Chair

- TBD

Professors

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

Associate Professors

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

Assistant Professors

- Seth Estrin
- Tamara Golan
- Megan Sullivan

Harper Schmidt Collegiate Assistant Professor

- Dario Donetti

Emeritus Faculty

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

Visiting Professors

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

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

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

INFORMATION ON HOW TO APPLY

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

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

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

THE DEGREE OF DOCTOR OF PHILOSOPHY

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

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

COURSE REQUIREMENTS

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

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

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

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

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

ABD

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

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

While all doctoral students must fulfill the requirements sketched above, the different fields of art historical study that are represented in the Department of Art History each have their own particular scholarly requirements. With the aim of providing graduate students with the most rigorous formation in their chosen area of specialization, the department has made various structural provisions to ensure that students can receive the additional training required by their chosen field (including additional language study, training in specialized research skills, and curatorial formation). As these scholarly requirements vary from field to field, so too—with 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 30320. Embodiment in Ancient Greece. 100 Units.**

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

Instructor(s): S. Estrin, S. Nooter Terms Offered: Winter

Note(s): Students must attend first class to confirm enrollment.

Equivalent Course(s): CLAS 32921, CLCV 22921, GNSE 30020, GNSE 20020, ARTH 20320
ARTH 30510. Minoan Art, Modern Myths, and Problems of Prehistory. 100 Units.
This course will provide an introduction to the art of the Bronze Age culture of Minoan Crete, with an emphasis on the Palatial Periods (ca. 1900-1450 BCE). We will cover both well-known works and recent archaeological finds, including those from outside of Crete that have altered our view of Minoan art in recent years. At the same time, we will investigate how our knowledge of this civilization and its art has been shaped by the mentalities of those who have excavated its remains and collected and displayed its art. We will look closely at archaeological reports, restorations, forgeries, and concepts of style and iconography to reveal how archaeological remains are transformed into historical narratives. While focused on the Minoans, the class is designed to build the analytical skills necessary for engaging with the art of prehistoric cultures and other ancient cultures heavily shaped by modern imaginations.

Instructor(s): S. Estrin Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): CICV 21517, ARTH 20510, CLAS 31517

ARTH 30700. Understanding the Built Environment. 100 Units.
This course aims to equip students with the basic skills and knowledge needed to analyze the built environment. Through weekly seminars that are paired with practical labs on architectural writing and drawings, class visits to buildings and exhibitions, or meetings with practitioners, it explores a variety of themes from the material design of the building itself to its urban, social, cultural, and historical significance. These themes include how building designs accommodate their uses and users; how they resist physical forces like gravity, wind, earthquake; the potential of traditional and new materials; cultural questions of style and symbolism; contextual relationships to site and surroundings; technological infrastructure in architecture, such as climate control, power, and computation; and buildings as historical objects that change over time. Students practice their skills in an analytic project on a local building or urban site of their choice. This foundational course for the undergraduate Architectural Studies minor program is offered annually, and is open to minors, prospective minors, and other interested students, including graduate students.

Instructor(s): K. Taylor Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment. Please note that the course entails an 80-minute meeting on Tuesdays and a 170-minute meeting on Thursdays. The long meetings accommodate off-campus field trips and allow for some travel time. Field trips will be scheduled so students can get back to campus for classes starting at 12:30.
Equivalent Course(s): ARTH 20700, ARCH 20000, CHST 20700

ARTH 31304. Picturing the Earth: Art and Environment in the Modern Era. 100 Units.
How has artistic practice shaped the way we perceive the environment and its phenomena? How has the project of picturing the earth impacted the development of modern aesthetics across media? And how has the environment itself shaped artistic practice on conceptual, aesthetic, and material levels? In this seminar, we will explore the multifaceted intersections of art and the environment from the early modern period to the present, anchoring our discussion in objects drawn from the Smart Museum of Art, the Joel Snyder Materials Collection, and Special Collections at the Regenstein Library. In the process, we will consider how artists variously contributed to, drew inspiration from, and critiqued changing conceptions of the earth over the modern era, paying particular attention to exchanges between the arts and sciences; the new perspectives opened up by media technologies such as photography, film, and digital imaging; the legacies of colonial exploration and resource extraction; and the challenges posed by environmental problems on local and global scales. This course will also include practical training in curatorial work in collaboration with the Fettler Center for Academic Inquiry. As part of their final projects, students will be asked to research objects from the Smart Museum of Art and contribute to a class exhibition, to be held in the Smart in Spring 2022.

Instructor(s): K. Korola Terms Offered: Autumn
Note(s): Instructor consent required for registration. Students must attend first class to confirm enrollment.
Equivalent Course(s): ARTH 21304, CMST 27822, ENST 21304

ARTH 31310. Art and Technology Since World War I. 100 Units.
This seminar tracks the entanglements of visual art and "technology," a term which took on an increasingly expanded set of meanings beginning in the early decades of the twentieth century. Focusing on the period between World War I and the present, we examine these expanded meanings and ask how the work of art fundamentally shifted with, extended, tested, or acted upon "technology." We consider cases from the art historical avant gardes, the impact of cybernetics and systems thinking on architecture and visual perception, midcentury collectives that sought to institutionalize collaborations between artists and engineers, as well as more subtle exchanges between art and technology brewing since the Cold War. Course readings drawn from art history and the histories of science and technology, as well as site visits to art collections on campus, will inform our investigation. Students will gain historical insights into the relation between visual art and technology; develop analytical tools for critically engaging with the present-day interface of art, science, and engineering; and consider the implications for the futures we imagine. Students will have the option to propose alternative final projects that incorporate or extend practices across visual art and the sciences on campus.

Instructor(s): T. Shabtay Terms Offered: Winter
Equivalent Course(s): KNOW 21310, MAAD 15310, ARTH 21310
ARTH 31315. Introduction to Art, Technology, and Media. 100 Units.
The course gives an introduction to the relationship between art, media, and technology, as articulated in art practice, media theory, and art theory/history. The key focus is the relationship between 20th-century art and so-called “new media” (from photography, film, radio, TV to computers and digital technologies), but older instances of art- and media-historical perspectives will also be discussed. The objective of the course is to give insight into the historical exchanges between art and technological development, as well as critical tools for discussing the concept of the medium and the relationship between art, sensation/perception, visuality, and mediation. The course will also function as an introduction to the fields of media aesthetics and media archaeology.
Instructor(s): I. Blom Terms Offered: Autumn
Note(s): This course does not satisfy the general education in the arts requirement.
Equivalent Course(s): CMST 37815, ARTH 21315, MAAD 11315, CMST 27815

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

ARTH 31450. Rhoades Seminar: Gender and Sexuality in Modern European Art. 100 Units.
This seminar will address issues of gender and sexuality in Europe from the 1830s through the 1940s using the Art Institute of Chicago’s collection as its focus. Starting with the repressively prescribed gender roles during the Victorian Era, we will consider how these perceptions were at once entrenched by artists like the Pre-Raphaelites and exploded by the writings of Oscar Wilde. Women artists took on new prominence around 1900 with figures like Käthe Kollwitz in Germany and Suzanne Valadon in France pushing the bounds of female subjectivity. The so-called New Woman of the 1920s was represented both positively and negatively, while the visual arts and film during New Objectivity embraced new forms of queer culture. Lastly, the varied forms of creative practice that emerged during Surrealism, which radically challenged gender norms and identities, will be explored. Students will be encouraged to look carefully and will study in depth the materials and techniques of the objects in question.
Instructor(s): J. Clarke Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): ARTH 21450, GNSE 31450, GNSE 21450

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

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

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

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

ARTH 33010. Visual Culture of the Ancient Near East. 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): K. Neumann Terms Offered: Spring
Equivalent Course(s): NEAA 30610, NEAA 20610, ARTH 23010

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
Prerequisite(s): Students must attend first class to confirm enrollment. This course meets at the Field Museum; students should plan their course schedules to accommodate travel.
Equivalent Course(s): ARTH 23602

ARTH 34002. Advanced Nonfiction Workshop: Writing About the Arts. 100 Units.
This workshop will support students in developing useful practices and experimenting boldly. Working with recent technological transformations in the visual arts world, we'll be keeping art notebooks in different forms (by hand, photographs, blog, instagram, collage). We'll begin with Walter Benjamin's classic essay about art and mechanical reproduction, and then work with some examples: 1. Virtually seen. Jennie C. Jones's show Constant Structure, hung at the Arts Club of Chicago via face time, with pamphlet-catalogue by poet and critic Fred Moten; 2. Unseen. Lori Waxman, long the art critic of the Chicago Tribune, and her pandemic 60 word / min art critic project in Newcity of art reviews for artists with canceled shows; 3. Explained / packaged. The instagram feeds of museums; 4. Technological diary / memory methods. Looking back to T.J. Clarke's book of 2006 The Sight of Death: An Experiment in Art Writing, and to Teju Cole's Blind Spot, which uses his own photographs, and looking now at instagram feeds of Cole and other art writers; 5. Collaborations. Artists working as collaborator-curators and self-interpreters, with reference to a recent Dawoud Bey show at the Art Institute and a Venice installation by iris Kensmil and Remy Jungerman. Each class will begin with student-led observation. Students will visit, in-person or on-line, five installations / exhibitions / events, and be workshopped twice. Final work, revised essay and looking notebook.
Instructor(s): Rachel Cohen Terms Offered: Winter
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu (writing sample required). Attendance on the first day is mandatory.
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. The theme of the course will be to explore ways that art and life may interact, both in the work made by a visual artist, and in the nonfiction that arises in response to a visual artist or their work. Some students may be interested to write biographically about artists and their work, and we'll talk about how to make biography illuminating and not reductive; other students may be interested to draw on their own life experiences as they try to shed light on works of art; still others may be curious to see how certain artists themselves have viewed the questions and practices of drawing from life. We'll use ideas about drawing, and especially drawing repeatedly, as a model and a metaphor for thinking about writing. We'll have some occasions to look at works on paper held at the Smart Museum, and we'll visit some exhibitions and galleries, together and independently. Readings will include works such as James Lord's book A Giacometti Portrait, on being drawn by Giacometti, Maggie Nelson on the color blue in life and art from Bluets, John Berger on drawing, Rebecca Solnit on photographer Edward Muybridge, Geoff Dyer on street photography from The Ongoing Moment, John Yau on Jasper Johns's practice and on those of contemporary artists, Zbigniew Herbert

Instructor(s): Rachel Cohen
Terms Offered: Spring
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu (include writing sample).
Attendance on the first day is mandatory.
Equivalent Course(s): ARTH 24008, CRWR 24008, CRWR 44008
expected to discuss objects descriptively and in historical contexts. They will write essays about selected objects as might be featured in an exhibition catalogue.
Instructor(s): K. Tsiang Terms Offered: Spring
Prerequisite(s): Preferred that students have had an introductory course in Chinese art. Many classes will be held off campus. Students should build enough time into their schedules.
Note(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): ARTH 24624

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

ARTH 34720. Goya and Manet. 100 Units.
Edouard Manet (1832-1883) is often regarded as the first modernist artist, but his practice was deeply rooted in the copying and emulation of Renaissance and Baroque painters, particularly Spaniards. Indeed, many of his subjects, and some of his techniques, from the use of firm outline to muted opaque tones with minimal modeling, are conspicuous in Francisco Goya (1746-1828), a Spanish court painter and moralist whose paintings and prints were received in the late nineteenth century, and in the twentieth, as prefiguring both modernist form and various crises of artistic meaning. This seminar proposes a binocular focus on the two artists, in their individual historical contexts and in dialogue, in order to understand the tension between tradition and innovation in modern art.
Instructor(s): Andrei Pop Terms Offered: Not offered in 21-22.
Equivalent Course(s): SCTH 35004, ARTH 24720

ARTH 34731. Symbol & Allegory. 100 Units.
A familiar account of modernism in the arts sees a turn from Baroque conventions of allegory (abstract ideas clothed in fragmentary arbitrary pictorial or linguistic signs) to a revolutionary romantic combination of image and content in the symbol, which had a late flowering in the Symbolist movement around 1900. Whether the development is celebrated (Coleridge, New Criticism) or deplored (Benjamin, Paul de Man), few question this historical and explanatory schema, investigate its application outside poetry, or ask what role allegory has played in the art of the ostensibly anti-allegorical nineteenth and twentieth centuries. In this course, we will consider neoclassical, romantic, and modern views of allegory, symbolism, and meaning in art.
Instructor(s): Andrei Pop Terms Offered: Winter
Note(s): Open to undergraduates with instructor consent.
Equivalent Course(s): SCTH 35011, CMLT 35011, ARTH 24731

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: Autumn
Note(s): Students must attend first class to confirm enrollment.
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 action, 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) will also be scrutinized.
Instructor(s): Andrei Pop
Equivalent Course(s): TAPS 35001, SCTH 35001

ARTH 35003. Symbolism between Universality and Solipsism. 100 Units.
Symbolism in Western European literature and visual arts is usually seen as a triumph of the psychological, the navel-gazing, in the words of James Ensor, the "Moi universel". But it is as much a dogged search for objective grounds of expression and intelligibility amidst a sea of subjectivity: from Van Gogh’s letters and Mallarme’s
poems to the new logical symbolism of Frege and the stream of consciousness of William James, the epoch saw an unprecedented effort to rationalize the private, the incommunicable, experience itself. This is a broad revisionist look at a transitional but key era in intellectual history, featuring some new material from the instructor's own work in progress.

Instructor(s): Andrei Pop Terms Offered: Not offered 21-22.
Equivalent Course(s): SCTH 35003, ARTH 25003

ARTH 35009. Platonist Aesthetics. 100 Units.
The anachronism of the course title constitutes our program: to what extent can Plato's thinking about artworks, images, poets in the polis, beauty, the visual world, the senses, subjectivity and criticism be viewed coherently as an aesthetic theory? Does his style and dramatic mode of writing interact significantly with these views? How have they been received, and to what extent are they right?
Instructor(s): Andrei Pop
Equivalent Course(s): FNDL 29005, SCTH 35009, CLAS 38020

ARTH 35114. Nazca Art and Iconography. 100 Units.
Nazca artists are world renowned for creating the sprawling and austere Nazca Lines on the south coast of Peru between 100 BC and AD 600. But they were also prolific makers of ceramics, textiles, and featherworks, among other objects—many of which were made as funerary offerings in burials. These smaller, portable works present complex troves of intricate imagery, recording elements of the Nazcas's natural world as well as their supernatural beings and beliefs. This seminar will both introduce you to the Nazcas and allow you to work firsthand with the Art Institute of Chicago's large collection of Nazca art. The goals of this course are to better understand this cultural and artistic tradition, to practice your powers of observation and deduction in studying objects, and also to generate research on and new understandings of this important collection. Additional topics will include the role of museums and museum collections in the 21st century, cultural patrimony, and issues of museum display and interpretation.
Instructor(s): A. Hamilton Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): ARTH 25114, LACS 25119

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): GRMN 25015, GRMN 25015, STH 35000, KNOW 35000

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

Equivalent Course(s): ARTV 45540, MAPH 45540, CMST 45540, ARTV 20540, CMST 25540, ARTH 25540

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

Instructor(s): Jessica Landau Terms Offered: Spring
Note(s): Consent of the instructor is required for registration. This course will include two museum/collections visits in the Chicago area.
Equivalent Course(s): GNSE 36703, MAPH 36703, ARTH 26703, GNSE 26703

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 Paolo biennials and Skulptur. Projekte Münster, touching upon such key issues of contemporary art practice and theory as the dynamics of globalization, identity politics, the vagaries of market influence, history and memory and the pressures of the social realm on aesthetic experience. As a history of exhibition making and curatorial practice, the course will also draw on recent developments in museum culture and the everyday politics of the art world's various institutions, and will be recounted in part from the perspective of exhibition-making experience. The class will consist of hands-on curatorial exercises, as well as writing and reading assignments that mirror and follow the 64-year arc of our historical periodization.

Instructor(s): D. Roelstraete Terms Offered: Spring
Note(s): Students must attend first section to confirm enrollment.
Equivalent Course(s): ARTH 26791, ARTV 24265, ARTV 34265

ARTH 36798. Animals on Display. 100 Units.
Animals on Display looks at the history and visual politics of collecting and exhibiting the nonhuman world in the United States from the 19th century through the present. Taking an interdisciplinary approach drawn from the environmental humanities and decolonial studies, this course thinks critically about the intersections of art, science, and history in public displays of living, dead, and symbolic animals in museums, zoos, public parks, and other institutions. Objects studied include taxidermy, photography, film, painting, and museum dioramas, among other fine arts and material culture. Through this interdisciplinary approach, the course looks at the display of animals not as mere representation, but considers the very material conditions of the living or once living animal depicted alongside more traditional art historical interpretations. While thinking about the broader cultural imaginary of the United States, we will use local case studies and think closely with the display of nonhuman animals in the Chicagoland area, including objects in local collections and site visits, such as the Tsavo Lions at the Field Museum, or bison at the Brookfield Zoo alongside restoration herds at Fermi Lab or Midewin National Tallgrass Prairie. Animals on Display is of interest to art historians working on American visual and material culture and ecocritical methods, as well as students invested in the Environmental Humanities, Museum Studies, and/or Animal Studies.

Instructor(s): Landau, Jessica Terms Offered: Spring
Note(s): Registration is permitted by consent, only.
Equivalent Course(s): ARTH 26798, MAPH 36798

ARTH 37217. Sculpture's Senses. 100 Units.
We can't perceive sculpture whole. It uses some of our space. The experience of a given example draws out time, multiplies views, and gives perspective on the all-important wall. We might say that sculpture sources and achieves meaning in the life area. This course will center the phenomenal and intellectual performances that particular works of sculpture enact and attract. Our object-based project will consider works in the real, in real
time, and patiently; this will necessitate travel for the course, including many sessions to be held in Chicago art
spaces and one weekend day trip, via carpool, to University Park, Illinois.
Instructor(s): D. English Terms Offered: Winter
Prerequisite(s): Registration by consent only.
Note(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): ARTH 27217

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

ARTH 37440. Buddha Then and Now: Transformations from Amaravati to Anuradhapura. 100 Units.
The Buddhist sculptures in Amaravati are arguably the earliest to influence the early Buddhist art of the other
parts of the sub-continent as well as south and southeast Asia. The course begins with the discussion of the context
in which the Buddha images were made in Amaravati and the factors including Buddhist doctrinal developments that contributed to the spread of these images to various parts of Sri Lanka. Then it traces the
course and function of Buddhist iconography in Sri Lanka until into the 21st century to assess the role of
geopolitical factors. The positionality and portrayals of the images of Buddha are also considered and analyzed.
The course traces the trajectories that transformed the image of the Buddha from a symbol of peace to jingoist
assertiveness. Through the study of the images of the Buddha, the aim is to comprehend the ways Buddhism
has changed over centuries from an inclusive posture which helped it sustain and spread to different parts of the
world only later to become exclusionary.
Instructor(s): Sree Padma Holt Terms Offered: Spring
Note(s): This course meets the HS or LMCS Committee distribution requirement for Divinity students.
Equivalent Course(s): ARTH 27440

ARTH 37490. Art as Buddhism in Ancient India: Explorations in the Stupa of Amaravati and Other
Monuments. 100 Units.
This course will examine the visual construction of early Buddhism in India, focusing in particular on stupas
and especially on the art of the great stūpa (mahachaitya) at Amarāvati in Andhra Pradesh. We will examine
questions of Buddhology, of the diversity and range of conversations within early Buddhism, leading to the
rise of the Mahāyāna, in relation to the visualization of Buddhist theory and narrative in the extensive and
extraordinary decorations of the major sites. The course will introduce those taking it to the rich visual, material
and epigraphic culture of the Buddhist stupas as well as the vibrant textual world of Indian Buddhist writing -
from stories to suttas to commentaries. Students will have the opportunity to develop their own final papers in
relation to this material or comparatively with other material in which they also retain an interest (not necessarily
only Buddhist). If the course is taught in person, depending on the Covid situation in Spring 2022, then it is likely
to be on a speeded up twice per week basis over the first half of the quarter.
Instructor(s): Jaś Elsner Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment.

ARTH 37724. Making States and Nations: Art and Material Culture in Latin America, ca. 1808-1880. 100 Units.
Covering the wars of Independence and the transition to Republican statehood, this course will address the
continuities and ruptures affecting the visual traditions and material cultures of the Colonial period in this
crucial period in Latin American history. Intended as a broad survey of the region, the course attempts to think
through a political history of objects and images as a way to understand the process of nation-state formation.
Terms Offered: Autumn
Equivalent Course(s): ARTH 27724, LACS 37724, LACS 27724

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

Prerequisite(s): This course will be registered only with instructor consent. Consent requests must include why the student is interested in taking the course, any previous experience they have with the course topics, and how they envision contributing toward the conservation initiative's goal of diversifying the field of conservation and conservation science.

Equivalent Course(s): ARTH 27800

ARTH 38500. History of International Cinema I: Silent Era. 100 Units.
This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.

Instructor(s): A. Field
Terms Offered: Autumn

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

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

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

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): MAAD 18600, ARTH 20003, RES 25005, CMST 32500, ARTH 28600, ENGL 48900, CMST 48600, RES 45005, MAPH 33700, CMST 28600, CMLT 22500, ENGL 29600

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

Instructor(s): Jaš Elsner
Terms Offered: Spring

Prerequisite(s): Before the course begins, read the Imagines of the Elder Philostratus in the Loeb Classical Library translation (by Arthur Fairbanks, 1931, Harvard U.P., much reprinted).

Equivalent Course(s): ARTH 29001, RLST 29001, GNSE 29001, GNSE 39001, RLVC 39001

ARTH 39162. Masquerade as Critique. 100 Units.
Critique is most often figured as an act that reveals a reality that was previously hidden, as though one were pulling back a curtain or lifting a veil. But, as the critic Craig Owens points out, “in a culture in which visibility is always on the side of the male, invisibility on the side of the female…are not the activities of unveiling, stripping, laying bare…unmistakably male prerogatives”? This interdisciplinary seminar develops an alternate genealogy of critique informed by feminist, queer, and Black studies perspectives. It eschews the modernist drive toward transparency, instead examining tactics of resistance such as masquerade, disidentification, appropriation, drag, fugitivity, and critical fabulation. This course pairs readings by authors including Eve Sedgwick, bell hooks, José Muñoz, and Saidiya Hartman with art, performance, and films by figures like Claude Cahun, Carrie Mae Weems, Jack Smith, the Karrabing Film Collective, Cheryl Dunye, David Hammons, and Jennie Livingston. Together,
we will ask: What is critique, and how does it relate to power? How have artists engaged strategically with visibility and invisibility, and what can their work teach us today? This course will incorporate guest lectures and fieldwork in museums and archives. Culminating in a creative final project, it aims to develop a toolkit for critique that thinks past the timeworn imperative to render the invisible visible.

Instructor(s): L. Pires
Note(s): Registration by consent, only.
Equivalent Course(s): GNSE 29162, ARTH 29162, MAPH 39162, GNSE 39162

ARTH 39800. Approaches To Art History. 100 Units.
This seminar will examine a range of methodological approaches to doing the work of art history. Through close reading of key texts, we will interrogate how various authors have constructed novel ways of seeing and understanding visual and material objects. Crucially, this course doesn’t assume “theory” or “methodology” to be a set of texts we use to explicate or read works of art in specific ways. Rather, we investigate how each of our authors forges new concepts in response to an object’s specific exigencies. Students need not self-identify as art historians to enroll in this seminar—it will be helpful for all students who want to think deeply and in self-reflexive ways about their own approaches to visual and material objects (still or moving images, sculpture, performance, architecture, etc.), particularly if those objects feel genre-bending, difficult to theorize, or recalcitrant in any way.

Instructor(s): Staff
Prerequisite(s): Open to MAPH students concentrating in Art History. Others by consent only.
Equivalent Course(s): MAPH 39800

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

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

ARTH 39992. Metapictures. 100 Units.
This course is based on an exhibition that was first staged at the Overseas Contemporary Art Terminal in Beijing in the fall of 2018, and subsequently re-enacted at the Royal Academy in Brussels in the spring of 2020. The exhibition explores “pictures within pictures,” images that reflect on the nature of image-making, across a range of media and genres. A virtual version of the exhibition is available on the Prezi platform, and a physical installation, supported by the Smart Museum, will be installed in the Media Arts Data and Design Center (MADD). Visual materials for the course include paintings and drawings, diagrams, models of the visual process, image “atlases,” multi-stable images, cinematic and literary representations of images nested within narratives. The readings for the course will include Michel Foucault on Velasquez’s Las Meninas, Walter Benjamin on “dialectical images,” C. S. Peirce on iconicity, Nelson Goodman on analog and digital codes, and Georges Didi-Huberman on Áby Warburg’s Mnemosyne Bilderatlas. Students will be encouraged to explore traditional examples of metapictures such as the Duck-Rabbit (canonized by Gombrich and Wittgenstein) or to investigate newly emergent forms of self-reflexive media. Guest lectures will be given by Patrick Jagoda on experimental games and Hillary Chute on comics and graphic narrative; these might be coordinated with the Media Aesthetics and Games sequence in the fall term, which focuses on the question of the image.

Instructor(s): W. J. T. Mitchell
Terms Offered: Autumn
Prerequisite(s): This course is by consent only. Interested students should send a one-page letter describing their interest and preparation of the topic to Prof. Mitchell at wjt@michigan.edu.
Equivalent Course(s): MAAD 10992, CMST 37505, ENGL 49992, ENGL 29992, ARTV 30022, CMST 27505, ARTH 29992, ARTV 20022

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 Gravida 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, Riten, Fried, Azoulay). The goal is to see how ruin gazing, and its depictions (textual, imagistic, photographic, etc.) change from the ancients (Greek and Roman), to the Romantic use of ruins as a source of (pleasurable) melancholy, to the technological “advances” in targeting and decimating civilian populations that describe the Second World War.

Equivalent Course(s): CMLT 40010, RLIT 40010, CDIN 40010

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

Instructor(s): Cosette Bruhns Terms Offered: Spring
Equivalent Course(s): ITAL 33405, RLLT 33405, ITAL 23405, RLLT 23405, MAPH 40160

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

ARTH 40307. Seeing and Knowing. 100 Units.
The concept of visuality attends to the ways in which things become seeable, knowable, and governable. Scholars who study optical instruments, architecture, cinema, and media have done much to show us how visual technologies change our ways of seeing. Others in the history of science study how practices of observation transform our understanding of nature-and ourselves. This comparative course analyzes regimes of visuality in different cultural and historical contexts. After a short introduction on the philosophy of visual experience and psychology of visual perception, we will investigate a series of configurations of seeing and knowing. These sites range from the history of disability to contemporary climate science, and students will be asked to contribute visual topics from their own research or disciplines for collective exploration in our seminar. Through comparative study, we will work to develop new categories or relationships for linking perception and knowledge.
Instructor(s): Alex Campolo Terms Offered: Spring
Equivalent Course(s): CMST 47007, KNOW 40307, CHSS 40307

ARTH 40310. The Discovery of Paganism. 100 Units.
How do we know what we know about ancient religions? Historians of religion often begin by turning to texts: either sacred texts, or, in the absence of such scriptures, descriptions of belief and practice by observers from outside the faith. Archaeologists focus their attention on the spaces and traces of religious practice or at least those that survive while art historians begin by examining images of deities and religious rites. Yet we often fail to see the extent to which the questions which we ask of all of these diverse sources are conditioned by Christian rhetoric about pagan worship. In this course, we compare two moments when Christians encountered “pagans”: during the initial Christian construction of a discourse on 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): CDIN 40301, HREL 40301, CLAS 44916, KNOW 40301, HIST 64202, LACS 40301, ANCM 44916

ARTH 40311. Technology and Aesthetics. 100 Units.
The idea of technological progress is a contested one, but it cannot be denied that innovation, at the very least, is a continuous process. Technological innovations regularly enable new mediums, new styles, new genres, and new subject matter as they offer us new ways to record the world, express ourselves, and tell stories. And because art is one of the fundamental lenses through which we see the world, the advent of new artistic and literary forms constantly offers us new ways to know. Each transformation in both creation and reception, however, raises anew fundamental theoretical questions: what is the difference between an objective record of the world and an artistic rendition of it? After touching briefly on the revolution brought about by
Gutenberg’s invention of the printing press, this class will span the 19th through the 21st centuries to explore how technological innovation has led to new literary and aesthetic forms. Though the primary focus will be on literary texts, the course is intended as an interdisciplinary one, incorporating visual art and media. Class sessions will include visits to the Rare Book Collection, local art museums, and, potentially, Chicago-area theatre performances. For their final projects, students will be able to choose between a research paper or a creative project that engages with the questions and concerns of the course.

Instructor(s): Anastasia Klimentchynskaya Terms Offered: Spring
Equivalent Course(s): KNOW 40310, CHSS 40410, ARTV 40310

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

ARTH 40401. Conservation Paleobiology. 100 Units.
Paleobiological data from very young sedimentary records, including skeletal ‘death assemblages’ actively accumulating on modern land surfaces and seabeds, provide unique information on the status of present-day populations, communities, and biomes and their responses to natural and anthropogenic stress over the last few decades to millennia. This course on the emerging discipline of ‘conservation paleobiology’ uses weekly seminars and individual research projects to introduce how paleontologic methods, applied to modern samples, can address critical issues in the conservation and restoration of biodiversity and natural environments, including such basic questions as ‘has a system changed, and if so how and when relative to suspected stressors?’. The course will include hands-on experience, either in the field or with already-collected marine benthic samples, to assess societally relevant ecological change in modern systems over time-frames beyond the reach of direct observation.
Instructor(s): Jaś Elnser and Francoise Meltzer Terms Offered: Spring
Prerequisite(s): Note: Consent of instructor required for undergraduates; email Professors Meltzer and Elnser a paragraph long description about what you bring and what you hope to get out of this seminar. (CDI seminar enrollment is capped at 18 students.)
Equivalent Course(s): DVPR 49002, CDIN 49002, RLVC 49002, CMLT 49002

ARTH 41150. Art & the World Religions: First Millennium from India to Ireland. 100 Units.
This course, building on the recent Empires of Faith project at the British Museum will explore the interface of visual and religious identity in the formative period when all the religions currently considered ‘world religions’ were developing their characteristic iconographies. The course will attempt to open comparative and historical perspectives on religion through material culture, interrogating the normative models of constructing religion through written rather than visual sources. Students will be encouraged to work from images as well as texts. The course is open to graduates as well as undergraduates, and will be taught in a speeded up form twice a week for the first five weeks of the quarter.
Instructor(s): Jas Elnser Terms Offered: Spring
Equivalent Course(s): RLVC 41150

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

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

Instructor(s): I. Blom Terms Offered: Autumn
Note(s): Students must attend first class to confirm enrollment.

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

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

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

Instructor(s): T. Golan Terms Offered: Spring
Note(s): Registration permitted by consent only. Students must attend first class to confirm enrollment.

**ARTH 42205. The Holy Land in the Middle Ages. 100 Units.**
This course will examine written and visual material that testifies to the medieval encounters of the Abrahamic religions in a sacred landscape where the histories of Jews, Christians, and Muslims overlap. While bearing witness to the cultural wealth and religious pluralism that characterize the Holy Land during the Middle Ages, texts and visual artifacts likewise testify to religious competition, conflict, loss, and exclusion. Among the primary textual sources we will read (in English translation) are accounts by pilgrims and other travelers to the Holy Land, extracts from medieval chronicles, and eye-witness accounts from the period of the Crusades. In addition to the textual material, we will study art and architecture created for different religious communities (e.g., synagogues and their richly decorated mosaic floors, sites and souvenirs of Christian pilgrimage, major works of Islamic art and architecture). We will also investigate phenomena of the Holy Land’s sacred sites and dynamic history in medieval Europe (e.g., replicas and evocations of the Holy Sepulchre, narratives of the ’Holy Grail’ and associated artifacts).

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

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

Terms Offered: Spring
Prerequisite(s): Student must have reading ability of Chinese. Instructors consent is required for the course.
Please contact the instructor at hungwu@uchicago.edu

ARTH 42820. Ekphrasis. 100 Units.
What happens when a text gives voice to a previously mute art work? Ekphrasis - the verbal representation of visual art - continues to be a central concern of word and image studies today. The understanding of ekphrasis as an often hostile paragone between word and image exists alongside notions of a more reciprocal model involving a dialogue or “encounter” between visual and verbal cultures. The affective dimension of the relationship -- ekphrastic hope, ekphrastic fear – has also been prominent in recent scholarship. Drawing on literary works and theories from a range of periods and national traditions, the course will examine the long history of ekphrasis. Why are certain literary genres such as the novel or the sonnet privileged sites for ekphrasis? How can art history inform our understanding of such encounters, and to what extent can we say that it is a discipline based in ekphrasis? What can we learn from current work on description, intermediality, narrative theory, and translation theory? Readings from Homer, Philostratus, Lessing, Goethe, Keats, A.W. Schlegel, Kleist, Sebald, Genette, among others.

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

ARTH 42911. 21st Century Art. 100 Units.
This course will consider the practice and theory of visual art in the late twentieth and twenty-first centuries.

Instructor(s): M.J. Jackson Terms Offered: Spring
Equivalent Course(s): ARTV 39901

ARTH 44002. COSI Objects & Materials Seminar. 100 Units.
Team-taught between Northwestern, the Art Institute of Chicago and University of Chicago, this course focuses on sustained, close engagement with art objects in the AIC collection and the methods and questions such inquiry raises. Students will be introduced to basic techniques of stylistic and scientific analysis as well as recent theoretical debates that resituate art history as a study of physical things as well as their disembodied images. Required for all first-year art history graduate students.

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

ARTH 44014. The Veneration of Icons in Byzantium: History, Theory, and Practice. 100 Units.
In order to appreciate the pivotal religious significance icons had in Byzantium for private devotion, in the liturgy, in civic ritual, and in military campaigns, we will survey the visual evidence along with a vast array of written sources. We will explore the origins of the Christian cult of icons in the Early Byzantine period and its roots in the 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. Typically, meetings will consist of both lecture and interactive discussion sections. Students are expected to prepare the mandatory readings for each week, which serve as a basis for an informed, and thus productive, classroom discussion.

Instructor(s): Karin Krause Terms Offered: Spring
Prerequisite(s): This is a graduate course but advanced undergraduate students may enroll in exceptional cases (instructor’s consent required). The course is not recommended for students without an at least basic familiarity with Christian culture and the major protagonists of the New Testament.

Note(s): This course meets the HS or CS Committee distribution requirement for Divinity students.
Equivalent Course(s): ARTH 24014, RLST 28704, RLVC 44004, MDVL 28704, HCHR 44004

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

Instructor(s): Robert Bird Terms Offered: TBD
Equivalent Course(s): CMST 44510, REES 36067, REES 36067, CMST 44510

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

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

ARTH 4520. Image, Medium and Context of Chinese Pictorial Art. 100 Units.
In this course, pictorial representations are approached and interpreted, first and foremost, as concrete, image-bearing objects and architectural structures—as portable scrolls, screens, albums, and fans, as well as murals in Buddhist cave-temples and tombs, and relief carvings on offering shrines and sarcophagi. The lectures and discussion investigate the inherent features of these forms, as well as their histories, viewing conventions, audiences, ritual/social functions, and the roles these forms played in the construction and development of pictorial images.
Instructor(s): Wu Hung Terms Offered: Spring

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, FREN 34420, CDIN 44420, CMLT 44410

ARTH 46005. Algorithms and Aesthetics. 100 Units.
This class will explore questions raised by the use of algorithms, and similar systemic processes, in the arts. Recent developments in computational tools have dramatically increased the availability, and complexity, of algorithmic methods. This seminar will reach back to examine cases-with and without electronic computation-over the last century in a range of artistic fields, including architecture, painting, sculpture, music, and literature. We will consider the challenges that algorithmic methods present for concepts such as authorship, intentionality, originality, meaning, beauty, taste, and art itself.
Equivalent Course(s): CDIN 46005

ARTH 47211. What Was Mise-en-scène? 100 Units.
Mise-en-scène is often understood as a synonym for the act of directing, especially in theater. In film style it is associated with the importance accorded to the placement of props and characters within the film frame, usually
in combination with camera movement. This concept was especially important in film criticism of the fifties and sixties and often connected with key post-IIWII filmmakers such as Nicholas Ray, Douglas Sirk and Otto Preminger. This seminar will explore the concept both as historical critical concept, and as an ongoing way to discuss the nature of film style.
Equivalent Course(s): CMST 67211

**ARTH 47219. The Romantic Book. 100 Units.**

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

**ARTH 47603. Public History Practicum I. 100 Units.**

In this two quarter course students will engage in the theory and practice of public history in partnership with organizations doing community-oriented work in a variety of areas. In the winter colloquium, we will read and discuss the theory and practice of public history as well as materials relevant to the projects you will pursue in the spring. In the spring practicum, you will work in groups of 3-5 directly with one of the partner organizations. All of the project-based work will be done collaboratively; working with partners means that there will be hard deadlines. Projects and coursework will be designed to be adaptable to current public health conditions. A showcase presentation of the projects is scheduled for the end of the spring quarter, by which time you will have become acquainted with current scholarship on public history and with experience in its actual practice. The final projects will be part of your portfolio and may be listed on your c.v.
Instructor(s): A. Goff Terms Offered: Winter
Prerequisite(s): Consent of instructor is required; email Prof. Goff by 7th week of Aut qtr 2021 (agoff@uchicago.edu) if you are interested in taking the course. Partner organizations and projects will be advertised in advance of that deadline, and an information session will explain the details of the sequence. The winter quarter counts as a History graduate colloquia.
Note(s): Every effort will be made to place students in their first choice of project; contact Prof. Goff for further information. The course is open to PhD students in the Social Sciences, Humanities, and Divinity School at any point in their residency as well as to MA students.
Equivalent Course(s): HIST 67603, ANTH 54610, SOCI 50126

**ARTH 47604. Public History Practicum II. 100 Units.**

See HIST 67603
Instructor(s): A. Goff Terms Offered: Spring
Prerequisite(s): HIST 67603
Equivalent Course(s): ANTH 54611, HIST 67604, SOCI 50127

**ARTH 47750. China’s Performative Architecture. 100 Units.**

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

**ARTH 47920. Attention. 100 Units.**

This is a course in the theory and practice of observing with the intent to describe, analyze, or interpret—as in a typical process of cultural study using words to represent representation. It’s a course in setting into perspective those attitudes and gestures that attention-to-X supposes you will adopt and perform. We want to know, what is it to attend when attention separates out from a method, a hypothesis, an organized mood?
Instructor(s): Darby English Terms Offered: Winter
Note(s): Students must attend the first class to confirm enrollment and registration will be permitted only by instructor consent.
ARTH 48210. From Xi’an to Dunhuang: Following Buddhist Traces in Medieval China (UChicago/Getty Travel Seminar) 100 Units.
The majority of Buddhist traces in medieval China are found in the region along the ancient Silk Road between the Tang capital city, today’s Xi’an, and the world-renowned Buddhist rock-cut cave site, Dunhuang. The surviving traces include Buddhist caves, monasteries, pagodas, tombs, and underground relic crypts. Many of the sites are well known and worth a revisit, while many others still await more scholarly attention and study. The three-week traveling seminar provides an opportunity for participants to investigate these Buddhist sites collectively, as well as artworks uncovered from them, tracing and mapping their historical, cultural, religious, and geographical relations, while studying their diverse artistic productions in different media (murals, sculptures, architecture), materials, and scales across different periods and regions. Guest speakers, including renowned Chinese scholars and local experts, will be invited to join each of the two parts of the three-week seminar in Xi’an and Dunhuang. Participants will also be asked to share their work and exchange ideas with scholars and students from local universities and research institutions.
Instructor(s): W. Lin Terms Offered: Autumn
Prerequisite(s): This is a traveling seminar; instructor consent is required for registration.

ARTH 48301. Aesthetics of French Classicism. 100 Units.
Though “aesthetic” philosophy first developed as an autonomous field in the mid-eighteenth century, it has important roots in earlier eighteenth- and seventeenth-century debates concerning literature and the arts. In the wake of Cartesian rationalism, could reasoned method be reconciled with non-rational creativity, or decorous order with the unruly “sublime”? Just what kind of “truth” was revealed by poetry or painting? We will consider the relation between literature and other media (including music, opera, and the visual arts) and gauge the impact of French classical criticism on the broader European scene. Readings will include works by Descartes, Pascal, Boileau, Molière, La Fontaine, Félibien, Du Bos, Addison, Hutcheson, Vico, Montesquieu.
Instructor(s): L. Norman Terms Offered: Spring
Prerequisite(s): Undergrads admitted with permission of instructor.
Note(s): Course will be conducted in French; students not taking course for French credit may do written work and class presentations in English.
Equivalent Course(s): REMS 37000, SCTR 37000, FREN 37000, CMLT 38600

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

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

ARTH 49700. The Archive: Materiality, Aesthetics, Visual Culture. 100 Units.
This graduate seminar will prepare students to conduct archival research, and to build a research archive from different historical, methodological, and theoretical perspectives. While we will engage a range of texts on archival methodology, theory, and the phenomenology of the archive, we will also examine questions concerning aesthetics, materiality, visual culture, and the digital that inform our understanding of archives today. The seminar will be partially organized around case studies that foreground different archival modes of discovery, evaluation, and interpretation—including those that constitute the “counter archive.” Students will learn practical skills for conducting research in filmic, paper and print, and internet archives, and develop the investigative, analytical abilities that are necessary for building an archive around either material objects or theoretical questions.
Instructor(s): Jennifer Wild Terms Offered: Winter
Equivalent Course(s): CMST 69110, FREN 49100
ARTH 49800. Independent Research: Art. 100 Units.
Individualized study focused on PhD research in Art History. This course can also be used as the preliminary exam reading course.
Instructor(s): Staff Terms Offered: Autumn Spring Winter

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

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

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

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

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

ARTH 50400. Logic, Truth, and Pictures. 100 Units.
The course aims at the logic of pictures, but because it is controversial whether such a topic exists, or should exist at all (some arguing that pictures are alogical, others that they require a logic sui generis), the course will be less a primer in “visual logic” or “logic of artifacts” than a preliminary investigation of what sets pictures apart from and how they are like other modes of thinking. Resemblance, reference, and fiction will be recurring topics; we begin with questions about the nature and peculiarity of pictures and move on to the prospects of arguing about and through pictures, concluding with the questions of their relation to truth. We will actually look at pictures besides talking about them. We will also ask what kind of objects beside conventional two-dimensional images and sculptures might usefully be called pictures. Reading will include classics (Plato, Gombrich), as well as some of the instructor’s own work in progress, based on the ideas of Gottlob Frege.
Terms Offered: Not offered 21-22.
Equivalent Course(s): SCTH 50400

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