issues pertaining to modern and contemporary art debates: Ludwig Wittgenstein’s hut in Norway, Martin Heidegger’s hut in the Black Forest, and a Ian Hamilton Finlay sculpture titled "Adorno’s Hut" (after Theodor Adorno). The course will map the relationships between these three philosophers and the shadows they cast across 20th century aesthetics and art theory, as well as consider topics related to escape and escapism, exile and retreat, habitation and homelessness, as seen through the prism of architecturally inflected contemporary art practices. The seminar’s bibliography will be shaped in large part by readings of said philosophers. We will also be studying artworks, meeting artists and visiting exhibitions and sites of architectural interest. A final project, consisting of writing & construction work, will seek to expand the scope of philosophical architecture and building philosophy.
Equivalent Course(s): ARTV 20012, ARTV 30012, ARTH 26790

ARTH 36791. Best in Show: Art History as Exhibition History. 100 Units.
In this course, I propose a reading of post-war art history as seen, in part,through the periodical prism of one of the field’s most important, signature events - the five-yearly Documenta exhibition in Kassel, Germany. Starting with the founding 1955 edition organized by Arnold Bode and ending with the 2017 edition which I worked on as a curator, we will discuss one chapter of Documenta's history per class alongside related events like the Venice and Sao Paulo biennials and Skulptur. Projekte Münster, touching upon such key issues of contemporary art practice and theory as the dynamics of globalization, identity politics, the vagaries of market influence, history and memory and the pressures of the social realm on aesthetic experience. As a history of exhibition making and curatorial practice, the course will also draw on recent developments in museum culture and the everyday politics of the art world’s various institutions, and will be recounted in part from the perspective of exhibition-making experience. The class will consist of hands-on curatorial exercises, as well as writing and reading assignments that mirror and follow the 64-year arc of our historical periodization.
Equivalent Course(s): ARTV 34265, ARTH 26791, ARTV 24265
ARTH 36798. Animals on Display. 100 Units.
Animals on Display looks at the history and visual politics of collecting and exhibiting the nonhuman world in the United States from the 19th century through the present. Taking an interdisciplinary approach drawn from the environmental humanities and decolonial studies, this course thinks critically about the intersections of art, science, and history in public displays of living, dead, and symbolic animals in museums, zoos, public parks, and other institutions. Objects studied include taxidermy, photography, film, painting, and museum dioramas, among other fine arts and material culture. Through this interdisciplinary approach, the course looks at the display of animals not as mere representation, but considers the very material conditions of the living or once living animal depicted alongside more traditional art historical interpretations. While thinking about the broader cultural imaginary of the United States, we will use local case studies and think closely with the display of nonhuman animals in the Chicagoland area, including objects in local collections and site visits, such as the Tsavo Lions at the Field Museum, or bison at the Brookfield Zoo alongside restoration herds at Fermi Lab or Midewin National Tallgrass Prairie. Animals on Display is of interest to art historians working on American visual and material culture and ecocritical methods, as well as students invested in the Environmental Humanities, Museum Studies, and/or Animal Studies.
Equivalent Course(s): ARTH 26798, MAPH 36798

ARTH 36802. Re-Assemble: Studio R-A. 100 Units.
Re-Assemble is a theory/history-design/build studio taught by an architect/artist and a cultural theorist. The course will engage the conceptualization of assemblage across several fields (archaeology, art, performance, poetry, geography, urbanism) and the history of assemblage practices (with a particular focus on the Art of Assemble show at MoMA in 1961, but addressing recent work as well). This engagement will be coupled with, and prompted by, studio experiments across a range of scales, media and sites, as we collectively explore the material and theoretical problems, paths and projects of re-assemble. There will be individual and small group projects throughout the course, and the group as a whole will construct a book, a projection, and an installation. Visiting scholars, artists, and architects will also contribute to the conversation. Students need not have an art, design, or computer background but need to be prepared to develop skills quickly and to learn from one another. There will be one seminar and one studio session per week; chances are that we will take one required weekend field trip. Supported by the Richard and Mary L. Gray Center for Arts and Inquiry, the course is an experiment in the convergence of theory, history, and practice. It is open to both graduate and College students. Contact Zachary Cahill (zcahill@uchicago.edu) if you are interested in taking this course.
Equivalent Course(s): ENGL 38800, ARTV 38800

ARTH 36810. Topics in Curating Indigenous Art. 100 Units.
In twenty-first century museums, the curation of Indigenous objects brings with it many dynamically changing responsibilities and considerations, as well as ethical and legal questions that vary by region, country, and legislation. These topics are essential knowledge for students studying Indigenous art and archaeology in their curriculum and who may be considering careers in related fields. That said, even scholars who do not directly study Indigenous art may someday find themselves responsible for it, whether as a department chair or museum director, making familiarity with these issues essential preparation. Ultimately, the curation of Indigenous art is shaping the leading edge of curatorial practice in museums today as well as popular discourse.
Equivalent Course(s): ARTH 26810

ARTH 36900. Perspectives on Imaging. 100 Units.
Taught by an imaging scientist and an art historian, this course explores scientific, artistic, and cultural aspects of imaging from the earliest attempts to enhance and capture visual stimuli through the emergence of virtual reality systems in the late twentieth century. Topics include the development of early optical instruments (e.g. microscopes, telescopes), the invention of linear perspective, the discovery of means to visualize the invisible within the body, and the recent emergence of new media. We also consider the problem of instrumentally mediated seeing in the arts and sciences and its social implications for our image-saturated contemporary world.
Equivalent Course(s): CMST 37300, CMST 27300, BPRO 27000, ARTH 26900, HIPS 24801, BIOS 02927

ARTH 36902. Prints and Privacy. 100 Units.
Although prints are generally understood as a medium permitting wide dissemination of visual imagery, they also have a strong association with the private sphere. Whether used as aids to religious devotion, circulated anonymously as tools of political subversion, or given as cherished tokens of individual esteem, they were often viewed in intimate surroundings in the company of like-minded people. Drawing exclusively from the Smart Museum’s permanent collection, and grounded in the close study of original works of art, this course will consider the historical use of prints as a private mode of communication and artistic expression. Our geographic and chronological span will be Europe from 1500 to 1900, but the course will not be presented as a survey; instead, we will focus on key figures and moments, also taking note of changes in print collecting over the period. Artists to be investigated include Dürer, Rembrandt, Goya, and Delacroix, among many others. Apart from the standard course requirements, students will have the option to help prepare a small exhibition of prints.
Equivalent Course(s): ARTH 26902

ARTH 36905. Movies and Madness. 100 Units.
We propose to investigate representations of madness in fictional, documentary, and experimental film. We divide the topic this way to emphasize the different dimensions of cinematic address to questions of mental illness, and the ways that film genres imply distinct formal and epistemological conventions for the
representation of insanity. Documentary ranges from instructional and neutral reportage, to polemical, essayistic interventions in the politics of psychiatry and the asylum, the actual conditions of mental illness in real historical moments. Documentary also includes the tendency in new media for "the mad" to represent themselves in a variety of media. With experimental film, our aim will be to explore the ways that the cinematic medium can simulate experiences of mania, delirium, hallucination, obsession, depression, etc., inserting the spectator into the subject position of madness. We will explore the ways that film techniques such as shot-matching, voice-over, montage, and special effects of audio-visual manipulation function to convey dream sequences, altered states of consciousness, ideational or perceptual paradoxes, and extreme emotional states. Finally, narrative film we think of as potentially synthesizing these two strands of cinematic practice, weaving representations of actual, possible, or probable situations with the special effects of mad subjectivity. Our emphasis with narrative film will be to focus-not simply on the mentally ill subject as hero.

Equivalent Course(s): CMST 25550, ARTV 36411, BPRO 26400, ENGL 38703, ENGL 28703, CMST 35550, ARTV 26411, ARTH 26905

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 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.

Equivalent Course(s): ARTH 26909

ARTH 37032. Bodies, Objects, Cognition. 100 Units.

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

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

ARTH 37195. Tracking Provenance. 100 Units.

This course examines how the ownership history of artworks is a crucial predictor of their value and meaning. Provenance records can substantiate proofs of authenticity and increase the value of objects in their own right, but most importantly tracking the provenance of an artwork enables a deeper understanding of how it was perceived since its creation and following subsequent encounters with experts, collectors, dealers, smugglers and the courts. This class will cover issues related to provenance in a variety of contexts throughout art history, including antiquity, the middle ages, the renaissance, as well as modern and contemporary periods. It will also address the implications of provenances associated with totalitarian governments, shifting kingdoms and wartime looting, as well as the role of institutions and curators in researching, exposing, but sometimes also hiding provenance information. With the help of the instructor each student will choose an object on which to perform in-depth provenance research for the remainder of the term.

Equivalent Course(s): ARTH 27195

ARTH 37201. Visual and Material Culture of Modern Shanghai. 100 Units.

The course maps the material and visual culture of Shanghai between its establishment as a treaty port in 1842 and the Japanese invasion of China proper in 1937, a century in which the metropolis was reputed for its material extravagance, cultural lavishness, and visual splendors. We will sample through vestiges of material culture including architecture, fine and decorative arts, photography, printed matters, and etc. Meanwhile, we will examine the metamorphosis of research approaches that interpret and reassess Shanghai's history and politics, urban life, media and public sphere, literary and popular culture, multiethnic communities, and so forth. Moreover, the class will evaluate new media projects that virtually restore the city and material life of Shanghai in modern times (e.g. virtualshanghai.net/), and the students will have the opportunity to curate with digital tools their own exhibits of certain facets of Shanghai's material and visual culture.

Equivalent Course(s): ARTH 27201

ARTH 37210. Public Art After Modernism. 100 Units.

The removal of Richard Serra's Tilted Arc, a 12' high, 120' long, rusted steel wall diagonally bisecting Foley Plaza in New York City, in 1989, marked the spectacular end of artistic monologues in public space and makes way
for a new kind of dialogue between artists and their audiences. This new dialogic mode, central to advanced public art today, is the main concern of this course. This course begins with the removal of Tilted Arc, considers controversies around Maya Lin’s Vietnam Veterans Memorial of 1982, and then turns toward the rise of “social practice” in U.S. public art. Social practice artists are collaboratively inclined and community-based, giving agency to their audiences, working with them as partners in imagining and creating works of art, and advocating for social outcomes. We will pay special attention to public art made in recent years, reflecting the Black Lives Matter movement, and also to those monuments that have been removed, sometimes forcefully. Finally, the course will be enriched by visits to the extraordinary works of public art in Chicago and, Covid-19 allowing, to artists’ studios.

Equivalent Course(s): ARTH 37210

ARTH 37215. Public Sculpture. 100 Units.
This course examines sculpture made for public spaces since World War II, with a particular emphasis on public art in Chicago and on campus. We will read foundational texts on postwar sculpture; test the relevance of theories of the public; consider the role of commemoration, site-specificity, context, architecture, and photography; and examine questions of censorship, vandalism, and conservation. Significant portions of the work will involve on-site case studies, including sculptures in Millennium Park, Henry Moore’s Nuclear Energy, Wolf Vostell’s Concrete Traffic, Giuseppe Penone’s Ideas of Stone, and Jean Dubuffet’s Monument with Standing Beast. The course will also include conversations and hands-on sessions with experts, including the campus art coordinator and staff at the nonprofit organization Public Art Chicago and at the City of Chicago’s Department of Cultural Affairs. Students will research documentation, conduct interviews, and contribute texts to the website (and app) in progress on UChicago Public Art at http://arts.uchicago.edu/uchicago-public-art. Creative projects are possible in consultation with the instructor. This course requires several trips to offsite locations; please make sure your schedule allows for occasional travel time before and after class.

Equivalent Course(s): ARTH 27215, ARTV 27215, ARTV 37215

ARTH 37217. Sculpture’s Senses. 100 Units.
We can’t perceive sculpture whole. It uses some of our space. The experience of a given example draws out time, multiplies views, and gives perspective on the all-important wall. We might say that sculpture sources and achieves meaning in the life area. This course will center the phenomenal and intellectual performances that particular works of sculpture enact and attract. Our object-based project will consider works in the real, in real time, and patiently; this will necessitate travel for the course, including many sessions to be held in Chicago art spaces and one weekend day trip, via carpool, to University Park, Illinois.

Equivalent Course(s): ARTH 27217

ARTH 37220. Dimensions of Late Sculpture. 100 Units.
For centuries, the discrete annex it established within three-dimensional space characterized the medium of sculpture. Think of a monument, an architectural relief carving, or a Brillo box. In and after high modernism, artists—not all of them self-identified sculptors—made a range of propositions that put huge pressure on sculptural convention. Today, a work construed as sculpture may disappear entirely into the space that ostensibly contains it, or may be impossible to distinguish from a decidedly nonart thing nearby. What is the character of this attempt? Not to be a thing, or art, at all? If so, then why not entirely abandon art’s traditional physical and institutional frameworks? This discussion-based course will explore the complex of challenges the sculptural medium faced as it approached the end of its putative discreteness. How and why has sculpture managed to endure beyond this terminal point? Course readings are drawn from a range of modes including the history, theory, and criticism of art; artists’ writing; as well as cultural studies, continental philosophy, political theory, psychoanalysis, and queer theory. Several visits to Chicago venues will be required in order to pass the course.

Equivalent Course(s): ARTH 27220

ARTH 37303. The Body in Ancient Greek Art and Culture. 100 Units.
This course provides an introduction to the role of the human body in ancient Greek art. We will examine, on the one hand, the various ways in which Greek artists represented the body, and consider how forms of bodily identity such as gender and sexuality were constructed and articulated through artistic practice. But we will also consider the ways in which works of art themselves - statues, paintings, vessels - could function like bodies or in place of bodies, expanding the notion of what it means to be a living being. Our focus will be on works of Greek art in Paris collections, which will also enable us to explore the legacy of Greek constructions of the body in the 19th and 20th centuries. Readings will range from primary texts in translation to more theoretical writing on embodiment, gender, and sexuality.

Equivalent Course(s): CLCV 17319, GNSE 17303, ARTH 17303

ARTH 37304. Photo/Modernism/Esthetic. 100 Units.
The course presents the history of photographic practices in the United States, beginning in the late 19th century and extending into the 1980s, aimed at gaining an audience for photographs within museums of art. The issues under study include the contention over claims about medium specificity, notions of photographic objectivity, a peculiarly photographic esthetics, the division of photography into two categories—art vs. documentary—and the role of tradition and canon formation in the attempted definition of the photographic medium.

Equivalent Course(s): ARTV 30704, ARTV 20704, MAAD 17304, ARTH 27304
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 Donald Judd to Barbara Kruger. Class discussions will be as much about the craft of writing as about the art reviewed. We will deliberate the style and rhetoric of exhibition reviews, including details such as first and last sentences, order of paragraphs, word choices, and the like. This seminar is writing intensive with a total of six exhibition reviews, four of which will be rewritten substantially based on instructor, visitor, and peer feedback and general class discussion. Off-campus field trips also required.
Equivalent Course(s): ARTH 27314, ARTV 37314, ARTV 27314

ARTH 37316. Crafting Modernity. 100 Units.
This course proposes that craft defined artmaking in the United States during 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 that have occurred across its shores remain largely overlooked and understudied. Using the trope of the Pacific Ocean has emerged as an important “contact zone,” one that has been constructed, imagined and employed to various socioeconomic and political ends. However, the cultural and particularly artistic exchanges that have occurred across its shores remain largely overlooked and understudied. Using the trope of the Pacific Ocean, this class identifies, analyses and compares artistic exchanges through four different themes: ocean, rim, land, and routes. Classes will pair art theory and methodology with artworks that provide evidence of communication, contact and interconnection. This course will contribute foundational research for an upcoming Smart Museum exhibition and also contribute to a new field of historical inquiry - Transpacific Studies.
Equivalent Course(s): ARTH 27316

ARTH 37320. Transpacific Art Histories. 100 Units.
What is in a rim?” the Sinologist Arik Dirlik asked in the early 1990s reconsidering the complex economic and political relations between the nations that border the Pacific Ocean. Since the middle of the 20th century, the Pacific Ocean has emerged as an important “contact zone,” one that has been constructed, imagined and employed to various socioeconomic and political ends. However, the cultural and particularly artistic exchanges that have occurred across its shores remain largely overlooked and understudied. Using the trope of the Pacific Ocean, this class identifies, analyses and compares artistic exchanges through four different themes: ocean, rim, land, and routes. Classes will pair art theory and methodology with artworks that provide evidence of communication, contact and interconnection. This course will contribute foundational research for an upcoming Smart Museum exhibition and also contribute to a new field of historical inquiry - Transpacific Studies.
Equivalent Course(s): ARTH 27320

ARTH 37321. Transpacific Art Histories, post-1989. 100 Units.
What is in a rim?” the Sinologist Arik Dirlik asked in the early 1990s reconsidering the complex economic and political relations between the nations that border the Pacific Ocean. Since the middle of the 20th century, the Pacific Ocean has emerged as an important “contact zone,” one that has been constructed, imagined and employed to various socioeconomic and political ends. However, the cultural and particularly artistic exchanges that have occurred across its shores remain largely overlooked and understudied. Using the trope of the Pacific Ocean, this class identifies, analyses and compares artistic exchanges through four different themes: ocean, rim, land, and routes. Focusing on the latter part of the 20th century and early 21st century, this course is an extension of “Transpacific Art Histories” as it was first taught in Winter 2021 and focused on the Cold War era. Classes will pair art theory and methodology with artworks that provide evidence of communication, contact and interconnection. This course will contribute foundational research for an upcoming Smart Museum exhibition and also contribute to a new field of historical inquiry - Transpacific Studies.
Equivalent Course(s): ARTH 27321

ARTH 37420. Modernist Architecture on Campus. 100 Units.
How have universities brought modern architecture into campuses designed in traditional architectural styles, whether classical or medieval? How have they balanced architecture’s capacity to exemplify a consistent institutional image and to symbolize innovative leadership? Can the two be integrated, whether in single new buildings, renovations of old buildings, or groupings of old and new? What effect do new building materials, methods, and technologies, as well as new purposes for buildings, have on these questions? While acknowledging other institutions, the course will focus on our own campus history, examining varied approaches to updating our collegiate Gothic campus architecture and layout from the construction of Levi Hall (the Administration Building) in the 1940s to the present. We will analyze buildings and campus plans in relation
to the abundant and largely unstudied drawings and related building documents at Special Collections, and work together to interpret the histories we produce in the context of the broader, changeable history of modernist architecture and its debates. Our work will lay the foundation for a future architectural exhibition. This course is part of the College Course Cluster program: Urban Design.

Equivalent Course(s): ARTH 27420

ARTH 37440. Buddha Then and Now: Transformations from Amaravati to Anuradhapura. 100 Units.
The Buddhist sculptures in Amaravati are arguably the earliest to influence the early Buddhist art of the other parts of the sub-continent as well as south and southeast Asia. The course begins with the discussion of the context in which the Buddha images were made in Amaravati and the factors including Buddhist doctrinal developments that contributed to the spread of these images to various parts of Sri Lanka. Then it traces the course and function of Buddhist iconography in Sri Lanka until into the 21st century to assess the role of geopolitical factors. The positionality and portrayals of the images of Buddha are also considered and analyzed. The course traces the trajectories that transformed the image of the Buddha from a symbol of peace to jingoist assertiveness. Through the study of the images of the Buddha, the aim is to comprehend the ways Buddhism has changed over centuries from an inclusive posture which helped it sustain and spread to different parts of the world only later to become exclusionary.

Equivalent Course(s): RLVC 37440, ARTH 27440, HREL 37440, HIST 36704, SALC 37440, RLST 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 stupas and especially on the art of the great stūpa (mahachaitya) at Amāravati 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).

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

ARTH 37509. Reading Artists Writing. 100 Units.
The purpose of this course is to think deeply about the writing of artists and its considerable implications for the practice of art history. What kind of knowledge is produced when a visual artist writes? Are making and writing distinctives of cultural production? If every art practice has its own conditions of visibility, what role does an artist’s writing play in establishing them? How does this writing affect how and what one sees? What is art history’s responsibility to the artist’s discourse? Such questions will be guiding ones for this course. In addition to regular course meetings, several required sessions may be scheduled to accommodate site visits beyond Hyde Park.

Equivalent Course(s): ARTH 27509

ARTH 37799. Materiality and Artistic Intent: The Object, Conservation and Art History-Suzanne Deal Booth Seminar. 100 Units.
This course will investigate materiality in the context of art-historical study. Thirty years ago technical art history was a burgeoning field of study among a small number of museum conservators, curators and scientists. Today curatorial/conservation partnerships are common and analytic methods to examine and characterize artworks are sophisticated and often nondestructive. The intersection of the three disciplines - art history, conservation and materials science - has made it possible to study art in a more holistic and objective manner by understanding the art-making materials, the methods of using them, and the conscious choices made by artists to achieve their aesthetic goals. Additionally, changes to works of art, whether the result of inherent instability, external environmental factors, or artist’s intent may be more readily identified and assessed. Case studies will be presented to show how artists’ methods and materials can be informative within a broader art-historical context. The course will address the meaningful integration of technical study into one’s own curatorial/art history practice. Students will examine works of art firsthand to determine the materials and methods used in their making, to assess their condition, and to see how various manipulations of different art-making materials inform their appearance. Students will evaluate selected readings and recent technical studies. Class participation is encouraged and expected.

Equivalent Course(s): ARTH 27799

ARTH 37800. ‘Conserving Active Matter’ - Strategies in Contemporary Art (Suzanne Deal Booth Conservation Sem) 100 Units.
Conserving contemporary art is a complex activity. This course raises questions about the goal of conservation in various media (painting, sculpture, and variable media) as well as in artistic movements since the 1960s, when the notion of authenticity and originality shifted. Conservation today is not limited to the treatment of the physical artwork; it demands an open dialogue with the varying stakeholders: the artist, collector, fabricator, curator, gallerist, dealer, shipper, art handler, as well as with other specialized conservators. The
course also examines various models of artist estates, archives, and artist interviews, responding to the inevitable consequences of contemporary art without the artist.

Equivalent Course(s): MENG 30210, ARCH 27800, MENG 20210, ARTH 27800

ARTH 38002. Islamic Art and Architecture of the Medieval Perso-Turkic Courts. 100 Units.
This course considers art and architecture patronized by the Seljuk, Mongol, and Timurid courts from Anatolia to Central Asia from the eleventh to the fifteenth centuries. While the princes of these courts were of Turkic and/or Mongol origin, they adopted many of the cultural and artistic expectations of Perso-Islamicate court life. Further, many objects and monuments patronized by these courts belong to artistic histories variously shared with non-Islamic powers from the Byzantine Empire to China. Questions of how modern scholars have approached and categorized the arts and architecture of these courts will receive particular attention. Each student will write a historiographic review essay with a research component.
Equivalent Course(s): NEHC 28002, NEHC 38002, MDVL 28002, ARTH 28002

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 transferred 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 traveling 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?
Equivalent Course(s): NEHC 38003, ARTH 28003, NEHC 28003

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.
Equivalent Course(s): ARTH 28201

ARTH 38204. Liquid Intelligence: Thinking the Fluid Image in the Long 18th Century. 100 Units.
In an influential essay, contemporary artist Jeff Wall has sketched a suggestive genealogy linking chemical photography to a range of wet, atavistic processes and their modes of “liquid intelligence.” Using Wall’s model as point of departure, this experimental seminar explores how liquid intelligence might be expanded and deployed as a broader category of art-historical investigation. What, we will ask, can be revealed by applying the analytical solvent of liquid intelligence to an expanded field of visual production? How might doing so enable us to reciprocally reconsider relations between photography and other visual media? Drawing upon a range of theoretical perspectives, novels, and film, this seminar takes its focus from artists and visual practitioners of the early modern period and long 18th century (possibly including Leonardo, Cellini, Titian, Hooke, Reynolds, Turner, Talbot, and Courbet) who engage significantly with the problematic of making and thinking wetty images. We will also consider their work in light of historical dynamics of maritime empire, the sciences of water (geology, chemistry, fluid mechanics, among others), and shifting conceptions of intellectual liquidity itself.
Equivalent Course(s): ARTH 28204

ARTH 38212. Photography in Africa and African Diaspora. 100 Units.
From photography in the 19th century to the present, this course explores how and why photography became central to arguments about the modernity of African visual art and the roles it has played throughout the continent, the diaspora, and beyond. Moving from one regional focus to the next, students examine photography’s roles in expeditionary and ethnographic projects, identity formation, political activism, spirituality, documenting the landscape, and representing the fantastical and the everyday. This course will include visits to the Art Institute of Chicago among other area institutions.
Equivalent Course(s): ARTH 28212
ARTH 38218. Buddhist Visual Cultures. 100 Units.
Throughout the centuries, Buddhism has developed a unique and immensely diverse visual culture. Indeed, attention to the visual may well be one of the fundamental characteristics of this religious tradition, to the point that Buddhism in China was known as the "teachings of images" (xiang jiao). This course explores the rich world of Buddhist visual culture through a focus on some of its most representative aspects. We begin with a discussion of the Buddha's absence and the need for representations in the Indian context. Next, we study forms of meditation and visualization in China and Japan, together with dream-making technologies and dreamscapes. Then, we move into the complex world of Buddhist material artifacts in East Asia (images, mandalas, temple architecture, and Buddhist fashioning of landscape). Toward the end of the course, we examine material that is rarely studied in terms of Buddhist visual culture, namely, maps and visions of the world (Indian, Chinese, and Japanese models), and the cultural components of display of Buddhist objects at temples and museums. The course concludes with theoretical considerations on the dichotomies of absence/presence and visible/invisible that seem to characterize much of Buddhist visuality.
Equivalent Course(s): EALC 38218, EALC 28218, RLST 28311, ARTH 28218, HREL 38218

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

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 4 and a half weeks in the Spring Quarter on an intensive schedule. It will be examined on the basis of a paper, due on a subject to be agreed and on a date to be agreed at the end of the Spring quarter.
Equivalent Course(s): ARTH 28325, MDVL 28325, RLVC 38325, CLCV 28323, KNOW 38325, CLAS 38323, RLST 28325

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 conflictive historiography; the particular issues involved in the move to Christianity and a Christian visual culture. We shall veer between an empirical inductive approach, looking at lots of stuff and a more general account of theoretical overviews that have been offered for Roman and late art - overviews that have been influential in the broader historiography of art history as a discipline.
Equivalent Course(s): CLCV 28311, RLVC 38311, CLAS 38311, RLST 28311, ARTH 28311

ARTH 38404. Films of Josef von Sternberg. 100 Units.
Few figures in the history of cinema are as complex as Joseph von Sternberg. He can be seen both as the epitome of Hollywood glamour and as an excluded outsiders. He worked primarily in the USA, but made two of his most famous films in foreign countries (Der Blaue Engel, Germany 1930 and Anatahan, Japan 1957). A pioneer in international sound cinema, he was also an established director during the silent era. A lynchpin of the Paramount Studio, he was also one of the first independent filmmakers with his debut feature The Salvation Hunters. This course will explore Sternberg's manufacture of an authorial directorial persona and unique stylistics (and its relation to the "auteur theory"); his relation the Hollywood studio system of collaboration and his relation to the stars system, with especial attention to the films he made at Paramount with Marlene Dietrich. Most of Von Sternberg's surviving works will be screened.
Equivalent Course(s): CMST 26000, FNDL 26001, ARTH 28404, CMST 46000

ARTH 38405. The Films of Alfred Hitchcock. 100 Units.
This course focuses on the films of Alfred Hitchcock, one of the greatest filmmakers of the 20th century. We study both his films and a variety of approaches to them. We investigate the enduring power of his movies; his contributions to genre and popular cinema; his storytelling techniques; his stylistic command; his approach to
romance, suspense, and action; his status as a master and auteur; and his remarkable control over the audience’s thoughts and feelings.
Equivalent Course(s): FNDL 26510, ARTH 28405, CMST 36500, CMST 26500

ARTH 38406. The Cinema of Charlie Chaplin. 100 Units.
The course looks at Chaplin and his long film career from a number of perspectives. One of these is Chaplin’s acting technique inherited from commedia dell’arte and enriched by cinematic devices; another is Chaplin as a person involved in a series of political and sexual scandals; yet another one is Chaplin as a myth fashioned within twentieth-century art movements like German Expressionist poetry, French avant-garde painting, or Soviet Constructivist art.
Equivalent Course(s): ARTH 28406, CMST 36400, CMST 26400, FNDL 26402

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

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, Stinny, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Equivalent Course(s): ARTV 20003, CMST 48600, ENGL 48900, ARTH 28600, ENGL 29600, REES 25005, MAPH 33700, CMLT 22500, MAAD 18600, REES 45005, CMLT 32500, CMST 28600

ARTH 38605. Earthworks Revisited. 100 Units.
More than half a century after the first modern artworks were made using the land and earth as central materials, new understandings of this seemingly canonical phase in postwar Western art history are emerging from new questions, perspectives, and contexts. As these “earthworks” have found a place in the long history of art, what is their relationship to ancient and indigenous artistic and architectural practices? From the vantage of potential ecological destruction, might this “land art,” makeable and reachable only by car and plane and sponsored in part by the De Menil family, be better understood as “oil art”? What new insights do newly accessible archives by now deceased artists yield, for example the estates of Walter De Maria and Robert Smithson? How have these works aged, and what is their longer future from the perspectives of material, technical art history, and conservation?
Equivalent Course(s): ANTH 36713, ARTH 28605, ANTH 26713, ARTV 20942, ARTV 30942

ARTH 38606. Early Twentieth-Century Urban Visions. 100 Units.
It is hard to understand contemporary architectural debate about how cities should develop without knowing its origins in the influential city planning proposals developed by architects and planners in pre-World War II Europe and North America. This course studies those foundations, looking at the period when modernist architects and intellectuals proclaimed the obsolescence of the metropolis just as it came to dominate the modern landscape. We will examine a variety of strategies devised to order or replace the metropolis during the late nineteenth and early twentieth centuries, ranging from the City Beautiful movement in Chicago and Hugh Ferriss’s later skyscraper version, Camillo Sitte’s influential critique of Vienna’s Ringstrasse, and the English garden city alternative Lewis Mumford championed for the New York region, to Le Corbusier’s Voisin Plan for Paris and Frank Lloyd Wright’s Broadacre City model displayed in New York’s Rockefeller Center. We conclude with a glimpse of urban renewal in New York and Chicago, and Jane Jacobs’s celebrated reaction.
Course readings are in primary sources. Focusing on particular projects and their promulgation in original texts and illustrations, as well as in exhibitions and film, we will be especially concerned with their polemical purposes and contexts (historical, socio-cultural, professional, biographical) and with the relationship between urbanism and architecture.
Equivalent Course(s): ARTH 28606

ARTH 38607. Art, Science, and the Environment. 100 Units.
Did human activity—from the detonation of atomic weapons to the proliferation of plastics—change the Earth and life on it? Rather than study air or water, this seminar will look at art and visual culture since 1945 to find deposits, traces, and effects of such activities. The course will survey scholarly texts from art history as well as the histories of science and technology to pursue these and other related questions: How have historians framed developments in postwar and contemporary art in relation to concurrent developments of scientific ways of knowing and imagining the environment, broadly defined? Moreover, how has the advance of scientific knowledge beyond our planet informed visual culture? From smart devices to immersive digital art installations, what forms of techno-ecologies surround us today? Through visits to the Smart Museum of Art, as well as other campus collections, students will have the opportunity to study and write about original works of art.
ARTH 38701. Postcolonialism and Contemporary Art in East Asia. 100 Units.
This course examines contemporary artists' engagement of colonial and postcolonial ideas in works and practices of the post-1945 period. Japanese colonialism will be critically examined for its cultural and artistic legacies, while also being analyzed in conjunction with reactions against colonialism. Using theoretical readings on postcolonialism, the course addresses several critical themes in contemporary East Asian art, including Cold War politics, transnationalism, hybridity, and postmodernism. The course emphasizes comparative approaches to artistic practices of both Northeast and Southeast Asian countries, particularly focusing on artists of former colonies, including Korea, Taiwan, Hong Kong, and other Southeast Asian countries.
Equivalent Course(s): EALC 28701, EALC 38701, ARTH 28701

ARTH 38702. Tales Retold? Modern & Contemporary Chinese Art. 100 Units.
Owing to its revolutionary transformations spanning the 20th and early 21st centuries, China offers a unique access point to exploring key issues in modern and contemporary art. Modern and contemporary artists from China and the Sinophone world have long confronted rather entrenched double-binds, crises of consciousness. We might consider this a double consciousness, on their part-consciousness of being artists in a globalizing context, on the one hand; of being political or national subjects, on the other. Organized thematically, this class will examine selections of artists, movements, and the discourses surrounding them, to unpack the mutual interrelation of key concepts, art and scholarly practices. Questions to be addressed include: How does art history and criticism currently deal with modern and contemporary Chinese art? How does the art world define and navigate the history of art practice; and vice versa, how do artists view the art world? Case studies will include artists practicing today as well as historical artists whose work has become a source for the present. While the class deals primarily with art in China, it will necessarily address the wider issues of globalization and the international institutional networks of contemporary art. Students will be encouraged to think broadly about comparative and inter-Asia relations, rather than dividing the globe into East and West.
Equivalent Course(s): EALC 38702, ARTH 28702, EALC 28702

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

ARTH 38712. Histories of College. 100 Units.
This seminar will examine the significance of collage for art practice, history, and method in the twentieth century. We will chart the multiple “inventions” of collage within Cubist, Futurist, Dada, and Surrealist practices and their consequences for poetry and sculpture, in particular. Our goal will be to critique how the historiography of these movements shaped, in turn, the reception of the medium under fascist dictatorships, after the Second World War, and by contemporary artists working today. In addition, students will be encouraged to consider the impact of collage for film theory, the advent of the readymade, abstract modernist painting, and articulations of a social history of art.
Equivalent Course(s): ARTH 28712

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

ARTH 39150. Veiling the Image: Sacred & Profane - Antiquity to Modernity. 100 Units.
This course will explore the fascinating culture of covering and veiling sacred icons, or images that were thought to cause trauma or outrage in the European tradition. It will begin in the ancient world and explore medieval,
This course examines three vital moments of mural production in Mexico: ancient, colonial, and modern. We will begin by looking at indigenous Mesoamerican wall painting traditions of Teotihuacan, the Maya, Cacaxtla, and the Aztecs, and then consider how these traditions were transformed by the encounter with Spanish colonialism to provide decoration for the walls of monastic churches. Finally, we will examine the modern Mexican muralist movement, looking at the work of Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros and others. Throughout the course, we will consider mural paintings in relationship to architecture and other media, paying special attention to the different methodologies and kinds of evidence that have been used to interpret these works.

Equivalent Course(s): LACS 39503, LACS 29503, ARTH 29503
ARTH 39040. Art, Community, Activism. 100 Units.

there is no course description
Equivalent Course(s): ARTH 29040

ARTH 39050. Objects of Japanese History. 100 Units.
The collections of Japanese objects held at the University of Chicago's Smart Museum, the Field Museum of Natural History, and the Art Institute of Chicago will be examined as case studies in museum studies, collection research, and, more specifically, in the interpretation of things "Japanese." Individual objects will be examined, not only for religious, aesthetic, cultural, and historical issues, but also for what they tell us of the collections themselves and the relation of these collections to museum studies per se.
Equivalent Course(s): EALC 39050, ARTH 29050, EALC 29050, CHST 24602, HIST 34602, HIST 24602

ARTH 39060. 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.
Equivalent Course(s): SCTX 35010, KNOW 35010, CMLT 25999, ARTH 29060, SCTX 25010, CMLT 35999, KNOW 25010

ARTH 39080. Approaches To Art History. 100 Units.
This seminar will examine the range of methodological avant-garde 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.
Equivalent Course(s): MAPH 39080

ARTH 39090. 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.
Equivalent Course(s): ENGL 48000, CMST 40000, MAPH 33000

ARTH 39092. Metapictures. 100 Units.
This course is based on an exhibition that was first staged at the Overseas Contemporary Art Terminal in Beijing in the fall of 2018, and subsequently re-enacted at the Royal Academy in Brussels in the spring of 2020. The exhibition explores 'pictures within pictures,' images that reflect on the nature of image-making, across a range of media and genres. A virtual version of the exhibition is available on the Prezi platform, and a physical installation, supported by the Smart Museum, will be installed in the Media Arts Data and Design Center (MADD). Visual materials for the course include paintings and drawings, diagrams, models of the visual process, image "atlases," multi-stable images, cinematic and literary representations of images nested within narratives. The readings for the course will include Michel Foucault on Velasquez's Las Meninas, Walter Benjamin on "dialectical images," C. S. Peirce on iconicity, Nelson Goodman on analog and digital codes, and Georges Didi-Huberman on Aby Warburg's Mnemosyne Bilderkatalog. Students will be encouraged to explore traditional examples of metapictures such as the Duck-Rabbit (cannonized by Gombrich and Wittgenstein) or to investigate newly emergent forms of self-reflexive media. Guest lectures will be given by Patrick Jagoda on experimental games and Hillary Chute on comics and graphic narrative; these might be coordinated with the Media Aesthetics ore sequence in the fall term, which focuses on the question of the image.
Equivalent Course(s): ARTV 20020, ARTH 20090, ENGL 49992, MAAD 10992, CMST 37505, ARTV 30020, ENGL 29992, CMST 27505

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, Pausanas 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.

Equivalent Course(s): RLLT 23405, ITAL 33405, MAPH 40160, RLIT 33405, ITAL 23405

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.

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): CDIN 50204, HREL 50204, SALC 50204, RLVC 50204, CMLT 50204

ARTH 40301. Modernism/Postmodernism/Everythingism. 100 Units.
The post-World War II era of decolonization, the 1989 collapse of the Soviet Bloc, and the dawn of the globally networked 21st century could be described as marking three stages in the transition of the Euro-American art industry from a culture grounded in modernist notions of cultural experience toward the contemporary horizon of what might be called “everythingism”-with postmodernism serving as a placeholder somewhere in between. Or, at least, this is the narrative that our course will examine as we explore various aspects of visual art’s production and theorization over the past 50 years.

Equivalent Course(s): ARTV 40301

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.

Equivalent Course(s): KNOW 40307, CMST 47007, 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 paganism (and, more broadly, a discourse on religion) during the late Roman empire and during the Spanish discovery of the New World. Our course examines silences and absences in the textual and material records, as well as the divergences between texts and objects, in order to further our understanding of ancient religious practice. We will begin to see the many ways in which, as scholars of religion, we are in effect still Christian theologians, paving the way for new approaches to the study of ancient religion.
Equivalent Course(s): CLAS 44916, HIST 64202, LACS 40301, KNOW 40301, CDIN 40301, ANCM 44916, 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 recalculate 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.
Equivalent Course(s): KNOW 40310, CHSS 40410, ARTV 40310

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.
Equivalent Course(s): NTEC 40400, BIBL 40400, CLAS 42600, RLVC 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.
Equivalent Course(s): RLVC 49002, CDIN 49002, CMLT 49002, DVPR 49002

ARTH 40585. Journeys Real & Virtual. Travel in the Pre-modern Mediterranean. 100 Units.
This course focuses on the art of travel in the Medieval and early modern Mediterranean. From the late Middle Ages through the sixteenth century, European pilgrimage to the Holy Land constituted some of the most advanced experiments in representing travel, describing foreign cities, and mapping out territories. Travel accounts represent the core material around which this course is structured along with images and maps in other contexts that such experiments influenced. Course material will span the fields of religion, art, literary, and urban history, encompassing historical geography, cartography, and cultural history. Students will engage directly with the verbal and visual modes that characterize the documentary legacy of mental and physical travel in order to come to terms with the different regimes of knowledge they construct as well as the cognitive demands they place on their audience. Through a comparison of techniques, students will explore the ways in which texts, images, and maps sought to understand human interaction, visualize geographical context, locate history, and make sense of the world beyond their drama of their local experience.
ARTH 40600. What is Style? 100 Units.
Archaeologists and art historians characteristically rely upon "the evidence of the eye" or "perceptual proof" to identify their objects of research: they identify, attribute and date artifacts (from potsherds to paintings) just by looking at them. The operative concept is "style"; the generation and deployment of stylistic evidence is "connoisseurship." Both are widely disparaged, yet remain integral to the disciplines at every level. This seminar examines the theory and practice of attribution by style, from eighteenth century origins to present day debates about computer-aided stylometry. Each week will focus on a few key texts, juxtaposing philosophical theorizing and scholarly practice. We will look at the notions of "period" and "personal" style, at the methods by which different art historians have arrived at attributions, and at the ideas of community, personhood and embodiment that such methods express. Key points of reference will be Kant, Wittgenstein, Merleau-Ponty, Sibley, Wollheim, Goodman and Cavell. Key historiographic figures will be Richardson, Winckelmann, Morelli, Berenson, Fater, Beazley, Panofsky. Throughout, the focus will be on finding alternatives to the traditional conception of style as an immanent property of objects.

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.

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. Equivalent Course(s): RLLT 41150

ARTH 41203. Illuminating the Bible in Byzantium. 100 Units.
The main focus of this seminar will be the study of illustrated manuscripts of the Bible viewed within the larger framework of Byzantine book culture. More generally, students will gain insight into the history, methods and techniques of interdisciplinary research involving Greek (illuminated) manuscripts. We will investigate famous and less well-known examples to identify both the principles guiding Biblical illumination in Byzantium and topics in need of further research. In addition to printed facsimiles, we will take advantage of digitized material from various Greek manuscript collections. In order to appreciate the auratic qualities of original manuscripts and for a close-up investigation of their codicological features, we will view material preserved in the Goodspeed Manuscript Collection.
Equivalent Course(s): RLV 41203, BIBL 41203

ARTH 41305. 20th Century Theories of Art: Historiography, Religion, Crisis. 100 Units.
This course will serve as a historically situated, philosophically inflected, introduction to the methods developed in the twentieth century for the study of images. It will address the discipline of Art History in Germany and Austria in the years up to 1933, the conflict of Protestant and Catholic models for the historiography of images before the first World War, the effects of the Nazi regime on the writing of the history of art, and the impact of the Second World War on scholarship in both Germany and among refugees, many of them Jews. It is intended to serve both as an introduction to the critical historiography of art and to some of the prime methods developed in the last century for the study of images. Equivalent Course(s): RLV 41205

ARTH 41310. Images and Science. 100 Units.
TBD
Equivalent Course(s): CHSS 51310, ENGL 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 refuses phenomenological approaches. In contrast, media aesthetics focuses on the phenomenological
interface between machine systems and human perception and sensation, and various forms of cultural and
political negotiations of a lifeworld that is increasingly dominated by technologies that both store and produce
time. We will read key texts from both fields and discuss how we may understand their differences as well as
their points of intersection.
Equivalent Course(s): CMST 47801

ARTH 41314. Media Atmospheres: Art and Biopolitics at the End of the 20th C. 100 Units.
In the late 1990’s and early 00’s contemporary art seemed to turn towards design, architecture and fashion,
leading many critics to claim that the boundaries between the practices of art and design were eroding. This
course proposes a different line of inquiry, based on the fact that so many of the artworks in question were in
fact hidden media machines, improvisations on a life environment increasingly suffused in the dynamics of
networked media technologies and their various modes of time production and -control. Elements of design
and architecture were in other words enlisted in the construction of what we may call media atmospheres,
everyday sensorial surrounds that addressed the intimate integration of bodies and real-time technologies in the
information economy, a new modality of the capture of life forces that Michel Foucault called biopolitics.
Equivalent Course(s): CMST 67808

ARTH 41315. Media Atmospheres: Art, Technology, and Environment in the 21st Century. 100 Units.
In the late 1990’s and early 00’s contemporary art seemed to turn towards design and architecture, leading many
critics to claim that the boundaries between the practices of art and design were eroding. This course proposes
a different line of inquiry, based on the fact that so many of the artworks in question were in fact hidden media
machines, improvisations on a life environment increasingly suffused in the dynamics of networked media
technologies and their various modes of time production and -control. Elements of design and architecture
were in other words enlisted in the construction of what we may call media atmospheres, everyday sensorial
surrounds that addressed the intimate integration of bodies and real-time technologies in the information
economy, a new modality of the capture of life forces that Michel Foucault called biopolitics. The course will
be oriented around a close study of a select number of artistic positions, in addition to reading theoretical and
critical texts that are important to the artists in question as well as to the larger field of discussion. Ultimately, the
course is about a form of new media art less invested in technical invention than in new aesthetic techniques of
social/environmental production.
Equivalent Course(s): CMST 47815

ARTH 41320. Art and Environmental Change. 100 Units.
This course is oriented around the following questions: Through what techniques, performative strategies or
means of representation does 20th and 21st Century art mediate or critically engage with environments and
environmental change? And, based on the answers to these questions, could we start to imagine how aesthetic
approaches might contribute to environmental thought in the future? While informed by the rapidly expanding
consciousness of a global environmental crisis, critical discussions about the concepts of the anthropocene, the
capitalocene and so on, the course will not just focus on the natural environment in the more limited sense of
the term. The aim is to address and compare a variety of artistic approaches to the concept of the environmental,
including the ways in which a modern machine age produces new types of environmental thought and action. It
is my hope that the course might provide us with a preliminary catalogue of historical and contemporary models
and methods, as well as a foundation for speculative projection.

ARTH 41350. Straight Lines and Infrastructural Sensibilities. 100 Units.
In this course, we will use the proliferation of straight lines in 20th century art as a point of departure for
studying the changing relations between art and infrastructural frameworks - whether such frameworks are
used as models or sources of inspiration, or are concretely deployed as a technical or material support. In this
context, composer and Fluxus pioneer La Monte Young’s 1960 Draw A Straight Line and Follow It (and a number
related works) may be seen to signal a shift in the relation between art and infrastructure: Here, the industrial
technologies evoked in the work of Bauhaus, Constructivism and Dada/Surrealism seem to have given way to
the post-industrial infrastructures that become more socially and economically significant after 1945, with the
emergence of electronic and digital networks. We will study the significance of the straight line across a wide
range of media and expressions, including architecture, painting, drawing, film, video and computer art. More
specifically, we will look at how the changing deployment of the straight line in art signals changes in the relation
between bodies, sensation/sensibility and technical systems that operate at macroscale as well as microscale
levels.
Equivalent Course(s): CMST 55250

ARTH 41399. The Visual Culture of Opera in Late Imperial China. 100 Units.
The passion for opera throughout China during the late imperial period was not restricted to the stage but
permeated the visual and material landscape of everyday life, from the court on down. Operatic characters and
stories were favored as pictorial and decorative motifs across the full spectrum of visual mediums from tomb
carvings and scroll paintings to popular prints, illustrated books, and painted fans, to carved utensils, ceramics,
textiles, dioramas, and photographs. In preparation for an exhibition to be held at the Smart in 2014, students
will research the representation of Chinese opera and its significance in a variety of visual, textual, and material
forms.
Equivalent Course(s): EALC 41399

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.
Equivalent Course(s): RLVC 41604, HCHR 41604

ARTH 41610. Between East and West: Venice in the Pre-Modern Period. 100 Units.
Venice's long-standing ties with the Byzantine Empire have left their visible trace in the city's art and architecture and have had an equally strong impact on Venetian myth-making in the pre-modern period. Until today the appropriation of Byzantine style is especially evident in the church of Saint Mark the Evangelist, as well as in the decoration of less-well known medieval churches of the Venetian Lagoon. During the so-called Fourth Crusade, the Sack of Constantinople has led to large-scale pillaging of the Byzantine capital and the transfer to Venice of countless Byzantine artifacts, among them are liturgical items, reliquaries, icons, and architectural spoils. How were these artifacts employed in the Venetian Lagoon for religious and political ends after being disassociated from their original contexts? What transformations did they experience with regard to usage and appearance? What kinds of new ceremonies, both religious and secular, did they inspire? What was their impact on artistic creativity and religious life in their new environment? How were they perceived intellectually, and what kinds of narratives evolved around them in Venice over the centuries? These are some of the key questions to guide our research. On a broader scale, we will investigate various phenomena of cultural transfer and 'hybridity' from the Middle Ages to the Baroque era.
Equivalent Course(s): HCHR 51610, RLIT 51610

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.
Equivalent Course(s): CDIN 41750, RLVC 41750

ARTH 42000. Giorgione and Giorgionism. 100 Units.
This course will concentrate on the central, very problematic figure of Giorgione, but it will also pay attention to contemporaries such as the old Giovanni Bellini and the young Titian in an attempt to contextualize his role in the origins of a distinctive Venetian version of the Renaissance. Since the definition of Giorgione's oeuvre is one of the most important unresolved issues in the Renaissance corpus, his much disputed work will be used as the basis for a critical examination of the practice, history and theory of connoisseurship with special attention to recent technical (including digital) approaches. A second major theme of the course is Giorgione's new attitudes towards subject matter and innovations in pictorial types (e.g., pastoral landscape, meaning in portraiture), which seem to have led to some of the most puzzling and diversely interpreted images in Western art (e.g., Tempest, Three Philosophers, Fête Champêtre). Students will have the option of doing seminar reports that focus on any of a wide range of art-historical methods and approaches including connoisseurship, style, history of pictorial types, emblematic iconography, iconology, intellectual history, history of taste and collecting, and whatever else they can credibly propose, and are very welcome to work with other Venetian cultural materials such as music, literature and popular culture.

ARTH 42009. Art, Science, and Magic in the Pre-Modern Islamic World. 100 Units.
This seminar examines relationships between arts and the study of the cosmos in the pre-modern Islamic world. Our objects of study mediated human understanding of the cosmos, and/or offered humans the possibility of manipulating their position within it. The media in which these objects were made include manuscripts, textiles, ceramics, metalwork, and architecture. Recurrent questions of the seminar include the following. How
closely can we define historically appropriate theoretical frameworks (e.g., Neoplatonic, Hermetic, Aristotellean, Prophetic Medicinal) for particular objects? How do we explain objects of similar forms which might be theorized through divergent models, or objects of divergent forms which might be theorized through similar models?
Equivalent Course(s): NEHC 40723

ARTH 42106. Art of the Book in the Islamic World. 100 Units.
This seminar offers an opportunity for in-depth consideration of methodological and theoretical issues as they pertain to the study of arts of the book in Islamic cultures. These include relationships between calligraphy, illumination, and painting; visual paradigms of authority from scribal culture to lithography; problems of copying and originality; challenges posed by manuscripts that have been altered by successive generations of users; multiple levels of text-image relationships; verbal and visual translation; and the history of arts of the book as a reference point for contemporary artists. Each student will write a research paper on a topic to be developed in consultation with the instructor.
Equivalent Course(s): NEHC 30685

ARTH 42200. Medieval Word and Medieval Image. 100 Units.
The relationship between word and image has been a central concern for medieval art history and medieval studies for several decades. Attending to this development in the historiography of the Middle Ages, we will explore how medieval thinkers, makers, and works imagined and re-imagined relationships between words and images (and, at times, the world). Our conceptual framework will include writings by authors both medieval and modern. We will pursue an interrelated series of questions. What does it mean to “read” an image? What place does the centrality of “the Word” in medieval Christian culture leave for images and objects? Is a notion of visual (as opposed to textual) literacy an operative category in the Middle Ages? Is text always prior when we examine and interpret medieval images? What is the place of iconography in a twenty-first century medieval art history? In short: the seminar offers an idiosyncratic “crash course” in the history of medieval semiotics, focused on the tension and/or collaboration of word and image as modes of signification in the period. The aim of the course is to grapple with questions rather than to attempt definitive answers. The seminar requires close reading, close looking, and engaged discussions of selected works of art and texts.

ARTH 42202. Medieval Vision and Visionary Experience. 100 Units.
This seminar will introduce students to key theories of vision and visionary experience in the Middle Ages from the theological to the scientific. To put it simply, we will explore the ways in which beholders approached and interacted with images, as well as how they understood and theorized these visual experiences. Ultimately, this course will interrogate the overlaps and gaps between theories of looking and practices of looking in order to better understand what looking at an image in the Middle Ages entailed. Topics will include, but are not limited to: developments in optical science; female mystics; devotional images; the Book of Revelation; dream theory; and changes in pre-modern “visuality” on the eve of the Reformation. Registration by consent only.

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).
Equivalent Course(s): HCHR 45200, RLV 45200, ARCH 45200

ARTH 42250. Materiality & Medieval Art History. 100 Units.
In recent years the role played by materials and concepts (both implicit and explicit) of materiality in relation to European medieval culture have preoccupied medievalists working in a wide range of disciplines: this seminar aims to critically confront this scholarly work with a range of medieval objects and practices. Questions of how materials might “mean” in the Middle Ages, as well as how works of art and material culture were informed by and also contributed to medieval understandings of “materia,” materiality, and processes of material making will be central to the seminar’s work. The seminar will critically consider not only the varied scholarly perspectives often dubbed “the new materialism,” and we will also return to several important “old” materialisms that might yet have insights to offer the study of medieval material and intellectual culture. Readings will be drawn not only from the discipline of art history but also from the history of ideas, of science, medieval literature, law, theology, etc. In addition to collective discussion of medieval artifacts and works of art, we will also confront a range of medieval texts.

ARTH 42402. Traveling Seminar: Art, Power & Patronage in Naoshima. 100 Units.
Few places are more representative of the contemporary Japanese art world’s challenges following the 1980s economic bubble than Japan’s “art island,” Naoshima, in the Seto Inland Sea. Home to the Naoshima Contemporary Art Museum, the Lee Ufan Museum, the Tadao Andō Museum, and several others since the
late 1990s, the eight square mile island in Japan’s peaceful Inland Sea region at first seems to be a relatively predictable case of global contemporary art tourism, with an international array of art ranging from James Turrell to Yayoi Kusama. But the art island project is also an extension of the socially and environmentally committed, often rural and site-based contemporary art that has become Japan’s least exportable (both literally and theoretically) contribution to contemporary art discourses. Building off a weeklong trip to the Seto Inland Sea region, this course argues that Naoshima has a long prehistory in the use of local conjunctions of power and patronage to make an international statement. We will also discuss socially committed Japanese contemporary artists’ alienation from or resistance to the Western or global contemporary art world. In addition to comparing Naoshima with other “art sites” worldwide, we will also explore the long history of art patronage in the Inland Sea region in search of recurring motives and themes.

ARTH 42408. Rethinking Later Chinese Painting (13th-19th Centuries) 100 Units. This course has three interrelated purposes: (1) to survey different kinds of pictorial art—mainly portable scroll paintings but also architectural paintings, religious paintings, tomb murals, and print illustrations from the late 13th century to the end of the 19th century (i.e., Yuan-Qing dynasties); (2) to review major scholarly works on these pictorial traditions and representative artists and works; (3) to come up with a broader historical narrative of pictorial art during this period, focusing on the relationship between pictorial mediums—material, form, and viewing conventions—and painted images.

ARTH 42510. Renaissance Florence: New Works on Paper. 100 Units.

ARTH 42511. Origin of the Fetish. 100 Units. Since the 17th century, the term fetish has been a key word in discourses about African visual, material, and spiritual culture. In fact, following the origins and evolution of the word and of the objects to which it has been attached along the centuries maps out a history of Atlantic Africa’s relationship with the wider world. Bringing together African and European objects that participated in the construction of the term and its multivalent meanings, this graduate seminar investigates the origins and history of the fetish in Atlantic Africa.

ARTH 42512. The Painter’s Project in Japan, 1750-1930. 100 Units. This course examines the varied and changing positions of the painter in Japan from the 18th through early 20th centuries. We will consider approaches to the negotiation of artistic selfhood, historical consciousness, copying and the archive, tropes of originality and eccentricity, as well as limitations placed on painters based on gender, socioeconomic background, and region. Painters under investigation include Jakuchu, Hokusai, Takahashi Yuichi, Kyoai, Uemura Shoen, Foujita, Kishida Ryusei, and early Japanese-American artists. Students interested in pursuing comparative work between Japan and another region are encouraged to do so.

Equivalent Course(s): EALC 42512

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.

ARTH 42810. Reading Zhang Yanyuan. 100 Units. A major art historical event took place in 847, when Zhang Yanyuan completed A Record of Famous Paintings of Successive Dynasties (Lidai minghua ji) in the Tang capital Chang’an. In this foundational text in which the twentieth-century historiographer Yu Shaosong deemed “the progenitor of the history of [Chinese] painting as well as painting history par excellence,” Zhang provided the first systematic historical narrative of Chinese painting and discussed various aspects of painting, from content, style, composition, format, collecting, connoisseurship, and valuation. This course closely analyzes the text while relating it to actual examples of Chinese pictorial art

ARTH 42905. Modernism on the Margins. 100 Units. This seminar explores approaches to modernism outside of the Euro-American tradition. Focusing primarily, but not exclusively, on Mexico and Brazil, we will attend to how both modern art and modernity have been conceptualized in the region by art historians, anthropologists, historians, and the artists themselves. Questions and themes to be explored include: the distinct relationships between modernism, modernity, and modernization outside of Europe, the applicability of postcolonial theory in Latin America, the temporality and teleology of modernism, the adaptation of European social, political, and artistic forms, the impact of postmodernism and globalization, and the potential dissonance between theories of peripheral or alternative modernisms and the practices of artists. Finally, we’ll ask if and how any of this is pertinent in the twenty-first century. Authors to be studied might include Timothy Mitchell, Néstor García Canclini, Roberto Schwarz, Beatriz Sarlo, Enrique Dussel, Nelly Richard, Arjun Appadurai, George Yúdice, Ticio Escobar, and Eduardo Viveiros de Castro. Although we will concentrate on Latin America for most of the course, comparative studies from other regions will be included and research papers dealing with theories or practices from other world areas are welcome.

Equivalent Course(s): LACS 42905
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.
Equivalent Course(s): ARTV 39901

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

ARTH 43103. Rome Redux: Graduate Traveling Seminar. 100 Units.
Processions were of fundamental importance in the urban calendar of the ancient city, where they played an integral role in sweeping changes that occurred between the Republican and early Imperial periods, and subsequently in the Christianization of the Empire in Late Antiquity. Centuries later, their self-conscious revival in the Renaissance was a critical component of an emerging historical consciousness. These ritual events unite the built environment to human movement, dress, aesthetic objects, poetic performances, ritual singing, political largesse, and the confrontation of classes, gender, and foreigners. In no other single performance do we learn so much about how Romans constituted and maintained individual and communal identities. By giving equal weight to the ancient and early modern material, this course seeks to consider how processions offer a unique perspective onto the Eternal City as a kind of palimpsest in which the present and the past are mutually implicated. This course is a traveling graduate seminar that focuses on the historical intersections between Ancient and Renaissance Rome through an exploration of civic, religious, and triumphal processions. The course will take place in the winter quarter of 2015 and then will continue with a two-week trip to Rome where we will continue the seminar with visits to relevant sites and museums, student on-site presentations, and the participation of local experts.

ARTH 43300. Roman Mannerism. 100 Units.
This seminar explores the historiography of Mannerism as a concept and the selective study of Roman art between Raphael and Caravaggio.

ARTH 43701. History in the Image. 100 Units.
This seminar undertakes a study of primarily post-World War II French and Belgian film and art movements in order to query the different status and conceptualization of the image and its relationship to history. We will begin our study with a brief look into pre-WWII of avant-garde art and film movements, and classic theories of the avant-garde. Turning our attention to late Surrealist practices, and the rise of neo-avant-garde movements such as Lettrism and the Situationist International, we will grapple with how these groups both understood the stakes of the image and history, as well as developed theoretical models to transform the agency of both within their political aesthetics. We will subsequently ask similar questions of the films and theories that eventually define the French New Wave before moving on to think about social documentary, politically militant image production, and collective film and art practices.
Equivalent Course(s): CMST 63701, FRÉN 43713

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.

ARTH 44005. Pseudomorphosis. 100 Units.
This seminar explores the art historical phenomenon of pseudomorphosis coined by Erwin Panofsky, who defined it as "The emergence of a form A, morphologically analogous to, or even identical with, a form B, yet entirely unrelated to it from a genetic point of view." Arguably, the history of the concept of pseudomorphosis has its very own pseudomorphoses: Panofsky borrowed it from Oswald Spengler, who borrowed it in turn from the scientific discourse of mineralogy and crystallography, each discipline putting the concept to work towards various rhetorical and methodological ends. It has also become the renewed focus of interest in recent work on the stakes of anachronism, formalism, and anthropological theory in the discipline of art history. To what extent, and according to what criteria, can a comparison of ostensibly distinct works be profitable? What are the stakes of empiricism and what Michael Baxandall has called "inferential criticism" in demonstrating proof of such a genetic relationship (and alternatively, demonstrating a negative proof of its absence)? The seminar will take a capaciously global and chronological perspective on these problems, featuring readings by Spengler, Panofsky, Lévi-Strauss, Kubler, Baxandall, Didi-Huberman, Gell, Nagel, Wood, Bois, and others.
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 techniques, we will examine matters of iconography, style, and aesthetics. We will also have
a close look at image theory, as developed by Byzantine theologians and codified in the era of Iconoclasm.
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.
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
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Cinemaand Media Studies, University of Chicago) and Christina Kiaer, Art History, Northwestern Univ
Equivalent Course(s): CMST 44510, REES 36067

ARTH 44590. Medieval ‘Indexicality’: Practices and their Theorizations. 100 Units.
This seminar will focus on the theoretical and historical significance of images and forms generated by acts and
practices of impression in medieval Europe. Our aim will be to explore the historical foundations of modern
theorizations of the “index,” a material and intellectual tradition that has too often been occluded in recent
accounts of indexicality in relation to the arts of the twentieth and twenty-first centuries. Rather than assuming
the priority of “theory” over practice, we will instead attend closely to the theoretical stakes and discursive
afterlives of a range of material practices, including stamping, molding, and casting in order to examine how
material culture shaped intellectual horizons of possibility, the play of metaphor, and the formation of concepts
of the trace, authenticity, and presence. In addition to foundational medieval sources, readings will include
postmedieval critical contributions (including Pierce and more recent work in semiotic anthropology) as well as
art historical and archaeologival scholarship.

ARTH 44601. Medieval and Early Modern Naturalisms. 100 Units.
Art historical efforts at periodization in the west have often privileged definitions of art as the imitation of
nature. Correspondingly, notions of mimesis, portraiture, and the ‘real’ have played determinate roles in
identifying historical ruptures, from the Renaissance to postmodernism. This seminar will examine one such
term and its place in debates about the art of medieval and early modern Europe: naturalism. Painters like Jan
van Eyck and Albrecht Dürer created images that seemingly effaced distinctions between the world of the picture
and the world of the viewer, and have thus long been understood to initiate a modern naturalistic paradigm.
Examining theories of optical and philosophical naturalism advanced by thinkers from Aristotle to Alberti, we
will see how artists negotiated the demands of patrons and spectators in order to redescribe the world. Turning
to influential studies by scholars like Max Dvořák, Ervin Panofsky, and Svetlana Alpers, we will consider how
such discourses of naturalism have served as a testing ground for art historical theory writ large. Students are
encouraged to bring scholarly concerns about naturalism in their own subfields to bear on the course, and may
write a final paper dealing with naturalism broadly construed.
ARTH 44705. 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 metallanguage 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.
Equivalent Course(s): EALC 44705

ARTH 44909. Seminar: Japanese Handscroll Paintings. 100 Units.
With pictorial and verbal narratives that unfold before the viewer, Japanese picture handscrolls (emaki) of the 12th through early 20th centuries fulfilled a variety of aims: to tell a story, propagate a Buddhist teaching, commemorate famous persons living and dead, and to locate divinity within a specific landscape. Focusing on masterworks such as the Tale of Genji, Miraculous Origins of Mt. Shigi, and the Illustrated Biography of the Monk Xuanzang, this course considers the scrolls’ diverse narrative strategies and spatial constructions, paying special attention to the pictorial expression of social status, gender roles, and divinity. We will also consider modern handscrolls from the early 20th century and scrolls in local collections.
Equivalent Course(s): EALC 42609

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

ARTH 45004. Rethinking Early Chinese Landscape Representations (5th century BCE-10th century CE) 100 Units.
This course surveys new archaeological evidence for the early development of Chinese landscape representations from the 5th century BCE to the 10th century CE, and explores the relationship between such representations and various cultural and religious trends. Possible topics include the origins of landscape representation, religious significance of landscape images, construction of landscape environment, and landscape aesthetic and the notion of transcendence. Students are encouraged to explore these and other topics, and are expected to produce papers based on focused research. Registration granted by consent only.
Equivalent Course(s): EALC 45004

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

ARTH 45006. Breakage & Fragments in China’s Visual & Material Culture. 100 Units.
Although art historians mostly work with complete and fine artifacts, the same artifacts are subjected to breakage in one way or the other. After broken, while they may escape art historical scrutiny, most of the artifacts of our research don’t just get discarded like trash; rather they solicit various cultural practices in order for people to come to terms or deal with the very existence of their fragments. Fragments of artifacts do not completely erase their past, but incompleteness nonetheless challenges their previous ontology. It is in this regard that breakage and fragments shift our focus from appreciating forms and functionalities of artifacts to reconciling with their terminations (death) and continuous survivals (afterlife), thus entailing our attention paid to their incomplete visual qualities and material properties. In this course, students will investigate ways in which breakage can be considered as an important cultural agency that could regenerate meanings and significance of fragments throughout the history of China’s visual and material culture - in such forms as relics, ruins, memorabilia, etc.
Equivalent Course(s): EALC 45006

ARTH 4510. The Animated Image in Recent Histories of Art. 100 Units.
This course focuses on the animated image - a concept central to many artistic traditions both globally and historically. Such an image can possess qualities normally only found in human beings or other living creatures: movement, speech, social agency, and even emotion and cognition. In some more traditional art historical discourses, animation depends on practices of representation and artistic styles that bring an image’s depictive content to life. In others, animation occurs as a product of specific kinds of social engagement or religious practice. Yet others hold that images or imaged objects are capable of becoming animate of their own accord—that they are not ontologically distinct from living beings. At the same time, the affective turn in the humanities has suggested the importance of emotional and sensorial intimacy in animating images. As we investigate these and other accounts of image animation, our focus will be on the methodological challenge of recovering animated
qualities of images that originate in distant and especially premodern cultural contexts. Theoretical readings will be balanced with scholarly case studies and museum visits, both to the Art Institute of Chicago and to the Metropolitan Museum of Art in New York to see the special exhibition Like Life: Sculpture, Color, and the Body. (Note that a two-day trip to New York is required for this course; the department will cover travel expenses).

**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.

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 meant 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.

**ARTH 45015. Miraculous Images, Animated Objects, & Enchanted Places in Chinese Art. 100 Units.**

Through relating actual objects, paintings, religious icons, and constructed spaces to accounts in different literary genres, this course explores how imagination is connected to image-making, and how visual and architectural forms express desire and fantasy.

**ARTH 45020. Image, Medium and Context of Chinese Pictorial Art. 100 Units.**

In this course, pictorial representations are approached and interpreted, first and foremost, as concrete, image-bearing objects and architectural structures—as portable scrolls, screens, albums, and fans, as well as murals in Buddhist cave-temples and tombs, and relief carvings on offering shrines and sarcophagi. The lectures and discussion investigate the inherent features of these forms, as well as their histories, viewing conventions, audiences, ritual/social functions, and the roles these forms played in the construction and development of pictorial images.

**ARTH 45707. Art and Death in Pre-Modern China. 100 Units.**

What does art have to do with death? Most obviously, this course examines artifacts manufactured and used specifically for mortuary purposes in pre-modern China. It investigates how art is defined through the context and space of the dead and what significance art had when produced and when it functions as such. Less obviously, this course will also study how and why art was ever produced in relation to death, asking: In what ways does art express, convey, or discourse on abstract notions and ideas of death, and can we come to an understanding of a visual and material culture, or cultures, of death in pre-modern China from such a study? Finally, what is the mortality of art itself in the context of Chinese art history?

Equivalent Course(s): EALC 35707

**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.

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 46212. The Arabesque. 100 Units.
Focusing on the period from 1880-1914 in Europe, this seminar will examine creative practices and theoretical notions related to the arabesque and more generally, the decorative. Traditionally understood as highly stylized, vegetal ornament of Arabic origin, comprising interlacing designs without human figuration, the arabesque had often been used in European decorative borders since the Renaissance. By the end of the nineteenth century, however, the arabesque appeared at the center of all sorts of representational and abstract art that sought to break free of past conventions and material constraints. In the fin de siècle quest to bridge visual arts, music, poetry, and dance, among other forms of expression, the arabesque was held up across media as a singular ideal. But its meanings, origins and significance were subject to a wide range of interpretation and doubt. This seminar will explore the varied ends to which the arabesque was employed, as well as reservations about its ultimate value. Its place in articulations of primitivism and orientalism will be considered, along with new notions in the psychology of perception. While the focus will be on France, seminar participants will be welcomed to explore through their research projects developments in other geographical areas and chronological periods. Students will be expected to engage in a quarter long research project of their own devising and to help lead a class discussion.

ARTH 46307. Medieval Scandinavia: Art, Architecture, & Artifacts. 100 Units.
This seminar will examine works of art, architecture and artifacts produced in Scandinavia from the early Middle Ages to the close of the medieval period. The seminar will not survey the rich and varied artistic production of medieval Scandinavian lands, but rather will focus on select works of architecture, art, as well as artifacts, in relation to recent scholarship, discoveries, and debates in the disciplines of art history, archaeology, material culture studies, and numismatics. In addition to assigned readings and seminar discussions, students will be expected to undertake intensive independent reading and research in preparation for a seminar trip to Norway, Sweden, & Denmark in the summer of 2020.

ARTH 46509. Modernism and Paris Between the Wars. 100 Units.
This seminar considers changing practices of art exhibition and journal design in interwar France. We will evaluate recent methodological controversies and address historical case studies to study how the massive social and political changes during this period impacted how art objects were presented, reproduced and written about. Students will be expected to complete a research paper during the quarter.

ARTH 46550. Henri Focillon’s “Formalism” 100 Units.
Henri Focillon (1881-1943) advanced an account of form that influenced work in many fields and provoked vehement critique. This seminar takes up Focillon’s thought with a critical eye: immersing ourselves in his writings, we will seek to understand their intellectual debts and contributions and we will also take up the question: what might Focillon still teach us about perennially vexed historical questions of form, style, influence, perception and creativity? Historiographically framed, the seminar will nonetheless seek to attend closely to the works of art and architecture that interested Focillon from his early writings while director of the Musée des Beaux-Arts in Lyon, through his attainment of the Chair of Archeology at the Sorbonne, his election to the Collège de France, and during his time in the United States, before and during World War II.
Equivalent Course(s): FREN 46551

ARTH 46905. Contemporary Photography / Contemporary Art. 100 Units.
The course begins with a review of American Modernist photographic practice from the 1930s through the early 1970s and an examination of the rupture of that practice in the late 1970s and ‘80s, via a critical turn against the notion of medium specificity. The class will then turn its attention to the role played by photographic materials in the constitution of Contemporary Art in the 1990s and later. Some attention will be paid to recent critical arguments emphasizing the differences between analog and digital technology in contemporary art criticism.

ARTH 47101. Early Chinese Buddhist Art: Issues and Methodologies. 100 Units.
When Buddhism arrived in China around the 1st -2nd century CE, the foreign religion brought with it a religious tradition unheard of in China. Its quick popularity and development into one of the most important aspects of Chinese art and culture in the new land that already had a longstanding history of religious thought and practices has long been a topic of research. Less investigated, however, is how Buddhist art should be characterized or studied to reflect the rise of Buddhism that completely altered both the religious landscape and art during the period in which the religion established its footing in China. In other words, how did art help the Chinese understand, practice, and imagine (visualize) Buddhism in this early period? Rather than looking at the artifact, this seminar focuses on issues most relevant to a study of early Chinese Buddhist art and methods by which these issues can be understood and analyzed in order to gain a better knowledge of the constituents of the history of early Chinese Buddha art.
Equivalent Course(s): EALC 47101

ARTH 47105. The End of Dharma & Buddhist Art in Medieval China. 100 Units.
According to a widespread belief in medieval China, Buddhism as a religion would go through three stages and end with the Age of Final Dharma (Mofa), when the Three Treasures (the Buddha, the Dharma law, and the monastic community) would be extinguished. This course explores the impact of this belief on artistic production in various forms of sculpture, sutra-engraving, and others.
Equivalent Course(s): EALC 47105
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 Gesprächen über den Roman, Friedrich Schlegel declared programmatically: "Ein Roman ist ein romantisches Buch." The convoluted relationship between Roman and romantisch will give us the point of departure for the seminar - but is the third term, Buch, so obvious? We will thus also attempt to offer some definitions of what a book is in the period around 1800. To that end, we will consider works that reflect on Romantic scenarios of manuscript and book production (Schreibszene) and collecting, as well as evolving forms of literary mixed media around 1800, such as the illustrated book and the Taschenbuch. Our readings will include works by F. Schlegel, A. W. Schlegel, Wackenroder and Tieck, Novalis, E. T.A. Hoffmann, Arnim and Brentano, the Grimms, Runge; and scholarly works by Kittler, Campe, Piper, 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. 
Equivalent Course(s): STH 47219, GRMN 47219

ARTH 47300. +/- Molding, Casting, and the Shaping of Knowledge. 100 Units.
Of all technologies of reproduction and resemblance, those of molding and casting are perhaps the most intimate. An object, a sculpture, a creature, a person is slathered in plaster (or some other form-hugging material), and the resulting "negative" image is rendered into a "positive" replica. This course explores the various historically and culturally contingent meanings that have been attached to these technical procedures despite their ostensibly "styleless" or "anachronistic" character from the ancient world to the present day. Used in practices ranging from funerary rituals to fine art, natural history to medicine, anthropology to forensics, molding and casting constitute forms of knowledge production that capture at once the real and the enduring, the ephemeral and fleeting, and the authentic and affective. Featuring a diverse set of readings by authors such as Pliny the Elder, Charles Sanders Peirce, Walter Benjamin, Oswald Spengler, Gilbert Simondon, and others, the colloquium will address theoretical and methodological questions pertaining to concepts of materiality, indexicality, tactility, scalability, and seriality. Besides plaster, the objects of our analysis will comprise a diverse range of media including but not limited to wax, metal, photography and film, synthetic polymers, and digital media. 
Equivalent Course(s): ANTH 54835, KNOW 57000, CHSS 57000, HIST 57000

ARTH 47400. Chinese Art and Agency. 100 Units.
Borrowing Gell's well-known title, Chinese "Art and Agency" asks if the Gellian framework, or related terms of analysis, is useful and productive for understanding Chinese art. Broadly speaking, this inquiry is to shift of our focus of research from what art looks like to what art does, and to find out what it means in the study of Chinese art history by refocusing ourselves on art's agency and its agentic power in negotiating between art and people or the world. Students will read theoretic works from anthropology, history of material culture, and literary theory, in addition to studying art historical sources and materials. 
Equivalent Course(s): EALC 47400

ARTH 47411. Film Theory and the Competition of Modernisms. 100 Units.
This seminar explores the emergence of film theory during the period between the mid-1960s and mid-1970s. Part of the aim is historiographic: to look at accounts of how and why something called Film Theory emerged in the wake of a set of intellectual, political, and institutional forces. The main focus of the seminar, however, will be to create an alternate approach to a set of questions that as the recent resurgence of work on Film Theory show have not gone away, and also to pick up a set of questions and topics that got left by the wayside. We'll examine the idea that film theory arose in these years as a struggle over the legacy and meaning of modernism, especially an inheritance of modernist movements in the 1920s and 1930s. Among the central ideas to be explored is that the line between theory and criticism was extremely porous in this period, and that film theory emerged out of a sustained dialogue with debates in art history. The seminar will trace three strands of film theory that laid claim to different modernist traditions: one exemplified by Stanley Cavell and Michael Fried; a second by Annette Michelson and Rosalind Krauss; and a third by Peter Wollen and what has been called "Screen Theory." 
Equivalent Course(s): CMST 67411

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.
Equivalent Course(s): RDIN 67603, CHSS 67603, SOCI 50126, ANTH 54610, HIST 67603

ARTH 47604. Public History Practicum II. 100 Units.
See HIST 67603
Equivalent Course(s): SOCI 50127, RDIN 67604, HIST 67604, CHSS 67604, ANTH 54611

ARTH 47605. Photography and East Asian Art. 100 Units.
How does photography make art and architecture and shape our understanding of it? This course begins with the earliest years of photography in East Asia and covers both the photography of sites and artifacts and discourses surrounding photography’s status as an art. Japan is the instructor’s area of expertise, but efforts will be made to cover China and Korea as well. Students will pursue individual research projects and share them with the class.
Equivalent Course(s): EALC 47605

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 subj ecthood, 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?
Equivalent Course(s): EALC 47606

ARTH 47750. China's Performative Architecture. 100 Units.
How does architecture engage people visually, physically, or spatially? In what ways can we talk about architecture acting upon viewers, cultivating their bodily knowledge and shaping their spatial experiences? In a figurative sense, this course explores ways in which architecture is not confined as the backdrop of a performance but a critical constituent of it. Yet, rather than using the power of ‘performance’ only as an explanatory metaphor, the course takes it as an essential quality of architecture, investigating what constitutes Chinese traditional architecture's performativity-its agentic power that engages and thus transforms viewers both affectively and intellectually. The goal is to situate China’s architectural tradition in an unconventional framework of analysis to explore issues, materials, topics, etc. that have thus far not been fully or appropriately studied. Language proficiency in classical Chinese is required.
Equivalent Course(s): EALC 47750

ARTH 47920. Attention. 100 Units.
This is a course in the theory and practice of observing with the intent to describe, analyze, or interpret-as in a typical process of cultural study using words to represent representation. It's a course in setting into perspective those attitudes and gestures that attention-to-X supposes you will adopt and perform. We want to know, what is it to attend when attention separates out from a method, a hypothesis, an organized mood?

ARTH 48010. Black Gods and Kings: African Arts in the Early Modern Era. 100 Units.
This seminar explores the visual and material culture of African rulership and worship in the early modern period with a special emphasis on the continent’s multivalent connections with Europe and Latin America. Readings, class discussions, and student research will consider the artistic, religious, and political cultures of variety of pre-colonial kingdoms and examine their involvement in and contributions to the making of the early modern world.

ARTH 48201. Florentine Topographies: Art, Architecture, and Urban Life. 100 Units.
The site of some of the most widely recognizable monuments of western art history and the home to some of the most famous artists, writers, designers, thinkers, and cultural patrons of early modern culture, Florence has long occupied a central place in a larger pan-European discourse of Modernity, Beauty, and the Individual Subject. As a result, the city itself has come to occupy a mythic position as a central hub of Western intellectual culture: uprooted from its geographical specificity by the circulation of such proper names as Machiavelli, Leonardo, Michelangelo, and unmoored from its historical heritage by the disorienting complexities of modern mass tourism. Therefore, this course seeks to re-integrate the "Renaissance" into the urban context from which it emerged, to defamiliarize it so that it can be looked at from other perspectives. It focuses on the city itself as the protagonist of some of the most important experiments in art, architecture, and urban development and shows how they were intimately connected to a lively and engaged social body. By approaching images and monuments through the spatial practices by which they were encountered by Renaissance society (rituals of conflict, contests, economic exchange, religious devotion, urban politics, identity formation, among others), students will gain a more nuanced understanding of the links between a localized urban culture and a larger intercultural and cross-temporal exchange of ideas.

ARTH 48209. Unique and Trend-setting Caves at Dunhuang. 100 Units.
This course explores a new way to think about the interrelationship between the 492 Buddhist cave-chapels at Dunhuang. Instead of classifying them into rigid types and arranging them into a given dynastic framework, students are guided to define the moments of invention or borrowing of pictorial and architectural programs,
and to reinterpret Buddhist art at the Mogao Grottoes as a complex, continuous process of experimentation, absorption, and popularization. It is hoped that this investigation will lay a methodological basis to envision a new history of Dunhuang caves.

Equivalent Course(s): EALC 48209

ARTH 48210. From Xi'an to Dunhuang: Following Buddhist Traces in Medieval China (UC/Chicago/GGetty Travel Seminar) 100 Units.
The majority of Buddhist traces in medieval China are found in the region along the ancient Silk Road between the Tang capital city, today's Xi'an, and the world-renowned Buddhist rock-cut cave site, Dunhuang. The surviving traces include Buddhist caves, monasteries, pagodas, tombs, and underground relic crypts. Many of the sites are well known and worth a revisit, while many others still await more scholarly attention and study. The three-week traveling seminar provides an opportunity for participants to investigate these Buddhist sites collectively, as well as artworks uncovered from them, tracing and mapping their historical, cultural, religious, and geographical relations, while studying their diverse artistic productions in different media (murals, sculptures, architecture), materials, and scales across different periods and regions. Guest speakers, including renowned Chinese scholars and local experts, will be invited to join each of the two parts of the three-week seminar in Xi'an and Dunhuang. Participants will also be asked to share their work and exchange ideas with scholars and students from local universities and research institutions.

ARTH 48215. Modernism into History. 100 Units.
How was the historical rupture that modernist art represented eventually written into history? And how was this once avant-garde art made into a museum mainstay? Concentrating on the reception of French impressionism and post-impressionism, this seminar will examine the processes by which the beginnings of modernism were critically defined, historically narrated, archivally documented, and eventually incorporated into museums. We will consider, too, how these critical and historical takes on modernist beginnings were themselves subject to revision in relation to developments in contemporary art, societal expectations and political imperatives. Key texts and exhibitions come from between 1900 and 1970, in France, Germany, England and the United States. Participants will be expected to develop a research presentation and paper on a topic of their choice related to the seminar.

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, Staël, and A.W. Schlegel.

Equivalent Course(s): SCTH 37000, CMLT 38600, FREN 37000

ARTH 48610. Pop Art, Then and Now. 100 Units.
Equivalent Course(s): AMER 48610

ARTH 48709. Performance Art: Theory and History. 100 Units.
Performance-based works not only define several crucial chapters in the history of twentieth and twenty-first century art, they also consistently present the would-be interpreter with complex challenges. In this course we will attempt to map differing theoretical approaches to the history of performance art, while also analyzing performance's gradual transformation into a decisive object of art historical investigation. This seminar will concentrate on episodes in the history of performance art in Europe and North America. (=ARTH 37000)

Equivalent Course(s): ARTV 37000

ARTH 48710. Radical Documentary. 100 Units.
This course will examine the nostalgic and utopian impulses of documentary work in a range of genres: prose, poetry, photography, and film. We will be charting the extreme transformations of regional and urban culture that took place over the course of the 20th century as they were expressed-and produced-by works of experimental documentary. We will study sites whose endangered cultural artifacts demanded preservation by civic bodies, asking how efforts to salvage them through art led both to transformations of practices being “preserved” and to the articulation of new modernist aesthetics, as well as sites that compel artists to participate in developing futures by documenting events in an activist vein. We will be attuned to the distressed tempo of articulating a passing present, asking to what extent “the news” participates in history, how the documentation of the present or passing aims to alter the future, and how art oscillates between or blurs these temporalities. We will dwell throughout in the foregrounded or receding mediation of the real by technology and text, asking whether recording constitutes merely an act of preservation, or whether it contributes to a transcribed object/environment’s growth and emergence.

Equivalent Course(s): ENGL 48104

ARTH 48809. Trompe l’oeil: Cognition and Depiction in Western Painting. 100 Units.
This course offers a focused examination of trompe l’oeil, a category of painting that is typically associated with the aims of illusion or deception. Yet who, or rather what set of criteria, adjudicates what counts as an illusion
or deception in the first place? Indeed, why are illusion or deception even the appropriate or operative terms here? And how might we begin to attend in an historical fashion to the phenomenological question of how human agents, whether in the distant or even the more recent past, saw such pictures as pictures? For many art historians as well as philosophers and anthropologists of art, the historical emergence of trompe l’oeil constitutes a somewhat paradoxical phenomenon. On one hand, it counts as evidence for a natural-historical revolution in human depictive practices and cognition; on the other, it is an extreme, essentially transtemporal case of picture-making and perception. We will look at works spanning from ancient Roman wall-painting to Dutch Golden Age still life to the immersive environments of contemporary art through various methodological approaches including the philosophy and psychology of depiction, psychoanalysis, ethology (the study of animal behavior), and so-called “neuroarthistory.”

Equivalent Course(s): KNOW 48809

ARTH 48900. Space, Place, and Landscape. 100 Units.
This seminar will analyze the concepts of space, place, and landscape across the media (painting, photography, cinema, sculpture, architecture, and garden design, as well as poetic and literary renderings of setting, and “virtual” media-scapes). Key theoretical readings from a variety of disciplines, including geography, art history, literature, and philosophy will be included: Foucault’s “Of Other Spaces,” Michel de Certeau’s concept of heterotopia; Heidegger’s “Art and Space”; Gaston Bachelard’s The Poetics of Space; Henri Lefebvre’s Production of Space; David Harvey’s Geography of Difference; Raymond Williams’s The Country and the City; Mitchell, Landscape and Power. Topics for discussion will include the concept of the picturesque and the rise of landscape painting in Europe; the landscape garden; place, memory, and identity; sacred sites and holy lands; regional, global, and national landscapes; embodiment and the gendering of space; the genius of place; literary and textual space. Course requirements: 2 oral presentations: one on a place (or representation of a place); the other on a critical or theoretical text. Final paper. Preference to PhD students in ENGL / ARTH / CMST / CMLT.
Equivalent Course(s): ENGL 60301, CMST 69200, CMLT 50900

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): CMST 68400

ARTH 49305. Other Abstractions. 100 Units.
This course looks at projects of postwar abstraction that fall outside of the standard Euro-American canon, ones that might be labeled “discrepant abstraction” or “eccentric abstraction,” to name just two designations that have been proposed. We’ll consider both geographic and cultural difference (artists from South America, East Asia, and the Middle East) as well as differences of gender, sexuality, and race. The goal of the course is not only to introduce students to some lesser-known practices and theories of abstraction, but also, and even more importantly, to grapple with methodological questions that arise when tackling these works. What sort of lens does abstraction offer us to think about identity, either individual or collective? What relationship should we understand to exist between a work of abstract art and the identity of its maker? What sort of political or ethical projects can abstraction take up, and how? What methodological challenges do these projects of abstraction present, and are they in the end any different than the challenges of writing about abstraction more generally? Students will be asked to pursue an individual research project that intersects with the course questions in some way and to present that research in progress.

ARTH 49500. Art Law. 100 Units.
This seminar examines legal issues in the visual arts including artist’s rights and copyright, government regulation of the art market, valuation problems related to authentication and artist estates, disputes over the ownership of art, illicit international trade of art, government funding of museums and artists, and First Amendment issues as they relate to museums and artists.

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.
Equivalent Course(s): FREN 49100, CMST 69110
ARTh 49709. Skyscrapers. 100 Units.

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.

ARTh 49808. Qualifying Paper Course I. 100 Units.
Individualized study for Art History students working on their Qualifying Paper; first of two quarters.

ARTh 49809. Qualifying Paper Course II. 100 Units.
Individualized study for Art History students working on their Qualifying Paper; first of two quarters.

ARTh 49820. Preliminary Exam Reading Course. 100 Units.
Individualized study for Art History students working on their Preliminary Exams.

ARTh 50100. Teaching Colloquium. 100 Units.

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

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.

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.
Equivalent Course(s): SCTH 50400

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