Department of Art History

Chair
- Christine Mehring

Professors
- Charles Cohen
- Darby English
- Tom Gunning
- Christine Mehring
- William J. T. Mitchell
- Richard Neer
- Joel M. Snyder
- Yuri Tsivian
- Wu Hung

Associate Professors
- Persis Berlekamp
- Claudia Brittenham
- Matthew Jesse Jackson
- Aden Kumler
- Wei-cheng Lin
- Katherine Taylor
- Martha Ward

Assistant Professors
- Niall Atkinson
- Patrick Crowley
- Chelsea Foxwell
- Cécile Fromont
- Megan Sullivan

Harper Schmidt Collegiate Assistant Professor
- Amy Thomas
- Tatsiana Zhurauliova

Emeritus Faculty
- Neil Harris
- Reinhold Heller
- Robert S. Nelson
- Linda Seidel
- Barbara Stafford

Visiting Professor
Jas’ Elsner, Corpus Christi College, University of Oxford

The department offers a program for the study of the history and theory of art, leading to the degree of Doctor of Philosophy. We provide a forum for exploring the visual arts of European, Near Eastern, Asian, African, and American civilizations. The department seeks to cultivate knowledge of salient works of art, of the structures within which they are produced and used, and of the ways in which the visual environment in the broadest sense generates, acquires, and transmits meaning. We encourage the exploration of diverse approaches. Ways of addressing and analyzing the range of materials that constitute visual culture are emphasized in lectures, seminars, and workshops through the oral and written presentation of research and inquiry into specific objects, periods, and issues.

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. Applicants are normally required to submit Graduate Record Examination (GRE) aptitude scores. Both applicants with a B.A. and applicants who bring an M.A. in Art History from another institution are welcome to apply for admission to the Ph.D. program. The department grants M.A. degrees but does not have an independent M.A. program.

The combined application process for admission and financial aid for all graduate programs in the Division of the Humanities is administered through the divisional office of the Dean of Students. The application and instructions, deadlines and department specific information is available online at: http://humanities.uchicago.edu/prospective/#admissions|the-application

Questions about admissions and aid should be directed to humanitiesadmissions@uchicago.edu or (773) 702-1552.

THE DEGREE OF DOCTOR OF PHILOSOPHY

The department sets specific requirements for language skills, course distribution, and procedures leading to the completion of a dissertation. These are worked out individually, in accordance with a student’s interests, in consultation with the student’s major faculty advisor and the director of graduate studies. Ordinarily they include proficiency in two foreign languages and eighteen courses, at least twelve of which are in art history, distributed between major and minor fields. These courses are taken during a two-year period and include seminars in methodology and historiography. Independent research work in the student’s area of interest completes the program and guides the development of a dissertation proposal.

After completing course work, including a qualifying paper written over two quarters, the student prepares for a written examination testing knowledge in his or her major field of study and probable area of dissertation research. Successful completion of these preliminary examinations and departmental approval of
the dissertation proposal qualifies the student for admission to candidacy. This identifies the final, most challenging and gratifying stage of doctoral study, the research and writing of the dissertation, an original contribution of scholarly or critical significance. Because the requirements for the programs in art history are regularly reviewed and revised, applicants should consult the departmental handbook for up-to-date statements: http://arthistory.uchicago.edu/graduate/department-handbook.

THE DEGREE OF MASTER OF ARTS

The objective of the program is the Ph.D. degree. Doctoral students in the program are eligible for the M.A. 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 include Methodology and meet the first-year distribution requirements; 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 at http://maph.uchicago.edu/

COURSES

For more information on recently taught courses, please see the course description page of the departmental website at: http://arthistory.uchicago.edu/courses.

ART HISTORY COURSES

ARTH 31313. Video Art: The Analog Years. Theory, Technology, Practice. 100 Units.
The course gives a critical introduction to early video and television art—from the proto-televisual impulses in the historical avant-gardes to the increasing proximity between analog and digital technologies in video art in the late 1970s and early 1980s. We will focus on the various technical aspects of analog video, as well as on artistic practice and early writings on the subject. Topics may include the technics and politics of time; video, feedback systems, and ecology; the reconfiguration of the artist's studio; guerilla politics and alternative TV; video and autobiography; the relation between video and painting; the musical history of video; the invention of new machines; and video as a “television viewer.”
Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): CMST 28703, CMST 38703, ARTH 21313
ARTH 31400. Advanced Theories of Sex/Gender: Ideology, Culture, and Sexuality. 100 Units.
Beginning with the extension of the democratic revolution in the breakup of the New Left, this seminar will explore the key debates (foundations, psychoanalysis, sexual difference, universalism, multiculturalism) around which gender and sexuality came to be articulated as politically significant categories in the late 1980s and the 1990s. (A)
Instructor(s): L. Zerilli Terms Offered: Autumn
Prerequisite(s): Completion of GNSE 10100-10200 and GNSE 28505 or 28605 or permission of instructor.
Equivalent Course(s): ARTH 21400, ENGL 21401, ENGL 30201, GNSE 31400, MAPH 36500, PLSC 31410, PLSC 21410

ARTH 32302. Byzantium: Art, Religion, Culture. 100 Units.
An introductory seminar exploring works of art and architecture as primary sources for Byzantine civilization. Through the close investigation of artifacts of different media and techniques, students will gain insight into the artistic production of the Byzantine Empire from its foundation in the 4th century A.D. to the Ottoman conquest in 1453. We will employ different methodological approaches and resources that are relevant for the fruitful investigation of artifacts in their respective cultural setting. In order to fully assess the pivotal importance of the visual arts in Byzantine culture, we will address a wide array of topics, including art and ritual, patronage, the interrelation of art and text, classical heritage, art and theology, Iconoclasm, etc.
Instructor(s): K. Krause Terms Offered: Winter
Equivalent Course(s): RLIT 32302, RLST 28310, ARTH 22302, HCHR 32302

ARTH 32303. Early Christian Art. 100 Units.
This course will focus on the visual arts as ubiquitous, understanding them as an essential part of early Christian culture and identity. Close attention will be paid throughout to interdisciplinary scholarly methods that have been developed in order to approach early Christian art within the larger framework of late antique culture and to decode the symbolism that characterizes it. Some sample questions we are going to discuss include: What do the earliest Christian images in the catacombs and on sarcophagi convey about the hopes and fears of those who commissioned them? In which ways did the design and furnishings of religious architecture respond directly to needs associated with the celebration of the liturgy or other cultic activities? What were the functions and messages of the splendid mosaic programs that survive, for instance, in various churches in Rome and Ravenna? To what extent may they be understood (possibly until today) as an aid to religious imagination and worship? How were visual means employed to provide complex theological exegesis, and what is the relation of the imagery to religious writings? What is the place of early Christian manuscript illumination within the larger context of late antique book culture? What do we know about viewer response to Christian art both in the private and the public spheres?
Instructor(s): K. Krause Terms Offered: Spring
Equivalent Course(s): RLIT 43107, ARTH 22303, RLST 28315, HCHR 43107
ARTH 32611. The Politics of Luxury in the Middle Ages. 100 Units.
This course explores conspicuous consumption, the love of costly things, the lure and power of precious materials, and the important role played by the arts in the definition of status, authority, influence, and pleasure in the Middle Ages. Investigating a series of episodes from the history of medieval luxury, we will explore how precious objects participated in western medieval theological conceptions of gifting as well as politically charged "secular" practices of medieval gift-culture, and how the patronage of works of art served a variety of ideological and social aims, and we will scrutinize the implicit aesthetics and notions of value congealed in works of art and "ars." Not least, the course aims to interrogate how a changing politics of luxury contributed to changing conceptions of the status of the artwork and the artist over the course of the Middle Ages.
Instructor(s): A. Kumler Terms Offered: Winter
Prerequisite(s): Knowledge of art history &/or medieval studies very helpful. Students interested in the course MUST attend the first day of class to remain enrolled or to add the course. Requires consent No Equivalent Course(s): ARTH 22611

ARTH 33603. Grace, Love, and Pleasure. Painting in Eighteenth Century France. 100 Units.
The easing of political life and the relaxation of private morals which came to characterize the long reign of Louis XV (1715–1774) was mirrored by the development of a new conception of art, an art more intimate, decorative, generally amorous, and often erotic. It is these last two related dimensions which are the basis of a new visual aesthetic which constitutes the subject matter of this course. Through the exploration of contemporary novels and theater, as well as contemporary critical and philosophical writings, we will demonstrate how both the sensual and the erotic become essential components of the century’s cultural ethos. Artistic subjects, the mechanisms to represent them, their metaphorical stakes, and their phenomenological effects on the beholder will therefore be considered as the expression of a particular historical and ideological context. It is in this context that love became the symbol of a king who privileged peace against war, and where emotional pleasure triumphed over moralizing values and asserted itself as a new aesthetic category.
Instructor(s): S. Caviglia-Brunel Terms Offered: Winter
Note(s): Students who take this course for French credit must do the readings and assignments in French.
Equivalent Course(s): FREN 26303,FREN 36303,GNSE 23603,GNSE 33603,ARTH 23603
ARTH 33801. Soundscapes of the Early Modern City. 100 Units.
This course focuses mainly on the late medieval and Renaissance soundscapes in Italian cities, but owing to the nature of the scholarship, we will be focusing as well on some modern examples as well. The conceptual framework on which it is based explores a variety of theoretical frameworks that have contributed to the construction of the soundscape as an urban phenomenon. It will explore such pre-modern themes as the acoustic construction of sacred and secular space, bells and bell towers, the visual and aural aspects of early modern time-keeping practices, ritual forms of music and singing in the public sphere, the auditory practices of civic devotion, the phenomena of mendicant preaching and public storytelling, as well as more modern and industrial soundscapes, such as noise and the circulation of information through urban communication networks.
Instructor(s): N. Atkinson Terms Offered: Winter
Equivalent Course(s): ARTH 23801

ARTH 34610. Rhoades Seminar: Making Meaning, the Materialities of Mdrn Art. 100 Units.
This course aims to explore the links between materiality, making and meaning of modern art and investigate how surface, form, texture and color are localized in particular artistic or historical contexts. Readings will be drawn from a variety of disciplines, including art history, visual and material culture, philosophy, anthropology, material science and technology.
Instructor(s): M. Kokkori Terms Offered: Spring
Equivalent Course(s): ARTH 24610

ARTH 34812. Museums and Art. 100 Units.
This course considers how the rise of the art museum in the 19th and 20th centuries affected the making of modern art and the viewing of past art. It is not designed to be a survey course, but rather a historical investigation of certain issues and developments. We will concentrate on the following: what has been said to happen to objects when they are uprooted and moved into the museum; how and why museums have changed display practices so as to get viewers to look at art in new ways; what artists have understood museums to represent and how they have responded to that understanding in their work and their display preferences. Though reference will be made to the contemporary art world, the focus will be on materials and case studies drawn from the French Revolution through the 1960s. French, German, English, and American museums will be featured.
Instructor(s): M. Ward Terms Offered: Spring
Equivalent Course(s): ARTH 24812
ARTH 35105. Chichen Itza. 100 Units.
The Art and Architecture of Chichen Itza. This course investigates the visual culture of Chichen Itza, one of ancient Mesoamerica’s most cosmopolitan cities. Thriving in the centuries after the collapse of the lowland Maya kingdoms, the city of Chichen Itza articulated a new political and cosmological vision of authority, drawing on traditions from all over Mesoamerica, past and present, to create an innovative visual synthesis. This course will investigate Chichen Itza’s most famous architectural and sculptural monuments in the light of new epigraphic and chronological discoveries, paying close attention to questions of innovation, repetition, and serial production.
Instructor(s): C. Brittenham Terms Offered: Autumn
Equivalent Course(s): LACS 25101, LACS 35101, ARTH 25105

ARTH 35202. Visual Encounters in the Global Renaissance. 100 Units.
This course examines the visual, material, and political encounters between Europeans and peoples from Africa, Asia, and the Americas between the era of European expansion inaugurated circa 1450 to the abolitionist period of the mid-1800s. It seeks to bring a multicultural framework to the understanding of the early modern period. We will examine the role of images, material exchange, and visual reckoning in the early modern institutions and endeavors that helped shape our current world: the Atlantic slave trade, envisioning the other in European and non-European art, religious encounters and conflicts, visual and material exchange in scientific explorations, imperialism and colonialism. Special attention will be given to the enduring effects of these interactions in contemporary European societies and emphasis brought to a critical consideration of the idea of the Renaissance as a keystone of histories of ‘Western’ art, culture, and science.
Instructor(s): C. Fromont Terms Offered: Autumn
Equivalent Course(s): ARTH 25202

ARTH 35500. Avant-Garde in East Central Europe. 100 Units.
The avant-gardes of the ‘other’ Europe are the mainstay of this course which focuses especially, but not exclusively, on the interwar avant-gardes of Austria, Czechoslovakia, Hungary, Poland, Romania, Slovenia, and Yugoslavia. A comparative framework is employed whenever lucrative to comprehend the East/Central European movements in the wider context of the European avant-garde. The course also traces the development and legacy (political and artistic) of these avant-gardes in their contemporary scenes. Plastic, verbal, and performative arts (including film) are studied.
Instructor(s): Malynne Sternstein Terms Offered: Spring
Equivalent Course(s): REES 33141, ARTH 25500, CMST 25100, CMST 35100, ISHU 28401, ISHU 38401, REES 23141
**ARTH 35707. Art and Death in Pre-Modern China. 100 Units.**
What the heck does art have to do with death? Most obviously, this course examines artifacts manufactured and used specifically for mortuary purposes in pre-modern China. It investigates how art is defined through the context and space of the dead and what significance art had when produced and when it functions as such. Less obviously, this course will also study how and why art was ever produced in relation to death, asking: In what ways does art express, convey, or discourse on abstract notions and ideas of death, and can we come to an understanding of a visual and material culture, or cultures, of death in pre-modern China from such a study? Finally, what is the mortality of art itself in the context of Chinese art history?
Instructor(s): W. Lin Terms Offered: Spring
Equivalent Course(s): ARTH 25707,EALC 25707,EALC 35707

**ARTH 35804. History of Photography in the USA. 100 Units.**
No description available.
Instructor(s): J. Snyder Terms Offered: Spring
Equivalent Course(s): ARTH 25804

**ARTH 35810. Global Abstraction. 100 Units.**
This course investigates twentieth-century abstraction as a global phenomenon, focusing on the period from 1945 through the 1960s. Case studies will be drawn primarily from the United States, Europe, Latin America, and East Asia, but individual research projects from other regions will be welcome. Themes and questions to be addressed include: the repetition of historical avant-garde strategies such as the grid, the monochrome, and non-compositional order in Europe, the United States, and South America; the global reception and adaptation of Abstract Expressionism; distinct understandings of gesture, mark-making, and subjectivity; the meaning and use of color; the relationship of abstraction to industry and design; the deployment of abstraction as a “weapon of the Cold War” and a strategy of internationalization; and autochthonous definitions of abstraction outside the West. Artists and groups to be studied include: Jackson Pollock, Barnett Newman, Ellsworth Kelly, Agnes Martin, Zero, Blinky Palermo, Georges Mathieu, Lucio Fontana, Neoconcretism, Alejandro Otero, Gutai, and Tansaekhwa.
Instructor(s): M. Sullivan Terms Offered: Winter
Equivalent Course(s): LACS 25810,LACS 35810,ARTH 25810
ARTH 35940. The Artist as Ethnographer. 100 Units.
This interdisciplinary seminar considers the idea of the artist as ethnographer in contemporary art and curatorial practice. Through lecture, screening and group discussions, we will trace the historical relationship between visual culture and the social sciences, uncovering how this has impacted ways of viewing objects, people and cultures within the Western tradition. Armed with this knowledge, we will consider how the ethnographer’s commitment to the study of Others has been challenged by an increasingly globalised and post-colonial world. We will explore questions of authority and subjectivity in ethnographic fieldwork. Finally, we will look to contemporary artworks and exhibitions that have reinvested in the image and practice of the ethnographer to uncover the politics and poetics of their work. You will be introduced to the practices of Brad Butler and Karen Mirza, Paulo Nazareth, Marine Hugonnier, Camille Henrot, Kapwani Kiwanga et. al. Sessions will include close reading and discussion of texts by Hal Foster, James Clifford, Clementine Deliss, Okwui Enwezor and Kaelen Wilson-Goldie, amongst others.
Instructor(s): Y.Umolu Terms Offered: Spring
Equivalent Course(s): ARTH 25940

ARTH 36209. Contemporary Arab Representations. 100 Units.
Contemporary Arab Representations: Mapping the Regional and the Contemporary in the Twenty-First Century Arab World This course offers an overview of the vibrant artistic community in the Arab world, with a particular focus on the last fifteen years. It will unfold the artistic traditions, institutions, networks and ideas from the region, and will consider their context within the broader field of art and its history. We will examine local histories of the region and address ideas around faith, displacement and myth, exploring the work of key artists. You will engage in lively discussion and debate about the aesthetics of conflict and the contested space of art and politics, as well as learn about the context surrounding patronage and the cultural infrastructure of the region, including institutions, collections and biennales. The course broadens the discourse around territory and geography, by locating the artistic routes and connections between the Arab world and its neighbouring regions. Sessions will involve close analysis of artists and their works through lecture, screening and discussion. Key texts by post-colonial thinkers from Edward Said to Jean Fisher will also be discussed.
Instructor(s): O. Kholeif Terms Offered: Spring
Equivalent Course(s): ARTV 36209, ARTH 26209
ARTh 36600. 20th Century Ideas of the City. 100 Units.
It is hard to understand contemporary architectural debate about how cities should develop without knowing its origins in the influential city planning proposals developed by architects and planners in pre–World War II Europe and North America. This course studies those foundations, looking at the period when modernist architects and intellectuals proclaimed the obsolescence of the metropolis just as it came to dominate the modern landscape. We will examine a variety of strategies devised to order or replace the metropolis during the late nineteenth and early twentieth centuries, ranging from the City Beautiful movement in Chicago, Camillo Sitte’s influential critique of Vienna’s Ringstrasse, and the English garden city alternative Lewis Mumford championed for the New York region, to Le Corbusier’s Plan Voisin for Paris and Frank Lloyd Wright’s Broadacre City model displayed in New York’s Rockefeller Center. We conclude with urban renewal in New York and Chicago, and Jane Jacobs’s reaction. Course readings are in primary sources. Focusing on particular projects and their promulgation in original texts and illustrations, as well as in exhibitions and film, we will be especially concerned with their polemical purposes and contexts (historical, socio-cultural, professional, biographical) and with the relationship between urbanism and architecture.
Instructor(s): K. Taylor Terms Offered: Autumn
Note(s): This course does not meet the general education requirement in the dramatic, musical, and visual arts.
Equivalent Course(s): ARTH 26600

ARTh 36902. Prints and Privacy. 100 Units.
Although prints are generally understood as a medium permitting wide dissemination of visual imagery, they also have a strong association with the private sphere. Whether used as aids to religious devotion, circulated anonymously as tools of political subversion, or given as cherished tokens of individual esteem, they were often viewed in intimate surroundings in the company of like-minded people. Drawing exclusively from the Smart Museum’s permanent collection, and grounded in the close study of original works of art, this course will consider the historical use of prints as a private mode of communication and artistic expression. Our geographic and chronological span will be Europe from 1500 to 1900, but the course will not be presented as a survey; instead, we will focus on key figures and moments, also taking note of changes in print collecting over the period. Artists to be investigated include Dürer, Rembrandt, Goya, and Delacroix, among many others. Apart from the standard course requirements, students will have the option to help prepare a small exhibition of prints.
Instructor(s): A. Leonard Terms Offered: Winter
Equivalent Course(s): ARTH 26902
ARTH 36905. Movies and Madness. 100 Units.
We propose to investigate representations of madness in fictional, documentary, and experimental film. We divide the topic this way to emphasize the different dimensions of cinematic address to questions of mental illness, and the ways that film genres imply distinct formal and epistemological conventions for the representation of insanity. Documentary ranges from instructional and neutral reportage, to polemical, essayistic interventions in the politics of psychiatry and the asylum, the actual conditions of mental illness in real historical moments. Documentary also includes the tendency in new media for "the mad" to represent themselves in a variety of media. With experimental film, our aim will be to explore the ways that the cinematic medium can simulate experiences of mania, delirium, hallucination, obsession, depression, etc., inserting the spectator into the subject position of madness. We will explore the ways that film techniques such as shot-matching, voice-over, montage, and special effects of audio-visual manipulation function to convey dream sequences, altered states of consciousness, ideational or perceptual paradoxes, and extreme emotional states. Finally, narrative film we think of as potentially synthesizing these two strands of cinematic practice, weaving representations of actual, possible, or probable situations with the special effects of mad subjectivity. Our emphasis with narrative film will be to focus—not simply on the mentally ill subject as hero or monster—but on the institutional situation of madness, its place in a social and disciplinary context. Put simply, we want to consider films that portray both insanity and the sanatorium, both the deranged subject and the asylum, both the madwoman and the (often male) psychiatrist, both the irrational subject and the rational system. The overall aim of the seminar, then, is to raise the question of what movies bring to madness that was not representable in pre-cinematic media such as theater, opera, and literature, and what it was that the subject of madness brought to cinema, not only as a thematic issue but as defining possibility of film form as such. A more specific aim will be to establish a context for focusing on American Cold War movies, as well as more recent films that look back to the Cold War era, and films that directly address the anti-psychiatry movement of the 1960s. (H)
Instructor(s): W. J. T. Mitchell, J. Hoffman Terms Offered: Autumn
Prerequisite(s): Third- or fourth-year standing
ARTH 37201. Visual and Material Culture of Modern Shanghai. 100 Units.
The course maps the material and visual culture of Shanghai between its establishment as a treaty port in 1842 and the Japanese invasion of China proper in 1937, a century in which the metropolis was reputed for its material extravagance, cultural lavishness, and visual splendors. We will sample through vestiges of material culture including architecture, fine and decorative arts, photography, printed matters, and etc. Meanwhile, we will examine the metamorphosis of research approaches that interpret and reassess Shanghai’s history and politics, urban life, media and public sphere, literary and popular culture, multiethnic communities, and so forth. Moreover, the class will evaluate new media projects that virtually restore the city and material life of Shanghai in modern times (e.g. virtualshanghai.net/), and the students will have the opportunity to curate with digital tools their own exhibits of certain facets of Shanghai’s material and visual culture.
Instructor(s): Y. Zhu Terms Offered: Autumn
Equivalent Course(s): EALC 27201,EALC 37201,ARTH 27201

ARTH 37215. Public Sculpture. 100 Units.
This course examines sculpture made for public spaces since World War II, with a particular emphasis on public art in Chicago and on campus. We will read foundational texts on postwar sculpture; test the relevance of theories of the public; consider the role of commemoration, site-specificity, context, architecture, and photography; and examine questions of censorship, vandalism, and conservation. Significant portions of the course will involve on-site case studies, including sculptures in Millennium Park, Henry Moore’s Nuclear Energy, Wolf Vostell’s Concrete Traffic, Giuseppe Penone’s Ideas of Stone, and Jean Dubuffet’s Monument with Standing Beast. The course will also include conversations and hands-on sessions with experts, including the campus art coordinator and staff at the nonprofit organization Public Art Chicago and at the City of Chicago’s Department of Cultural Affairs. Students will research documentation, conduct interviews, and contribute texts to the website (and app) in progress on UChicago Public Art at http://arts.uchicago.edu/uchicago-public-art. Creative projects are possible in consultation with the instructor. This course requires several trips to offsite locations; please make sure your schedule allows for occasional travel time before and after class.
Instructor(s): C. Mehring Terms Offered: Spring
Equivalent Course(s): ARTH 27215
ARTH 37304. Photo/Modernism/Esthetic. 100 Units.  
The course presents the history of photographic practices in the United States, beginning in the late 19th century and extending into the 1980s, aimed at gaining an audience for photographs within museums of art. The issues under study include the contention over claims about medium specificity, notions of photographic objectivity, a peculiarly photographic esthetics, the division of photography into two categories—art vs. documentary—and the role of tradition and canon formation in the attempted definition of the photographic medium.  
Instructor(s): J. Snyder Terms Offered: Winter  
Equivalent Course(s): ARTH 27304

ARTH 38002. Islamic Art and Architecture of the Medieval Perso-Turkic Courts (11th–15th Centuries) 100 Units.  
This course considers art and architecture patronized by the Seljuk, Mongol, and Timurid courts from Anatolia to Central Asia from the eleventh to the fifteenth centuries. While the princes of these courts were of Turkic and/or Mongol origin, they adopted many of the cultural and artistic expectations of Perso-Islamicate court life. Further, many objects and monuments patronized by these courts belong to artistic histories variously shared with non-Islamic powers from the Byzantine Empire to China. Questions of how modern scholars have approached and categorized the arts and architecture of these courts will receive particular attention. Each student will write a historiographic review essay with a research component.  
Instructor(s): P. Berlekamp Terms Offered: Winter  
Equivalent Course(s): NEHC 28002, NEHC 38002, ARTH 28002

ARTH 38500. History of International Cinema I: Silent Era. 100 Units.  
This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking.  
Instructor(s): Y. Tsivian Terms Offered: Autumn  
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.  
Note(s): This is the first part of a two-quarter course.  
Equivalent Course(s): ARTH 28500, ARTV 26500, ARTV 36500, CMLT 22400, CMLT 32400, CMST 48500, ENGL 29300, ENGL 48700, MAPH 36000, CMST 28500
**ARTH 38600. History of International Cinema II: Sound Era to 1960. 100 Units.**
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's *Film History: An Introduction*; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.

Instructor(s): D. Morgan
Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ARTH 28600, ARTV 26600, CMLT 22500, CMLT 32500, CMST 48600, ENGL 29600, ENGL 48900, MAPH 33700, CMST 28600

**ARTH 39503. Mexican Murals. 100 Units.**
This course examines three vital moments of mural production in Mexico: ancient, colonial, and modern. We will begin by looking at indigenous Mesoamerican wall painting traditions of Teotihuacan, the Maya, Cacaxtla, and the Aztecs, and then consider how these traditions were transformed by the encounter with Spanish colonialism to provide decoration for the walls of monastic churches. Finally, we will examine the modern Mexican muralist movement, looking at the work of Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros and others. Throughout the course, we will consider mural paintings in relationship to architecture and other media, paying special attention to the different methodologies and kinds of evidence that have been used to interpret these works.

Instructor(s): C. Brittenham
Terms Offered: Spring
Equivalent Course(s): LACS 29503, LACS 39503, ARTH 29503

**ARTH 40200. Art History Proseminar. 100 Units.**
How do we do art history? What is it? What are its premises and where does it come from? This seminar will explore the historical foundations, formulations and applications of current art historical methods, as well as the foundations of the art historical discipline as it emerged from the late 19th and early 20th centuries. Both theory and practice will be considered through select texts, with special focus on art history as a distinct scholarly discipline today. Rather than attempting to cover a comprehensive history of the methodological and historiographic traditions, the readings will attempt to present a coherent, if highly complex and conflictive, narrative that remains open to continued interrogation by its practitioners. Required of all first year ARTH PhD students.

Instructor(s): M. Sullivan
Terms Offered: Autumn
Note(s): Required of all first year Art History PhD students.
ARTH 40301. Modernism/Postmodernism/Everythingism. 100 Units.  
The post–World War II era of decolonialization, the 1989 collapse of the Soviet Bloc, and the dawn of the globally networked 21st century could be described as marking three stages in the transition of the Euro-American art industry from a culture grounded in modernist notions of cultural experience toward the contemporary horizon of what might be called “everythingism”—with postmodernism serving as a placeholder somewhere in between. Or, at least, this is the narrative that our course will examine as we explore various aspects of visual art’s production and theorization over the past 50 years.  
Instructor(s): M. Jackson Terms Offered: Winter  
Equivalent Course(s): ARTV 40301

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

ARTH 42200. Medieval Word and Medieval Image. 100 Units.  
The relationship between word and image has been a central concern for medieval art history and medieval studies for several decades. Attending to this development in the historiography of the Middle Ages, we will explore how medieval thinkers, makers, and works imagined and re-imagined relationships between words and images (and, at times, the world). Our conceptual framework will include writings by authors both medieval and modern. We will pursue an interrelated series of questions. What does it mean to “read” an image? What place does the centrality of “the Word” in medieval Christian culture leave for images and objects? Is a notion of visual (as opposed to textual) literacy an operative category in the Middle Ages? Is text always prior when we examine and interpret medieval images? What is the place of iconography in a twenty-first century medieval art history? In short: the seminar offers an idiosyncratic “crash course” in the history of medieval semiotics, focused on the tension and/or collaboration of word image as modes of signification in the period. The aim of the course is to grapple with questions rather than to attempt definitive answers. The seminar requires close reading, close looking, and engaged discussions of selected works of art and texts.  
Instructor(s): A. Kumler Terms Offered: Spring
ARTH 42402. Traveling Seminar: Art, Power, & Patronage in Naoshima. 100 Units.
Few places are more representative of the contemporary Japanese art world’s challenges following the 1980s economic bubble than Japan’s “art island,” Naoshima, in the Seto Inland Sea. Home to the Naoshima Contemporary Art Museum, the Lee Ufan Museum, the Tadao Andō Museum, and several others since the late 1990s, the eight square mile island in Japan’s peaceful Inland Sea region at first seems to be a relatively predictable case of global contemporary art tourism, with an international array of art ranging from James Turrell to Yayoi Kusama. But the art island project is also an extension of the socially and environmentally committed, often rural and site-based contemporary art that has become Japan’s least exportable (both literally and theoretically) contribution to contemporary art discourses. Building off a weeklong trip to the Seto Inland Sea region, this course argues that Naoshima has a long prehistory in the use of local conjunctions of power and patronage to make an international statement. We will also discuss socially committed Japanese contemporary artists’ alienation from or resistance to the Western or global contemporary art world. In addition to comparing Naoshima with other "art sites" worldwide, we will also explore the long history of art patronage in the Inland Sea region in search of recurring motives and themes.
Instructor(s): C. Foxwell Terms Offered: Autumn

ARTH 42511. Origin of the Fetish. 100 Units.
Borrowing its title from the 1987 article by William Pietz “The problem of the Fetish II: the Origin of the Fetish,” this graduate seminar will start with an examination of the social, religious and economic conditions under which the word fetish was coined, presumably in the 17th-18th century, on the West African coast. The course will then consider the evolution of the word from an idiom descriptive of a type of objects created in the interactions between European travelers and Africans in the early modern period, to an analytical term that played a central role in the perception and study of non-Western art in general and African art in particular. Class discussion and reading will focus on the similarities and differences between the idea of fetish and neighboring notions of idol or curiosity and on the role played by religious and ideological discourses in the coining and posterity of the concept.
Instructor(s): C. Fromont Terms Offered: Winter

ARTH 42911. 21st Century Art. 100 Units.
No description available.
Instructor(s): M.J. Jackson Terms Offered: Spring
Equivalent Course(s): ARTV 39901

ARTH 43300. Roman Mannerism. 100 Units.
This seminar explores the historiography of Mannerism as a concept and the selective study of Roman art between Raphael and Caravaggio.
Instructor(s): C. Cohen Terms Offered: Spring
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. Open to first year ARTH PhD students.
Instructor(s): M. Ward Terms Offered: Winter
Note(s): Open to first year Art History PhD students.

ARTH 47101. Early Chinese Buddhist Art: Issues and Methodologies. 100 Units.
When Buddhism arrived in China around the 1st-2nd century CE, the foreign religion brought with it a religious tradition unheard of in China. Its quick popularity and development into one of the most important aspects of Chinese art and culture in the new land that already had a longstanding history of religious thought and practices has long been a topic of research. Less investigated, however, is how Buddhist art should be characterized or studied to reflect the rise of Buddhism that completely altered both the religious landscape and art during the period in which the religion established its footing in China. In other words, how did art help the Chinese understand, practice, and imagine (visualize) Buddhism in this early period? Rather than looking at the artifact, this seminar focuses on issues most relevant to a study of early Chinese Buddhist art and methods by which these issues can be understood and analyzed in order to gain a better knowledge of the constituents of the history of early Chinese Buddha art.
Instructor(s): W. Lin Terms Offered: Winter
Equivalent Course(s): EALC 47101
ARTH 48201. Florentine Topographies: Art, Architecture, and Urban Life. 100 Units.
The site of some of the most widely recognizable monuments of western art history and the home to some of the most famous artists, writers, designers, thinkers, and cultural patrons of early modern culture, Florence has long occupied a central place in a larger pan-European discourse of Modernity, Beauty, and the Individual Subject. As a result, the city itself has come to occupy a mythic position as a central hub of Western intellectual culture: uprooted from its geographical specificity by the circulation of such proper names as Machiavelli, Leonardo, Michelangelo, and unmoored from its historical heritage by the disorienting complexities of modern mass tourism. Therefore, this course seeks to re-integrate the “Renaissance” into the urban context from which it emerged, to defamiliarize it so that it can be looked at from other perspectives. It focuses on the city itself as the protagonist of some of the most important experiments in art, architecture, and urban development and shows how they were intimately connected to a lively and engaged social body. By approaching images and monuments through the spatial practices by which they were encountered by Renaissance society (rituals of conflict, contests, economic exchange, religious devotion, urban politics, identity formation, among others), students will gain a more nuanced understanding of the links between a localized urban culture and a larger intercultural and cross-temporal exchange of ideas.
Instructor(s): N. Atkinson Terms Offered: Spring

ARTH 48610. Pop Art, Then and Now. 100 Units.
No description available.
Instructor(s): D. English Terms Offered: Winter
Equivalent Course(s): AMER 48610

ARTH 49700. The Archive: Materiality, Aesthetics, Visual Culture. 100 Units.
In this research-intensive graduate seminar, students will engage with a range of methods, questions, and approaches to conducting archival research in filmic, paper and print, and internet databases, and in both American and foreign contexts. While some class content will unfold around archival materials related to French film and art practice between 1930-1950, and to the discursive transformations around concepts of materiality and visual aesthetics therein, we will also explore a range of texts on archival methodology; selected texts on archival theory; and case-studies foregrounding modes of archival discovery, evaluation, and interpretation. With the aim of training students for “deep dive” explorations of material and visual culture, students will be expected to conduct original research on a topic of their own design beginning in week 2. To be considered for this seminar, interested students should thus submit a short (1-2 paragraph) research proposal prior to registration. Proposals do not have to focus on French or Francophone topics, nor do they have to be fully developed. They must, however, propose a set of coherent and exploratory, if tentative, questions or propositions that the student will explore through intensive archival research. Proposals should be sent to jenniferwild@uchicago.edu at least 2 weeks prior to spring quarter 2016.
Instructor(s): J. Wild Terms Offered: Spring
Equivalent Course(s): FREN 49100, CMST 69110
ARTH 49709. Skyscrapers. 100 Units.
No description available.
Instructor(s): K. Taylor Terms Offered: Winter