The department offers a program for the study of the history of art, leading to the degree of Doctor of Philosophy. Our program distinguishes itself with a combination of global scope, object-driven research, and committed interdisciplinarity. Students pursue research spanning five continents, including Asian, European, Islamic, Latin American, and North American art, as well as the relations between these and other areas traditionally treated in isolation. Object-, material-, and site-based research and teaching are often large-scale and collaborative and include annual traveling seminars, conservation classes, as well as instruction and training at the Smart Museum and Art Institute. Interdisciplinary commitments manifest in faculty’s co-teaching, cross-appointments, and involvements in other departments, centers, and initiatives across campus, in the multiple workshops faculty and students in art history sponsor and participate in, and in the coursework students are encouraged to pursue beyond art history.
Admission

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

Information on how to apply

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

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

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

The Degree of Doctor of Philosophy

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

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

Course Requirements

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

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

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

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

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

ABD

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

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

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

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

The Degree of Master of Arts

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

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

Courses

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

Art History Courses

ARTH 30228. William Blake: Poet, Painter, and Prophet. 100 Units.
William Blake is arguably the most unusual figure in the history of English poetry and visual art. Recognized now as an essential part of the canon of Romantic poetry, he was almost completely unknown in his own time. His paintings, poems, and illuminated books were objects of fascination for a small group of admirers, but it was not until the late 19th century that his work began to be collected by William Butler Yeats, and not until the 1960s that he was recognized as a major figure in the history of art and literature. Dismissed as insane in his own time, his prophetic and visionary works are now seen as anticipating some of the most radical strands of modern thought, including Freud, Marx, and Nietzsche. We will study Blake’s work from a variety of perspectives, placing his poetry in relation to the prophetic ambitions of Milton and his visual images in the European iconographic tradition of Michelangelo and Durer, Goya and Fuseli. The course will emphasize close readings of his lyric poems, and attempt to open up the mythic cosmology of his allegorical, epic, and prophetic books. (Poetry, 1650-1830, Theory; 18th/19th)
Instructor(s): W. J. T. Mitchell Terms Offered: Winter
Equivalent Course(s): ENGL 30228, ENGL 20228, ARTH 20228, FNDL 20228
ARTH 30304. Ancient Stones in Modern Hands. 100 Units.
Objects from classical antiquity that have survived into the modern era have enticed, inspired, and haunted those who encountered or possessed them. Collectors, in turn, have charged ancient objects with emotional, spiritual, and temporal power, enrolling them in all aspects of their lives, from questions of politics and religion to those of race and sexuality. This course explores intimate histories of private ownership of antiquities as they appear within literature, visual art, theater, aesthetics, and collecting practices. Focusing on the sensorial, material, and affective dimensions of collecting, we will survey histories of modern classicism that span from the eighteenth century to the present, from the Mediterranean to the Pacific. Historical sources will include the writings of Johann Gottfried Herder, Johann Joachim Winckelmann, Emma Hamilton, Vernon Lee, and Sigmund Freud, among others; secondary source scholarship will draw from the fields of gender studies, the history of race, art history, and the history of emotions. We will supplement our readings with occasional museum visits and film screenings. Assignments: Active participation in class, one secondary text analysis, one analysis of a controversy, and one proposal for a monument, museum, or school curriculum.
Instructor(s): S. Estrin & A. Goff Terms Offered: Winter
Prerequisite(s): Prerequisite: instructor consent required. Email both instructors describing your interest in the course, how it fits into your broader studies, and any relevant background (sestrin@uchicago.edu and agoff@uchicago.edu). This is a traveling seminar that includes a 4-day trip to visit California museum collections.
Note(s): Making History courses forgo traditional paper assignments for innovative projects that develop new skills with professional applications in the working world. A team-taught and interdisciplinary course; we welcome students from all backgrounds, with no previous experience in ancient art or modern history required.
Equivalent Course(s): ARTH 20304, CLAS 31019, HIST 29422, HIST 39422, CLCV 21019

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

ARTH 30700. Understanding the Built Environment. 100 Units.
This course aims to equip students with the basic skills and knowledge required to analyse architecture and the urban 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 context through urban design issues, such as street networks and public spaces. At a broader level, the course will involve critical discussions about the relationship between architecture and society, the building as a historical object, cultural representations of architecture, and modes of perceiving/experiencing the built environment. The course will operate through a combination of in-class seminars and site visits to buildings in Chicago. This course is specifically geared to introducing the fundamentals of architectural history to those undergraduate students seeking a minor in architectural studies. However, MA and PhD students in other fields are welcome to register.
Instructor(s): K. Taylor Terms Offered: Autumn
Note(s): In the second weekly session, the class will often meet off-campus at sites throughout the city. Students will need to be able to get to these sites in plenty of time, and therefore should not have other classes directly before or after.
Equivalent Course(s): ARCH 20000, ARTH 20700

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

ARTH 32106. Introduction to the Study of Iconography. 100 Units.
Equivalent Course(s): RLST 28320, ARTH 22106, HCHR 32106, RLIT 32106
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 Misurell-Mitchell will add a dimension of musical testimony to our investigation.
Instructor(s): W.J.T. Mitchell, Hannah Higgins, Lawrence Abu Hamdan Terms Offered: Autumn
Prerequisite(s): Open to all levels with consent of the instructors. All interested students should please email the instructor (wjtm@uchicago.edu) a one page statement of interest, explaining why they want to take the course, and what they will bring to it.
Equivalent Course(s): ARTV 20351, ENGL 22351, ARTV 40351, ENGL 42351, ARTH 22351, CMLT 42351, CMLT 22351, MAAD 12351, TAPS 32351, TAPS 22351

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

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

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

ARTH 34002. Advanced Nonfiction Workshop: Writing About the Arts. 100 Units.
The short and the long of it. In this course, we’ll be focusing on writing about visual arts by using shorter and longer forms, and while thinking about short and long durations of time. The time of encounter with a work of art, the time of its making, kinds of time the artists wanted to invoke, the endurance and ephemerality of the work, and of the experience of the work.
We’ll work short: wall text, compressed review, lyric fragment, and long: involved and layered sentences and elaborations.
We’ll work with and against different kinds of syntax, white space, and the unspoken, and read authors including John Yau, Lori Waxman, Zbigniew Herbert, Mark Strand, John Berger, Junichiro Tanizaki, and Dore Ashton, and ekphrastic poetry by Terrance Hayes, Tyehimba Jess, and Lyrae Van Clief-Stefanon. The course hopes to support students both in developing useful practices and experimenting boldly. Every class session will begin with a student-led two-work tour at the Smart Museum, and we will spend one session on close looking at works on paper at the Smart. Students will also visit five collections, exhibitions and/or galleries and keep a looking diary. Students will write a number of exercises in different forms (wall text, review, interview / portrait), and will also write two essays (which may follow one extended line or be a mosaic composite) to be workshopped in class.
Instructor(s): Rachel Cohen Terms Offered: Spring
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu (writing sample required). Attendance on the first day is mandatory.
Equivalent Course(s): ARTH 24002, CRWR 24002, CRWR 44002
ARTH 34008. Advanced Nonfiction Workshop: Drawing from Life. 100 Units.
This is a course for students interested in developing their ability to write about the visual arts, as critics, appreciators, theorists, or memoirists, and, practically, for work in galleries, museums, journals, and magazines. A theme of the course will be to explore ways that art and life may interact, both in the work made by a visual artist, and in the nonfiction that arises in response to a visual artist or their work. Some students may be interested to write biographically about artists and their work, and we’ll talk about how to make biography illuminating and not reductive; other students may be interested to draw on their own life experiences as they try to shed light on works of art; still others may be curious to see how certain artists themselves have viewed the questions and practices of drawing from life. We’ll use ideas about drawing, and especially drawing repeatedly, as a model and a metaphor for thinking about writing. We’ll have some occasions to look at works on paper held at the Smart Museum, and we’ll visit some exhibitions and galleries, together and independently.
Readings will include works such as James Lord’s book A Giacometti Portrait, on being drawn by Giacometti, Maggie Nelson on the color blue in life and art from Bluets, John Berger on drawing, Rebecca Solnit on photographer Edward Muybridge, Geoff Dyer on street photography from The Ongoing Moment, John Yau on Jasper Johns’s practice and on those of contemporary artists, Zbigniew Herbert
Instructor(s): Rachel Cohen Terms Offered: Spring
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu (include writing sample). Attendance on the first day is mandatory.
Equivalent Course(s): CRWR 24008, ARTH 24008, CRWR 44008

ARTH 34090. Japanese Woodblock Prints: From 1660 to the Present. 100 Units.
Despite the availability of moveable type, woodblock printing—in which each printed sheet was produced by an intricately hand-carved block—was the main reproductive technology in early modern Japan (roughly 1600 to 1850) for both texts and images. In these years, Japan’s high literacy rates and booming urban publishing industry gave rise to an array of fascinating illustrated books and prints—from theater ephemera and guidebooks to “art” prints, landscape series, and supernatural tales—that offer interesting points of comparison with early modern printing in the West. Drawing on a recent exhibition at the Smart Museum, this course will consider Japanese woodblock prints as artistic and social objects during the seventeenth through nineteenth centuries. While viewing actual prints in area collections, we will discuss style and technique, the representation of class and gender, the world of the pleasure quarters, illustrated plays and fiction, urban growth and travel, censorship, and the supernatural.
Instructor(s): C. Foxwell Terms Offered: Spring
Equivalent Course(s): 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.
Instructor(s): P. Crowley Terms Offered: Spring
Equivalent Course(s): KNOW 24106, ARTH 24106, CLCV 23119, CLAS 33119, KNOW 34106

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.
Instructor(s): K. Taylor Terms Offered: Spring
Note(s): This is a traveling seminar and instructor consent is required.
Equivalent Course(s): ARCH 24195, ARTH 24195
ARTH 34267. Architecture of Memory. 100 Units.
This architecture studio course will explore the concept of spaces created as memorials or for the purpose of holding or preserving memories. Design projects and spatial concepts will be the main focus for the class. Students will also research and critique existing built projects and visit spaces around the city to form a basis for understanding and analyzing architecture. Students will generate a portfolio of 2D and 3D spatial explorations 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 and/or the Washington Park neighborhood of Chicago. Visits to exhibitions around Chicago and current events stories will serve as starting points for project subjects. Students are required to attend the first seminar to enroll in the course. Excursions across the city will occur during regular meeting times, but a make-up option will be outlined and permitted. Though basic tools and materials for model making will be available for sharing during studio or through a tool library, some students may find it beneficial to obtain their own items for use outside of class time and to supplement what is provided.
Instructor(s): N. Bharani Terms Offered: Winter
Note(s): Excursions across the city will occur during regular meeting times, but a make-up option will be outlined and permitted. Though basic tools and materials for model making will be available for sharing during studio or through a tool library, some students may find it beneficial to obtain their own items for use outside of class time and to supplement what is provided.
Equivalent Course(s): ARTH 24267, ARTV 34267, ARTV 24267

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."
Instructor(s): C. Mehring Terms Offered: Winter
Equivalent Course(s): ARTH 24611

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

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

ARTH 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 Édouard Manet and the Parisian poet and English teacher Stéphane Mallarmé. This course will introduce them, examine their major collaborations (Le Courbeau, L'Après-Midi d'un Faune), and place them within the developing consensus in experimental art and thought at the fin de siècle, which for reasons having to do with the reception Mallarmé, came to be called symbolism.
Instructor(s): A. Pop Terms Offered: Spring
Equivalent Course(s): SCTH 35007, ARTH 24721, FNDL 25007

ARTH 34813. Museums and Art, 1750-1920. 100 Units.
This course considers how the rise of the art museum in the modern era affected the making of modern art and the viewing of past art. It is not designed to be a survey course, but rather a historical investigation of certain issues and developments. We will concentrate on the following: what has been said to happen to objects when they are uprooted and moved into the museum; how and why museums have changed display practices so as to get viewers to look at art in new ways; what artists have understood museums to represent and how they have responded to that understanding in their work and their display preferences. Case studies will be drawn from across Europe and the United States.
Instructor(s): M. Ward Terms Offered: Autumn
Equivalent Course(s): ARTH 24813
ARTH 34814. Museums and Art, 1920-present. 100 Units.
This course considers the history of the art museum in relation to developments in modern and contemporary art. We will focus upon how political, social and commercial factors transformed art institutions and display practices in the early and mid-century 20th century; how various challenges -- artists' critiques, new forms of art making, different audiences - did (or did not) lead to change in the 1960s; and how museums have continued to evolve in the times since. Case studies will be drawn from across Europe and the United States.
Instructor(s): M. Ward Terms Offered: Spring
Equivalent Course(s): ARTH 24814

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

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.
Instructor(s): C. Brittenham Terms Offered: Autumn
Prerequisite(s): This is a traveling seminar; we will go to Chichen Itza and related sites in Mexico between December 14-21, 2019. Please email the course instructor, explaining your interest in and preparation for the course. Students who are interested in the course but unable to travel should also contact the instructor.
Equivalent Course(s): ARCH 25105, LACS 35105, ARTH 25105, LACS 25105

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 Andeans textiles in the stellar collection of the Art Institute of Chicago. Readings will draw on scholarship, reference works, and how-to manuals. Written assignments will take the form of gallery labels and catalogue essays in order to better understand these genres of writing. This course has no prerequisites, but a willingness to participate in active learning (and not having a fear of perhaps doing something badly the first time) are essential. A background in art practice may be helpful, but is in no way necessary or required. Because wool will be handled extensively, potential allergies should be considered before enrolling.
Instructor(s): A. Hamilton Terms Offered: Winter
Note(s): This course meets at the Art Institute of Chicago. Students should plan their schedules accordingly to account for travel.
Equivalent Course(s): LACS 33512, LACS 23512, ARTH 25111

ARTH 35115. Winckelmann: Enlightenment Art Historian and Philosopher. 100 Units.
We approach the first great modern art historian through reading his classic early and mature writings and through the art and criticism of his time (and at the end, our own). Reading-intensive, with a field trip to the Art Institute.
Instructor(s): Andrei Pop Terms Offered: Autumn
Prerequisite(s): German reading competence helpful, but NOT required.
Equivalent Course(s): KNOW 35000, ARTH 25115, GRMN 35015, SCTH 35000, GRMN 25015, CLAS 35014

ARTH 35213. Hermeneutics of the Image. 100 Units.
What does it mean to "read" an image? To achieve an understanding of its "meaning"? This is not an easy question since images don't directly offer propositional content, which is the usual habitat of meaning. In this seminar, we will approach this question by considering first some foundational contributions to hermeneutics (Gadamer, Hirsch) and to the theory of pictorial meaning (Wollheim). We will then dig into the tradition of pictorial interpretation as it unfolds starting with Winckelmann and Diderot and extending to the present day (Fried, Clark). Freudian hermeneutics (Freud, Adrian Stokes), iconology (Panofsky), and phenomenology (Merleau-Ponty, Heidegger) will also be considered. In each case, we will endeavor to test the claims and interpretive findings through close examination of the images involved. The emphasis will be on the tradition of European painting and sculpture, but the tools acquired in the seminar should also be applicable in other fields.
Instructor(s): David Wellbery Terms Offered: Winter
Prerequisite(s): For advanced undergrads, consent of instructor required.
Equivalent Course(s): ARTH 25213, GRMN 35213, GRMN 35213, SCTH 38113
ARTH 35500. Avant-Garde in East Central Europe. 100 Units.
The avant-gardes of the "other" Europe are the mainstay of this course, which focuses especially, but not exclusively, on the interwar avant-gardes of Austria, Czechoslovakia, Hungary, Poland, Romania, Slovenia, and Yugoslavia. A comparative framework is employed whenever lucrative to comprehend the East/Central European movements in the wider context of the European avant-garde. The course also traces the development and legacy (political and artistic) of these avant-gardes in their contemporary scenes. Plastic, verbal, and performative arts (including film) are studied.
Instructor(s): Malynne Sternstein Terms Offered: Spring
Equivalent Course(s): ARTH 25500, CMST 25100, REES 33141, REES 23141, CMST 35100

ARTH 35709. Picturing Moral Autonomy in China and Elsewhere. 100 Units.
This course examines how intellectuals in Preindustrial China maintained their independence, as well as their moral compass, in times of inordinate social and political pressure. Systematic thinking on this topic appears early in China, beginning with Confucius and Mencius, but was by no means limited to the Confucian tradition. Zhuangzi (late 4th c. BCE) devoted an entire chapter to the problem. This course will survey some important meditations on the topic from the Classical period, but will focus on the Song dynasty (960-1278) with its rich body of essays, poems, and paintings touching upon the problem of moral autonomy. To supplement our study of primary sources we'll read secondary sources on Song law, society, and government, as well as relevant secondary studies of European art. Later in the course we will read reflections on Song period Chinese essays by English radicals of the 18th century, and will wrap up with American classics by Henry David Thoreau, Ralph Waldo Emerson, and Wendell Berry. Along the way we will learn how to conduct "close readings" of both written and visual materials for clues to the deep, humanistic themes underlying artistic choice.
Instructor(s): M. Powers Terms Offered: Autumn
Equivalent Course(s): EALC 35709, EALC 25709, ARTH 25709

ARTH 35890. Theories of Autonomy and Visual Art. 100 Units.
Claims for art's autonomy, for its independence from other areas of cultural pursuit, sound incredible today. For some, something art's own continues to feel like an entitlement—even as matters of aesthetics fully entwine with political affairs. The question of autonomy returns with new force in times of crisis representation such as today's. We will explore autonomy and related problems with guidance and provocations from Roger de Piles, Denis Diderot, Frederick Douglass, Roger Fry, Clement Greenberg, Elaine de Kooning, Donald Winnicott, Gilbert and George, R. D. Laing, Cornelius Castoriadis, Michel Foucault, Joan Scott, Diana Fuss, Hortense Spillers, Adam Phillips, Louise Glück, Diana Fuss, Alan Brubaker, Achille Mbembe, and others.
Instructor(s): Darby English Terms Offered: Winter
Prerequisite(s): Permission of instructor required for registration.
Note(s): Permission of instructor required for registration.
Equivalent Course(s): ARTH 25890

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

ARTH 36110. Ways of Curating and Collecting. 100 Units.
This seminar takes stock of contemporary currents in curating and collecting practices at a time when we are experiencing rapid expansion of the museum sector internationally, and witnessing the growing ubiquity of "curation" within the spheres of leisure, culture, entertainment and tourism. Using institutions across campus, the city of Chicago and beyond as our primary locus, we will explore curatorial and collecting strategies employed by a variety of visual arts institutions and platforms from the scale of the single-room/single curator gallery, to the museum and the international biennial. We will consider how curatorial and exhibition-making practices have evolved from the latter half of the 20th century to the present day. We will consider the socio-cultural and political implications of curatorial work, and reflect on the shifting status of the art object within collecting and non-collecting institutions. Together we will explore significant curatorial projects at a local, national and international level; we will undertake site visits as well as play host to visiting curators, artists and thinkers. Course readings will feature the writings of seminal international curators as well as selections from historians and theorists in the field of curatorial studies. Students will work through a series of independent and collaborative assignments as well as a final project that integrates curatorial theory and practice.
Instructor(s): Y. Umolu Terms Offered: Winter
Equivalent Course(s): ARTV 30008, ARTV 20008, ARTH 26110
**ARTH 36200. Magic and the Cinema. 100 Units.**
This course will trace relations between motion pictures and traditions of magic, both as a theatrical entertainment and as a belief system. The invention of cinema's roots in the magic lantern and other “philosophical toys” which trick the senses into seeing visual illusions will be explored in relation to traditions of “Natural Magic” as well as a secularization of magical practices into entertainment from the Renaissance on. The early trick films of Méliès and others will be discussed in relation to the tradition of stage magic in the 19th century, as well as a particular reception of the magical nature of new technologies (electricity, photography, sound recording). The relation between cinema and hypnosis, both as a social concern and as metapsychological description of spectatorship will also be explored. A consideration of the appeal of magic systems of thought (spiritualism, theosophy, ritual magic) for Avant-Garde movement and their relation to experimental films by Epstein, Artaud, Deren, Anger, Smith, Fischinger, and others.
Equivalent Course(s): CMST 25600, ARTH 26200, CMST 35600

**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.
Instructor(s): N. Atkinson Terms Offered: Spring
Equivalent Course(s): ARTH 26711, ARCH 26711

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

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

**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. Readings will range from primary texts - ancient literature in translation - to more theoretical writing on embodiment, gender, and sexuality.
Instructor(s): S. Estrin Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): ARTH 17303, GNSE 17303, CLCV 17319
ARTH 37800. The Material Science of Art (Suzanne Deal Booth Conservation Seminar) 100 Units.
This course will introduce students to the methods, theories, and strategies of scientific approaches to studying art objects and consider the meaning of different materials and surfaces across artistic media. It will showcase new scholarship generated in the field of conservation science and object-based art history that draws its strength from the collaborative work among scientists, conservators, art historians, and theorists. Conservation science draws on the applied sciences and engineering to understand how to preserve the world's cultural heritage and forge connections between making and meaning. The course will explore scientific examinations to investigate the production and use of art objects. Focusing on material studies of paintings and sculptures, pigments as well as their binding media, students will learn about the material make-up of art objects by employing visual analysis alongside practical studies using scientific analysis and imaging on campus and at the Art Institute of Chicago. Readings will be drawn from a variety of disciplines, including material science and chemistry, art history, visual and material culture, anthropology, and philosophy.
Instructor(s): M. Kokkori Terms Offered: Spring
Note(s): Permission of instructor required for registration.
Equivalent Course(s): ARTH 27800

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 expedientary and ethnographic projects, identity formation, political activism, spirituality, documenting the landscape, and representing the fantastical and the everyday. This course will include visits to the Art Institute of Chicago among other area institutions.
Instructor(s): L. Wilson Terms Offered: Spring
Equivalent Course(s): ARTH 28212

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

ARTH 38600. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's Film History: An Introduction; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): Staff Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ENGL 29600, MAPH 33700, CMLT 22500, MAAD 18600, ENGL 48900, CMLT 32500, ARTV 20003, REES 45005, ARTH 28600, CMST 28600, REES 25005, CMST 48600

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 this category of art practice; and vice versa, how do artists view the art world? Case studies will include artists practicing today as well as historical artists whose work has become a source for the present. While the class deals primarily with art in China, it will necessarily address the wider issues of globalization and the international institutional networks of contemporary art. Students will be encouraged to think broadly about comparative and inter-Asia relations, rather than dividing the globe into East and West.
Instructor(s): J. Lee Terms Offered: Spring
Equivalent Course(s): EALC 28702, ARTH 28702, EALC 38702
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.
Instructor(s): Boyoung Chang
Terms Offered: Winter
Equivalent Course(s): ARTH 28703, EALC 38703, EALC 28703

ARTH 38705. Christian Iconography. 100 Units.
In Christian culture, visual images have for many centuries played a pivotal role in ritual, devotion, intellectual thought, and religious instruction. The most important aims of this course are that students understand images convey meaning in very unique ways and learn how to decode their visual messages. The study of iconography encompasses a variety of methods used to identify the subject matter of a pictorial image, describe its contents, and analyze its discursive strategies in view of its original cultural context. We will cover some of the most important themes visualized in the arts of Christianity by analyzing imagery spanning different periods, geographical regions, pictorial media, and artistic techniques. While special emphasis is placed on the intersections of art and literature, we will also examine pictorial themes that are independent of a specific textual basis. Alongside the study of Christian iconography, this course will address broader issues of visual inquiry, such as patronage, viewer response, emotions, and gender roles. In this course, students will acquire a 'visual literacy' that will enable them to explore all kinds of works of art fruitfully as primary sources in their own right.
Instructor(s): Karin Krause
Terms Offered: Winter
Prerequisite(s): P/Q: This course is open to all undergraduate students who are interested in the course topic. You certainly do not need to be an adherent of the Christian faith to take this course. However, a basic familiarity with some of the foundational texts of Christianity (esp. the Bible) and its main (Biblical) protagonists is not a disadvantage.
Equivalent Course(s): ARTH 28705, RLST 28705, MDVL 28705

ARTH 39410. Dimensions of Citizenship: The Venice Architecture Biennale 2018. 100 Units.
In conjunction with the US pavilion at the 2018 Venice Architecture Biennale - co-commissioned by the University of Chicago and co-curated by Professor Niall Atkinson - this Gold Gorvy Traveling Seminar will explore the multiple relationships between architecture and citizenship both in contemporary practice and in historical perspective. The course will be centered around the pavilion's theme of architecture and citizenship at seven spatial scales: Citizen, Civic, Region, Nation, Globe, Network, Cosmos. Through these scales, students will engage critically with the works of participating artists, architects, and designers, works that address the spatial dimensions of belonging in contemporary society. Students will also explore the historical dimensions citizenship through Venice's complex history as a globally connected maritime empire that incorporated multiple linguistic, ethnic, and religious communities. Finally, the seminar will take account of the politics of national display at the root of the biennale itself and the relationship between historical and contemporary spatial experiences of citizenship and rights of abode, belonging and exile, migration and refuge, and the design of liminal spaces such as ships, ports of entry, quarantine centers, and ghettos as places of agonistic cultural exchange.
Instructor(s): N. Atkinson
Note(s): This is a traveling seminar; the course in its entirety will be taught Sept 4-25 in Venice. Registration is limited and by instructor consent only.
Equivalent Course(s): ARTH 29410

ARTH 39504. Art, Community, Activism. 100 Units.
there is no course description
Equivalent Course(s): ARTH 29504

ARTH 39800. Approaches To Art History. 100 Units.
This seminar will examine a range of methodological approaches to doing the work of art history. Through close reading of key texts, we will interrogate how various authors have constructed novel ways of seeing and understanding visual and material objects. Crucially, this course doesn't assume "theory" or "methodology" to be a set of texts we use to explicate or read works of art in specific ways. Rather, we investigate how each of our authors forges new concepts in response to an object's specific exigencies. Students need not self-identify as art historians to enroll in this seminar-it will be helpful for all students who want to think deeply and in self-reflexive ways about their own approaches to visual and material objects (still or moving images, sculpture, performance, architecture, etc.), particularly if those objects feel genre-bending, difficult to theorize, or recalcitrant in any way. Readings will include foundational texts by Erwin Panofsky, Alois Riegl, and Meyer Schapiro and more recent texts by Yves Alain Bois, Rosalind Krauss, T.J. Clark, Douglas Crimp, Anne Wagner, Darby English, and others (as determined by students' interests).
Instructor(s): Staff
Terms Offered: Winter
Prerequisite(s): Open to MAPH students concentrating in Art History. Others by consent only.
ARTH 39900. Methods and Issues in Cinema Studies. 100 Units.
The course offers an introduction to ways of reading, writing on, and teaching film. The focus of discussion will range from methods of close analysis and basic concepts of film form, technique and style; through industrial/critical categories of genre and authorship (studios, stars, directors); through aspects of the cinema as a social institution, psycho-sexual apparatus and cultural practice; to the relationship between filmic texts and the historical horizon of production and reception. Films discussed will include works by Griffith, Lang, Hitchcock, Deren, Godard.
Instructor(s): S. Skvirsky Terms Offered: Autumn
Equivalent Course(s): CMST 40000, MAPH 33000, ENGL 48000

ARTH 40010. Ruins. 100 Units.
Ruins’ will cover texts and images, from Thucydides to WWII, via the Reformation. We will include films (e.g. Rossellini's “Germany Year Zero”), art (e.g. H. Robert, Piranesi) archaeology, and the museum (Soane). On ruins writing, we will read Thucydides, Pausanias from within antiquity, the Enlightenment responses to the destruction and archaeological rediscovery of Pompeii, Diderot, Simmel, Freud on the mind as levels of ruins (Rome) and the analysis as reconstructive archaeologist as well as on the novel Gradiva and the Acropolis, the Romantic obsession with ruins, and the firebombing in WWII. We will also consider the photographing of ruins, and passages from the best-known works on photography (Benjamin, Sontag, Ritchen, Fried, Azoulay). The goal is to see how ruin gazing, and its depictions (textual, imagistic, photographic, etc.) change from the ancients (Greek and Roman), to the Romantic use of ruins as a source of (pleasurable) melancholy, to the technological “advances” in targeting and decimating civilian populations that describe the Second World War.
Equivalent Course(s): SALC 50204, RLVC 50204, CMLT 50204, CDIN 50204, SCTH 50204, HREL 50204

ARTH 40200. Art History Proseminar. 100 Units.
How do we do art history? What is it? What are its premises and where does it come from? This seminar will explore the historical foundations, formulations and applications of current art historical methods, as well as the foundations of the art historical discipline as it emerged from the late 19th and early 20th centuries. Both theory and practice will be considered through select texts, with special focus on art history as a distinct scholarly discipline today. Required of all first year ARTH PhD students.
Instructor(s): S. Estrin Terms Offered: Autumn
Note(s): Open to and required of first year Art History PhD students only.

ARTH 40204. Destruction of Images, Books & Artifacts in Europe and S. Asia. 100 Units.
The course offers a comparative perspective on European and South Asian iconoclasm. In the European tradition, iconoclasm was predominantly aimed at images, whereas in South Asian traditions it was also enacted upon books and buildings. The combination of these traditions will allow us to extend the usual understanding of iconoclasm as the destruction of images to a broader phenomenon of destruction of cultural artifacts and help question the theories of image as they have been independently developed in Europe and South Asia, and occasionally in conversation with one another. We will ask how and why, in the context of particular political imaginaries and material cultures, were certain objects singled out for iconoclasm? Also, who was considered to be entitled or authorized to commit their destruction? Through a choice of concrete examples of iconoclasm, we will query how religious and political motivations are defined, redefined, and intertwined in each particular case. We will approach the iconoclastic events in Europe and South Asia through the lenses of philology, history, and material culture. Class discussions will incorporate not only textual materials, but also the close collaborative study of images, objects, and film. Case studies will make use of objects in the Art Institute of Chicago and Special Collections at the University Library.
Equivalent Course(s): SALC 50204, RLVC 50204, CMLT 50204, CDIN 50204, SCTH 50204, HREL 50204

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, CDIN 40301, HIST 64202, KNOW 40301, ANCM 44916, LACS 40301, HREL 40301
ARTH 40400. Ekphrasis: Art & Description. 100 Units.
This course explores the rich tradition of ekphrasis in Greco-Roman and Christian antiquity - as it ranges from vivid description in general to a specific engagement with works of art. While the prime focus will remain on texts from Greece and Rome (both prose and verse) - in order to establish what might be called the ancestry of a genre in the European tradition -- there will be opportunity in the final paper to range beyond this into questions of religious writing about art, comparative literature, art (history) writing and ekphrasis in other periods or contexts. The course is primarily intended for graduates - and a reading knowledge of Greek and Latin could not be described as a disadvantage! The course will be taught over 5 weeks in the Spring Quarter on an intensive schedule. It will be examined on the basis of a paper, due on a subject to be agreed and on a date to be agreed at the end of the Spring quarter.
Instructor(s): J. Elsner Terms Offered: Spring
Equivalent Course(s): BIBL 40400, NTEC 40400, RLVC 40400, CLAS 42600

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.
Instructor(s): Niall Atkinson and Karin Krause Terms Offered: Spring
Prerequisite(s): Consent required: Please email Prof. Atkinson or Prof. Krause for request form.
Equivalent Course(s): RLLT 33020, HCHR 45805, RLVC 45805, CDIN 45085, NEHC 30585, HIST 60705

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 technologies in the information economy, a new modality of the capture of life forces that Michel Foucault called biopolitics. The course will be oriented around a close study of a select number of artistic positions, in addition to reading theoretical and critical texts that are important to the artists in question as well as to the larger field of discussion. Ultimately, the course is about a form of new media art less invested in technical invention than in new aesthetic techniques of social/environmental production.
Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): CMST 47815

ARTH 41602. The Cult of Relics in Byzantium and Beyond. 100 Units.
The cult of relics played a vital role in Byzantine culture and, consequently, left a strong imprint on the artistic production. Not only did the veneration of relics find expression in personal devotion, but the image of the Byzantine court was largely modelled on the claim that the emperors possessed the most precious of all sacred remains, first and foremost those associated with the Passion of Christ and the Virgin Mary. The outstanding treasure of relics housed in the imperial palace significantly contributed to the understanding in the medieval Christian world of Constantinople as the “New Jerusalem.” We will begin our investigation in the ancient Near East, where major centers of pilgrimage developed from the fourth century on. These sites considerably fueled the early Byzantine cult of relics and the associated artistic production. The chief focus of the seminar will be on the major urban centers of the Byzantine Empire, especially the capital city of Constantinople. We will closely study different types of reliquaries manufactured in the Byzantine Empire over the centuries and investigate how their design responded to devotional needs, ritual practice and political claims. Historical developments and primary texts (in English translation) will be addressed throughout to better understand the circumstances of the acquisition of relics and the motivations guiding their veneration.
Instructor(s): Karin Krause Terms Offered: Spring
Equivalent Course(s): HCHR 41604, RLVC 41604
ARTH 42005. The Holy Land in the Middle Ages. 100 Units.
This course will examine written and visual material testifying 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 from the period likewise testify to religious conflict, competition, conflict, loss, and exclusion. Among the primary textual sources we will read (in English translation) are accounts by pilgrims and other travellers to the Holy Land written between the fourth and fifteenth centuries, extracts from medieval chronicles, and eye-witness accounts drawn up during the period of the Crusades. These writings illuminate how individuals of different religious backgrounds experienced sacred space and rituals performed at various holy sites. On a broader scale, they offer insight into perceptions of religious identity, superiority, and “otherness.”

Last, but not least, these texts inform us about the physical appearance of sites and buildings that no longer exist or have undergone multiple refurbishments. In addition to the textual material, we will study art and architecture created in the Holy Land 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). The sacred sites and dynamic history of the Holy Land have of course stimulated human imagination and creativity well beyond its geographical confines as well. We will thus also study phenomena of its reception in medieval Europe as manifest, for instance, in the illumination of manuscripts, stained glass windows, architectural replicas of the Holy Sepulchre, narratives of the “Holy Grail,” or notions of the “Heavenly Jerusalem.”
Equivalent Course(s): HCHR 45200, RLVC 45200

ARTH 42095. Modernism on the Margins. 100 Units.
This seminar explores approaches to modernism outside of the Euro-American tradition. Focusing primarily, but not exclusively, on Mexico and Brazil, we will attend to how both modern art and modernity have been conceptualized in the region by art historians, anthropologists, historians, and the artists themselves. Questions and themes to be explored include: the distinct relationships between modernism, modernity, and modernization outside of Europe, the applicability of postcolonial theory in Latin America, the temporality and teleology of modernism, the adaptation of European social, political, and artistic forms, the impact of postmodernism and globalization, and the potential dissonance between theories of peripheral or alternative modernisms and the practices of artists. Finally, we’ll ask if and how any of this is pertinent in the twenty-first century. Authors to be studied might include Timothy Mitchell, Néstor García Canclini, Roberto Schwarz, Beatriz Sarlo, Enrique Dussel, Nelly Richard, Arjun Appadurai, George Yúdice, Ticio Escobar, and Eduardo Viveiros de Castro. Although we will concentrate on Latin America for most of the course, comparative studies from other regions will be included and research papers dealing with theories or practices from other world areas are welcome.
Instructor(s): M. Sullivan Terms Offered: Spring
Equivalent Course(s): LACS 42905

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

ARTH 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.
Instructor(s): Jennifer Wild Terms Offered: Spring
Note(s): Reading knowledge of French is not required, but may prove beneficial. Screenings are mandatory. With some possible exceptions, all films will be subtitled. Students enrolled through the FREN section will be required to complete all reading and writing in French.
Equivalent Course(s): FREN 43713, CMST 63701

ARTH 44002. COSI Objects & Materials Seminar. 100 Units.
Team-taught between Northwestern, the Art Institute of Chicago and University of Chicago, this course focuses on sustained, close engagement with art objects in the AIC collection and the methods and questions such inquiry raises. Students will be introduced to basic techniques of stylistic and scientific analysis as well as recent theoretical debates that resituate art history as a study of physical things as well as their disembodied images. Required for all first-year art history graduate students.
Instructor(s): C. Foxwell Terms Offered: Winter
Note(s): Open to and required of first year art history PhD students only. This course will meet at the Art Institute of Chicago.
Equivalent Course(s): MAPH 44013
ARTH 44014. The Veneration of Icons in Byzantium: History/Theory/Practice. 100 Units.
In order to appreciate the pivotal religious significance icons had in Byzantium for private devotion, in the liturgy, in civic ritual, and in military campaigns, we will survey the visual evidence along with a vast array of written sources. We will explore the origins of the Christian cult of icons in the Early Byzantine period and its roots in the Greco-Roman world of paganism. Through the close analysis of icons executed over the centuries in different artistic techniques, we will examine matters of iconography, style and aesthetics. We will also have a close look at image theory, as developed by Byzantine theologians and codified in the era of Iconoclasm.
Instructor(s): Karin Krause Terms Offered: Spring
Equivalent Course(s): RLVC 44004, RLST 28704, ARTH 24014, HCHR 44004

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

ARTH 45885. Practices of Classicism in the French Seventeenth Century. 100 Units.
This seminar has two goals. One is to combine the text-based tradition of French literary studies with the image-based, comparative tradition of art history-and, in so doing, to change the taxonomies of both. The other is to re-evaluate French Classicism by attending to practices of reading, writing, performing, looking and making. The seminar's breadth is designed to appeal to all graduate students interested in the theory and history of aesthetics, and the interleaving of visual and literary evidence. Looking will be no less important than reading, as we will conduct sessions with original objects in the Art Institute and in Regenstein Special Collections. Authors studied will include Corneille, Molière, La Fontaine, Pascal, and Descartes; among the artists, Poussin, Claude Lorrain, La Tour, and Callot. Critical readings will range from Leo Spitzer to Louis Marin and Foucault. The seminar will be conducted in English; all primary texts will be made available in both English translation and, for those with reading knowledge, in the French original. This seminar will travel to Paris during exam week (March 13-21, 2020); airfare and lodging covered by university. Consent of instructors required.
Instructor(s): Larry Norman and Richard Neer Terms Offered: Winter
Equivalent Course(s): 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 46307. Medieval Scandinavia: Art, Architecture, & Artifacts. 100 Units.
This seminar will examine works of art, architecture and artifacts produced in Scandinavia from the early Middle Ages to the close of the medieval period. The seminar will not survey the rich and varied artistic production of medieval Scandinavian lands, but rather will focus on select works of architecture, art, as well as artifacts, in relation to recent scholarship, discoveries, and debates in the disciplines of art history, archaeology, material culture studies, and numismatics. In addition to assigned readings and seminar discussions, students will be expected to undertake intensive independent reading and research in preparation for a seminar trip to Norway, Sweden, & Denmark in the summer of 2020.
Instructor(s): A. Kumler Terms Offered: Winter
Note(s): This is a traveling seminar and enrollment is limited. Registration by instructor consent only. All enrolled students must plan to participate in the seminar trip to Scandinavia in Summer 2020.

ARTH 47211. What Was Mise-en-scène? 100 Units.
Mise-en-scène is often understood as a synonym for the act of directing, especially in theater. In film style it is associated with the importance accorded to the placement of props and characters within the film frame, usually in combination with camera movement. This concept was especially important in film criticism of the fifties and sixties and often connected with key post-WWII filmmakers such as Nicholas Ray, Douglas Sirk and Otto Preminger. This seminar will explore the concept both as historical critical concept, and as an ongoing way to discuss the nature of film style.
Equivalent Course(s): CMST 67211
ARTH 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."
Instructor(s): D. Morgan Terms Offered: Spring
Note(s): Readings will position central texts from these strands of theory alongside their modernist influences, from Cubism to Duchamp to Dada to Benjamin to Brecht. The debates between major journals of the time, including Art Forum, October, and Screen, will be central to this history. Screenings will focus on work from Classical Hollywood, the rise of global new waves, and the American avant-garde.
Equivalent Course(s): CMST 67411

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

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

ARTH 48301. Aesthetics of French Classicism. 100 Units.
Though "aesthetic" philosophy first developed as an autonomous field in the mid-eighteenth century, it has important roots in earlier eighteenth- and seventeenth-century debates concerning literature and the arts. In the wake of Cartesian rationalism, could reasoned method be reconciled with non-rational creativity, or decorous order with the unruly "sublime"? Just what kind of "truth" was revealed by poetry or painting? We will consider the relation between literature and other media (including music, opera, and the visual arts) and gauge the impact of French classical criticism on the broader European scene. Readings will include works by Descartes, Pascal, Boileau, Molière, La Fontaine, Félibien, Du Bos, Addison, Hutcheson, Vico, Montesquieu.
Instructor(s): L. Norman Terms Offered: Spring
Prerequisite(s): Undergrads admitted with permission of instructor.
Note(s): Course will be conducted in French; students not taking course for French credit may do written work and class presentations in English.
Equivalent Course(s): FREN 37000, SCTH 37000, REMS 37000, CMLT 38600
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 transhistorical case of picture-making and perception. We will look at works spanning from ancient Roman wall-painting to Dutch Golden Age still life to the immersive environments of contemporary art through various methodological approaches including the philosophy and psychology of depiction, psychoanalysis, ethology (the study of animal behavior), and so-called "neuroarthistory."
Instructor(s): P. Crowley Terms Offered: Winter
Equivalent Course(s): KNOW 48809

ARTH 48905. Style and Performance from Stage to Screen. 100 Units.
Actor is the oldest profession among arts. Cinema is the youngest art there is. What happens with faces, gestures, monologues, and voices; ancient skills like dance or mime; grand histrionics etc. when arts of performance hit the medium of screen? This course will focus on the history of acting styles in silent films, mapping "national" styles of acting that emerged during the 1910s (American, Danish, Italian, Russian) and various "acting schools" that proliferated during the 1920s ("Expressionist acting," "Kuleshov's Workshop," et al.). We will discuss film acting in the context of various systems of stage acting (Delsarte, Stanislavsky, Meyerhold) and the visual arts.
Equivalent Course(s): CMST 68400

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

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

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

ARTH 50100. Teaching Colloquium. 100 Units.
Led by a faculty member each fall, this seminar meets weekly for 80 minutes, to address various topics through discussion with visitors (especially department faculty members) and occasionally through discussion of assigned readings. On the premise that one learns the most about teaching not well in advance but rather by reflecting with peer and senior colleagues on techniques and problems when one is in the midst of the challenge, this forum is meant to address participants' specific concerns and experiences, especially those related to art history. The course will focus on the history of teaching in art history. The quarter's topics are determined with student input and may include: the structure of the art history college core course program in which all faculty and students teach; the jobs of course assistant and writing intern; instructor authority and classroom dynamics; leading discussion; effective lecturing; strategic use of pictures in classroom teaching; small-group class projects; designing and grading assignments; designing syllabi. From year to year, the colloquium may address similar topics but the emphasis and tips will change depending on the participants. The department requires third-year students to participate fully in the colloquium, register for credit, and earn a Pass. More advanced students who have previously taken the colloquium are welcome to return on an occasional or regular basis to share experiences, strategies, and to seek advice on new teaching challenges.
Instructor(s): W. Lin Terms Offered: Autumn

ARTH 50200. Dissertation Workshop. 100 Units.
This course is conducted by a faculty member every spring to introduce third-year students to the tasks of preparing grant proposals and applications. The aim of the workshop is to help you produce a finished dissertation proposal by the early autumn of your fourth year and to prepare you to apply for grants at that time. The department requires third-year students to participate fully in the workshop, register for credit, and earn a Pass.
Instructor(s): W. Lin Terms Offered: Spring
Note(s): Open to third year art history PhD students only.
ARTH 50400. Logic, Truth, and Pictures. 100 Units.
The course aims at the logic of pictures, but because it is controversial whether such a topic exists, or should exist at all (some arguing that pictures are alogical, others that they require a logic sui generis), the course will be less a primer in “visual logic” or “logic of artifacts” than a preliminary investigation of what sets pictures apart from and how they are like other modes of thinking. Resemblance, reference, and fiction will be recurring topics; we begin with questions about the nature and peculiarity of pictures and move on to the prospects of arguing about and through pictures, concluding with the questions of their relation to truth. We will actually look at pictures besides talking about them. We will also ask what kind of objects 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
Font Notice

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

- Times was used instead of Trajan.
- Times was used instead of Palatino.

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