

Art History

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Program of Study

Art history is a branch of humanistic learning concerned with the study of the visual arts in their historical context. Individual works are analyzed for the styles, materials, and techniques of their design and manufacture; for their meanings; and for their makers, periods, and places of creation. An informed appreciation of each work is developed, and the proper historical position of each piece is established. From the study of single works, the art historian moves to the analysis and interpretation of artistic careers, group movements and schools, currents of artistic theory, significant patrons, and cultural contexts. The study of our heritage in the visual arts thus provides a singular perspective for the study of social, cultural, and intellectual history.

Courses for Nonconcentrators. *Introduction to Art* (ARTH 10100) develops basic skills in the analysis and critical enjoyment of the visual arts. Issues and problems in the history of art are explored through classroom discussion of key works, critical reading of fundamental texts, and through writing. *Survey Courses* (ARTH 14000 through 16999) discuss major monuments of world art and architecture in the context of broad chronological and geographic categories. ARTH 14000 through 14999 address Western art in Antiquity, the Middle Ages, and the Renaissance. ARTH 15000 through 15999 address Western art from the early modern period to the present day. ARTH 16000 through 16999 address the art of Asia and Pre-Columbian art. *Art in Context* (ARTH 17000 through 18999) introduces students to a well-defined issue, topic, or period of art in depth. Any of these 10000-level courses is an appropriate choice to meet the general education requirement in the dramatic, musical, and visual arts. None presupposes prior training in art.

Students who have taken at least one course in art history or studio art, or who have equivalent nonacademic experience, may elect to take an advanced lecture course, numbered from 20100 to 28999. The prerequisites for these courses are any 10000-level art history or visual arts course, or the consent of the instructor. The 20000-level art history courses investigate the arts of specific periods and places from a variety of perspectives. Some courses embrace large bodies of material defined by national culture; others follow developments in style, iconography, and patronage as they affect works in selected media. The role of the individual artist in the creation and development of major movements is frequently examined, as is its complement, the growth of cultural systems and their expression in the visual arts.

Program Requirements

The B.A. concentration in art history is intended to furnish students with a broad knowledge of Western and non-Western art and to provide an opportunity for the complementary, intensive study of an area of special interest. It is recommended for students who wish to develop their abilities

of visual analysis and criticism; to acquire some sense of the major developments in the arts from ancient times to the present; and to understand the visual arts as aspects of social, cultural, and intellectual history. So conceived, the study of art is an element of a general, liberal arts education; the skills of analytical thinking, logical argument, and clear verbal expression necessary to the program are basic to most fields. Although the program in art history has no explicit preprofessional orientation, it does prepare interested students for advanced study at the graduate level and, eventually, for work in academic, museum, and gallery settings.

General Requirements for Concentrators

- (1) Concentrators are required to take a total of four Survey Courses: one course at the 14000 level, one course at the 15000 level, one course at the 16000 level, and a fourth Survey Course of the student's choosing.
- (2) Concentrators must take the department's two undergraduate seminars. In the Spring Quarter of their third year, concentrators take Junior Theory and Method Seminar (ARTH 29600). Students who wish to study abroad during that quarter must meet with the Undergraduate Adviser to work out an alternative program of study no later than the beginning of their third year. In the autumn of their fourth year, concentrators take the B.A. paper writing seminar (ARTH 29800) (see following section).
- (3) Concentrators must write at least two research papers of intermediate length (fifteen to twenty pages) before starting their senior year, ordinarily in conjunction with 20000-level courses taken in art history. It is the student's responsibility to make the arrangements with the instructor.
- (4) Concentrators should develop a special field of interest (see below).
- (5) Within this field, concentrators should write a senior paper (see below).
- (6) Concentrators must use an approved drama, music, or COVA course to meet the general education requirement in the dramatic, musical, and visual arts; concentrators may not use art history courses to meet general education requirements.

Recommendations for Concentrators

- (7) Concentrators are encouraged to take graduate seminars after first obtaining the permission of the instructor. (Such seminars are also open to nonconcentrators with the same proviso.)
- (8) They are urged to pursue upper-level language courses. If such a course is relevant to the student's special field, he or she may petition the director of undergraduate studies to count it toward their electives.
- (9) Those planning to continue their study of art history at the graduate level are advised to meet the general education language requirement in French or German, or in Italian for those with primary interest in the art of Italy. The prospective graduate student should achieve language competency equal to at least two years of college study.

Two Tracks. In structuring their programs, concentrators may choose one of two orientations ("tracks"): one offering a broad coverage of the history of art, the other a close study of a specific area or topic.

Track I. In addition to the four Survey Courses, the Junior Seminar, and the B.A. Seminar, Track I students take six upper-level courses within the department. Within the six departmental courses, students must develop a special field consisting of three courses whose relevance to one another must be clearly established. The field may be defined by chronological period, medium, national culture, genre, methodological concerns, or a suitable combination. Because they reflect the interests of individual concentrators, such fields range widely in topic, approach, and scope. Reading courses with art history faculty may be used to pursue specific questions within a field. Students are encouraged to distribute the remaining three departmental courses widely throughout Western and non-Western art and are required to take at least one course in Western art before 1400, one course in Western art after 1400, and one course in non-Western art.

Track II. In addition to the four Survey Courses, the Junior Seminar, and the B.A. Seminar, Track II students take six courses: three upper-level courses inside and two courses outside the art history department that make up the special field, plus one additional upper-level course in art history, the subject of which is the student's choice. In order to encourage breadth of expertise, the elective course may *not* be in the student's special field.

The Special Field. The special field may take many different forms. It may be civilization defined by chronological period, nation-state, cultural institution, or a suitable combination. Extra-departmental courses in history and literature are particularly relevant to such a program. Another special field might be conceptual in character (e.g., art and the history of science, urban history, geography) and draw upon a variety of extra-departmental courses in the Humanities and Social Sciences Collegiate Divisions. A field could combine historical, critical, and theoretical perspectives (e.g., visual arts in the twentieth century) and include courses in art history, drama, music, film, and popular culture. Finally, art history and studio courses (e.g., COVA) may be combined in special fields exploring their interrelations (e.g., abstraction and conceptualism in modern art). The topic for the senior paper normally develops from the special field and allows for further study of the area through independent research and writing.

Whether a student is following Track I or Track II, the proposal for the special field, in the form of a written petition, must be received by the director of undergraduate studies and approved by a faculty committee no later than the end of a student's junior year. Students should consult the director for guidelines on the organization and preparation of the proposal. It is strongly recommended that students complete at least two courses in their special field by the end of their junior year.

Undergraduate Seminars and the Senior Paper. The Junior Seminar (ARTH 29600) is designed to introduce the theories and methods of art historical research, and students should use it to develop a senior paper topic. Students who wish to study abroad during Spring Quarter of third year must meet with the Undergraduate Adviser no later than the beginning of their third year in order to work out an alternative program of study.

It is the student's responsibility, by the end of the junior year, to have found a member of the faculty who agrees to act as the faculty research adviser. Together, they agree on a topic for the student's senior paper, preferably before the start of the Autumn Quarter of the senior year. The topic must be registered no later than the fourth week of that quarter on a departmental form available from the director of undergraduate studies.

The Senior Seminar (ARTH 29800) is a workshop course designed to assist students in writing and researching their senior papers. Most commonly, students take the seminar in the Autumn Quarter before graduating in Spring Quarter; those graduating in the Autumn or Winter Quarters should take the course in the previous academic year. In the closing sessions of the seminar, students discuss their plans and initial research for the senior paper. They continue their research on the paper during the following quarters, meeting at intervals with their faculty research adviser. Students may elect to take Preparation for the Senior Paper (ARTH 29900) in Autumn or Winter Quarter to afford additional time for research or writing. The first draft of the paper is due by the first week of the quarter of graduation; the final version is due the sixth week of that quarter. Both are to be submitted in duplicate: one copy to the research adviser and the second to the director of undergraduate studies. Because individual projects vary, no specific requirements for the senior paper have been set. Essays tend to range in length from twenty to forty pages, but there is no minimum or maximum.

Summary of Requirements

<i>General Education</i>		introductory drama, music, or COVA course
<i>Track I</i>	4	Survey Courses: one in each of the 4000s, 15000s, and 16000s series; and one of the student's choice
	3	upper-level ARTH courses in special field
	3	upper-level ARTH courses (one course each in Western art before 1400, Western art after 1400, and non-Western art)
	1	ARTH 29600 (junior seminar)
	1	ARTH 29800 (senior seminar)
	—	senior paper
	12	
<i>Track II</i>	4	Survey Courses: one in each of the 14000s, 15000s, and 16000s series; and one of the student's choice
	5	upper-level courses in special field (three departmental and two extra-departmental)
	1	upper-level ARTH elective (<i>not</i> special field)
	1	ARTH 29600 (junior seminar)
	1	ARTH 29800 (senior seminar)
	—	senior paper
	12	

Advising. Art history concentrators should see the Director of Undergraduate Studies in Art History no less than once a year for

consultation and guidance in planning a special field, in selecting courses, in choosing a topic for the senior paper, and for any academic problems within the concentration.

Grading. Art history concentrators must receive letter grades in art history courses taken for the concentration, with one exception: for Preparation for the Senior Paper (ARTH 29900), they may receive a *Pass* grade. Art history courses elected beyond concentration requirements may be taken for *Pass* grades with consent of instructor. Students taking art history courses to meet the general education requirement in dramatic, musical, and visual arts must receive letter grades. Nonconcentrators may receive a *Pass* grade with consent of instructor if they are taking an art history class that is not satisfying a general education requirement. A *Pass* grade is given only for work of C- quality or higher.

Honors. Students who complete their course work and their senior papers with great distinction are considered for graduation with special honors. Candidates must have a GPA of at least 3.0 overall and 3.3 in art history. Nominations for honors are made by the faculty in the concentration through the Office of the Director of Undergraduate Studies to the master of the Humanities Collegiate Division.

Fellowships and Prizes. The department offers a limited number of Feitler Travel Fellowships to fund travel related to research on the B.A. paper during the summer between third and fourth years. Applications are due to the Director of Undergraduate Studies in Art History in the sixth week of the Spring Quarter. The department also awards a Feitler Prize for Outstanding Undergraduate Work to the best B.A. paper written in the department each year. The prize is awarded the last week of Spring Quarter.

Faculty

M. Camille, C. Cohen, T. Cummins, T. Gunning, R. Heller, E. Helsinger, W. J. T. Mitchell, R. Neer, R. Nelson, J. Purtle, K. Rorschach, L. Seidel, J. Snyder, B. Stafford, K. Taylor, Y. Tsivian, M. Ward, H. Wu

Courses

10100. Introduction to Art. *For nonconcentrators, this course meets the general education requirement in the dramatic, musical, and visual arts. Students must attend the first class to confirm enrollment.* This course seeks to develop skills in perception, comprehension, and appreciation when dealing with a variety of visual art forms. It encourages the close analysis of visual materials, explores the range of questions and methods appropriate to the explication of a given work of art, and examines the intellectual structures basic to the systematic study of art. Most important, the course encourages the understanding of art as a visual language and aims to foster in students the ability to translate this understanding into verbal expression, both oral and written. *Autumn, Winter, Spring.*

14000-16999. Art Surveys. *For nonconcentrators, any course in this sequence meets the general education requirement in the dramatic, musical, and visual arts. May be taken in sequence or individually. Students must attend the first class to confirm enrollment.* The major monuments and

masterpieces of world painting, sculpture, and architecture are studied as examples of humankind's achievements in the visual arts. Individual objects are analyzed in detail and interpreted in light of society's varied needs. While changes in form, style, and function are emphasized, an attempt is also made to trace the development of unique and continuous traditions of visual imagery throughout world civilization. Courses focus on broad regional and chronological categories.

14000. The Ancient World. *For nonconcentrators, this course meets the general education requirement in the dramatic, musical, and visual arts.* This course surveys sculpture, painting, and architecture from ancient Egypt, Greece, and Rome. In addition to close study of the major works, particular emphasis is paid to their cultural context and to key issues such as nudity in art and life, the origins and development of narrative, art and politics, the status and role of the creative artist, and fakes and forgeries. Wherever possible, newly discovered work is included and given special attention. *R. Neer. Autumn.*

14200. The Medieval World. *L. Seidel. Autumn.*

14400. Renaissance Art. *Not open to students who have taken ARTH 15100 for credit. For nonconcentrators, this course meets the general education requirement in the dramatic, musical, and visual arts.* This course is a selective survey of the major monuments, personalities, and issues in the Western tradition from 1400 to 1600. We critically examine the origins and value of grouping by styles (e.g., Late Gothic, Early Renaissance, High Renaissance, Mannerism). Our focus is the changing social context for the practice of art and the evolving nature of artistic creativity. *Biweekly discussion sections required. C. Cohen. Winter.*

15600. Twentieth-Century Art: Modernity to Post-Modernity. *For nonconcentrators, this course meets the general education requirement in the dramatic, musical, and visual arts.* During the twentieth century, the visual arts underwent a series of revolutionary transformations greater than any since the Renaissance ended the Middle Ages. What conditions made for this unprecedented, dramatic and exciting development? What and who make up a Cubist collage, an abstract image, a Dada photomontage, a Pop Art combine, a Minimalist object, or an art performance? We view a selection of works by artists ranging from Pablo Picasso and Wassily Kandisky to Andy Warhol and Cindy Sherman. *R. Heller. Spring.*

16100. Chinese Art. (=CHIN 16100, EALC 16100) *For nonconcentrators, this course meets the general education requirement in the dramatic, musical, and visual arts.* This course is an introduction to the arts of China focusing on the bronze vessels of the Shang and Zhou dynasties, the Chinese appropriation of the Buddha image, and the evolution of landscape and figure painting traditions. This course considers objects in contexts to reconstruct the functions and the meanings of objects, and to better understand Chinese culture through the objects it produced. *H. Wu. Winter.*

17000-18999. Art in Context. *For nonconcentrators, these courses meet the general education requirement in the dramatic, musical, and visual arts.*

Students must attend the first class to confirm enrollment. Courses in this series investigate basic methods of art historical analysis and apply them to significant works of art studied within definite contexts. Works of art are placed in their intellectual, historical, cultural, or more purely artistic settings in an effort to indicate the origins of their specific achievements. An informed appreciation of the particular solutions offered by single works and the careers of individual artists emerges from the detailed study of classic problems within Western and non-Western art.

17300. Frank Lloyd Wright, Domesticity, and Modernity. Wright's celebrated early twentieth-century houses in the Chicago area serve as a rich local resource for an introduction to architecture and urbanism and to a canonical moment in the social history and culture of modernism. In taking a variety of approaches to these artifacts, the course also aims to develop skill in analyzing architecture and appreciation for the diverse kinds of source materials available to historians. *K. Taylor. Autumn.*

17700. Nineteenth-Century Art in the Art Institute. This course introduces students to the methods and issues of art history through detailed consideration of selected works at the Art Institute of Chicago. We concentrate on nineteenth-century French art, including painting, sculpture, prints, and drawings. These are areas particularly well represented in the museum's collections. *M. Ward. Spring.*

18000. Photography and Film. *J. Snyder. Winter.*

18501. Eye on Japan. This introduction to Japanese art covers the period from the beginning of recorded history in Japan in the mid-sixth century to the opening of the country to Western commerce in the mid-nineteenth century without, however, providing a comprehensive chronological survey of the art of those centuries. It focuses instead on five themes, each of which are examined for two weeks: Buddhism, the landscape, the city, power, and play. *Visits to museums required. T. Screech. Spring.*

The following 20000-level courses have as a prerequisite any 10000-level art history or COVA course, or consent of instructor. These courses do not meet the general education requirement in the dramatic, musical, and visual arts unless 4 or 5 has been scored on the AP art history test.

20000. Introduction to Film Analysis. (=CMST 10100, COVA 25400, ENGL 10800, GSHU 20000) For course description, see Cinema and Media Studies. *J. Lastra. Autumn.*

20100/30100. Art of Ancestral Worship: Chinese Art from Prehistorical to the Third Century. (=CHIN 25000, EALC 25000, RLST 27600) This course focuses on various art forms (e.g., ritual jades and bronzes, tomb murals and sculptures, family temples and shrines) that were created between the third millennium B.C. and the second century A.D. for ancestral worship, the main religious tradition in China before the introduction of Buddhism. Central questions include how visual forms convey religious concepts and serve religious communications, and how artistic changes reflect trends in the ancestral cult. *H. Wu. Spring.*

20600/30600. Society in the Roman City. (=CLAS 26300/36300) *Prior knowledge of Latin not required.* Using literary, inscriptional, and archaeological evidence, this seminar examines the Roman city of the Imperial period, focusing on the topography of Rome itself and civic centers (e.g., Ostia, Pompeii, Constantinople). We consider a variety of public and domestic buildings (i.e., sacred precincts, sites of leisure and entertainment, commercial areas, villas/palaces, streets and neighborhoods) to explore the ways in which various social groups experienced and manipulated urban spaces and interacted within them. *P. Laird. Winter.*

21500. The Crusades and the Visual Culture of Medieval Colonialism. *PQ: Any 10000-level ARTH or COVA course, or consent of instructor.* This course explores and critiques the definitions of colonization and medieval colonialism as they pertain to the cultural encounters and conflict between Latin, Byzantine, and Islamic powers in the Mediterranean before the year 1500. We look at a range of artistic material produced both in the regions of colonial contact and in the "home" countries. Though the course focuses on the First through the Fourth Crusades, we also consider Muslim and Christian societies in fourteenth- and fifteenth-century Spain and the Eastern Mediterranean. *A. Volan. Spring.*

22500/32500. Late Byzantine Art. *PQ: Any 10000-level ARTH or COVA course, or consent of instructor.* A period of great social turmoil, catastrophic political collapse, economic ruin, and ultimate subjugation by Muslims, the last centuries of the Byzantine Empire, nevertheless, produced great art. The course concentrates on the thirteenth and fourteenth centuries and explore church decoration, illuminated manuscripts, and icons from the Empire and what is called the Byzantine Commonwealth. This art continues earlier medieval traditions as compensation for the larger political decline, invents new styles and iconographies, and witnesses different patronage, especially that of women. *R. Nelson. Autumn.*

23200. Arts of the Book in the Later Middle Ages and Renaissance. *PQ: Any 10000-level ARTH or COVA course, or consent of instructor.* This seminar offers a hands-on introduction to manuscripts and printed books and their production and illustration in the late Middle Ages and Renaissance (ca. 1300 to 1600) as handmade book production became increasingly sophisticated and printing technology was introduced to Europe. The materials of the class include manuscripts and printed books in Regenstein Special Collections and at the Newberry Library, as well as slides and facsimiles. *K. Zorach. Spring.*

23300/33300. Early Renaissance Painting in Florence. *PQ: Any 10000-level ARTH or COVA course, or consent of instructor.* This course focuses on two themes: the origins of the Renaissance in Florence as seen in the painting and sculpture of the early fifteenth century examined in the context of civic humanism and contemporary politics; and the diverse responses of the second generation of artist to these radical ideas especially in the linked areas of style and religious expression. Primary artists studied in the course include Masaccio, Donatello, Gentile da Fabriano, Lipp, Angelico, Uccello, Veneziano, Castano, and Piero della Francesca. *C. Cohen. Autumn.*

23800. Confronting German Identities in Art and Film, 1800 to 2000.

(=GERM 22600) *PQ: At least one prior course in Art History or German.*

This course focuses on the issues concerned with visualizations of the problematics of German identity in conjunction with the Smart Museum exhibition "Confronting German Identities." As a colloquium, it explores how artists and other producers of visual imagery in Germany from the era of romanticism to the present have reflected on the issues of the German what, how, and why. Primary focus is on the Smart Museum exhibition and works in it, as well as a selection of German films that address or provoke problems of German identities. *R. Heller. Autumn.*

24140. Visual Monstrosities. (=GNDR 22500, MAPH 34140)

Throughout the history of Western civilizations, cultures have defined themselves against what they are not. This course explores this operation through analysis of the concept of the "grotesque" and "monstrous" within different artistic contexts, ranging from ancient gorgons and medieval gargoyles to contemporary photography and performance art. Such a survey situates this concept, often as a particularly gendered artistic strategy, within the larger process of cultural self-definition. Some key concepts of this project include miasma, apotropaia, the femme fatale, and the abject. Students gain a historically-contextualized understanding of normative values in Western culture that have defined the inexplicable as not only "other" but also "monstrous. Readings will range from Herodotus and Pliny the Elder to Freud and Mary Douglas and beyond. *C. Hilsdale. Winter.*

24160. Chicago and the History of Architectural Modernism. (=MAPH

34160) Chicago (birthplace of the skyscraper, fulcrum of American industry and transportation, and home to the early projects of Frank Lloyd Wright and the post-war career of Ludwig Mies van der Rohe) has played a defining role in narratives of architectural modernism. By studying the representation of Chicago's architecture in polemical histories, manifestos, and exhibition (as well as visiting works by Sullivan and Adler, Wright, and Mies) we discuss the city's compelling trajectory from the engineering and commercial triumphs of the steel-frame structure to the founding of the New Bauhaus and the mid-century prevalence of the international style. The course will consist of lectures and discussions on weekly readings and visual materials. *Field trips on an individual basis will be required to the following Chicago landmarks: the Carson Pirie Scott Department Store, the Robie House, and Crown Hall and the IIT campus. S. Sims. Winter.*

25900/35900. Theories of Media. (=CMST 27800/37800, ENGL

12800/32800, MAPH 34300) *PQ: Any 10000-level ARTH or COVA course, or consent of instructor.* For course description, see English Language and Literature. *W. J. T. Mitchell. Winter.*

26100/36100. French Art and Its Reception, 1848 to 1914. *PQ: Any*

10000-level ARTH or COVA course, or consent of instructor. This course analyzes how artistic institutions influenced the production and reception of painting and sculpture during this period. Topics include the development of the dealer-critic system, the representation of French culture at World's Fairs and foreign exhibitions, the roles of government commissions and education, and the development of the avant-garde and its strategies. *M. Ward. Winter.*

26600/36600. Ideas of the City in the Early Twentieth Century. *PQ: Any 10000-level ARTH or COVA course, or consent of instructor.* We examine a number of varied strategies devised to tame, order, or replace the metropolis. Focusing on particular projects and their promulgation in books, illustrations, exhibitions, and film, we are especially concerned with their various polemical purposes and contexts (i.e., historical, sociocultural, professional, biographical) and with the relationship between urbanism and architecture. *K. Taylor. Autumn.*

26900/36900. Philosophy and Visual Culture. (=CMST 29200/39200, PHIL 21000/31000) *PQ: Any 10000-level ARTH, COVA, or PHIL course or consent of instructor.* The course examines specific philosophical issues that arise in connection with painting, film, and photography, with special attention to questions of meta-aesthetics (what makes something a work of art?), normative aesthetics (what makes something a good work of art?), the theory of aesthetic representation (what is it for a painting, or a photograph, or a film to represent something?), and aesthetic realism (what does it mean to say that, e.g., a painting is realistic? is its being so a source of aesthetic value?). *J. Snyder, J. Conant. Winter.*

27000. Surrealism and the American Cinema. (=CMST 25800, ENGL 28400) For course description, see Cinema and Media Studies. *J. Lastra. Autumn, 2003.*

27200/37200. Photography and Film: Theory and Practice. (=CMST 27500/35200, COVA 25500) *PQ: Any 10000-level ARTH or COVA course, or consent of instructor.* This course is an introduction and survey of theories concerning photography and cinema. Authors discussed include Stanley Cavell, Erwin Panofsky, André Bazin, Christian Metz, Susan Sontag, Edward Weston, Ernst Gombrich, Nelson Goodman, and John Szarkowski. *J. Snyder. Autumn.*

27700. Three Gothic Cathedrals: Chartres, Amiens, Rheims. This course studies three gothic cathedrals less through development of forms (though those ideas will be critically scrutinized), and more through the cathedrals' entanglement within a network of associations and meanings that constituted how the various medieval audiences encountered and used the buildings. We explore first what churches could mean in the early Middle Ages and Romanesque periods and then the uses to which ecclesiastical buildings were put as they were fitted into the fabric of their urban settings. We next look at the three cathedrals that have defined French gothic architecture: Chartres, Amiens, and Reims. Each is explored within its historical context, its particular liturgical needs, and the historiography that defined these as expression of a "classic" gothic. *D. Connolly. Winter.*

28100/38100. Soviet Art and Film Culture of the 1920s. (=CMST 25300, SLAV 26700/36700) *PQ: COVA 10100 or 10200, or 10000-level ARTH course, or consent of instructor.* This course considers Soviet "montage cinema" of the 1920s in the context of coeval aesthetic projects in other arts. How did Eisenstein's theory and practice of "intellectual cinema" connect to Fernand Leger and Vladimir Tatlin? What did Meyerhold's "biomechanics" mean for film makers? Among other figures and issues, we address Dziga Vertov and Constructivism, German Expressionism and Aleksandr Dovzhenko, Formalist poetics, and FEKS directors. *Film screenings are up*

to three hours a week in addition to scheduled class time. Y. Tsivian. Winter.

28500/38500. History of International Cinema I: Silent Era. (=CMST 28500/48500, COVA 26500, MAPH 33600) *This is the first part of a two-quarter course. The two parts may be taken individually, but taking them in sequence is helpful.* For course description, see Cinema and Media Studies. Y. Tsivian. Autumn.

28600/38600. History of International Cinema II: Sound Era. (=CMST 28600/48600, COVA 26600, ENGL 29600/48900, MAPH 33700) *PQ: ARTH 28500/38500 strongly recommended.* For course description, see Cinema and Media Studies. Y. Tsivian. Winter.

29501. African Art at the Art Institute. Taught at the Art Institute by the museum's curator of African art, this introduction to African art history presents key works in the museum's collection in-depth. The historical and contextual background of the artworks are explored through lectures, readings, and video, followed by visits to the galleries to look at and discuss the works firsthand. Issues central to the cross-cultural study of art are also raised, and approaches to the collection and display specifically of African art are debated. *This class meets at the Art Institute. K. Bickford Berzok. Spring.*

29600. Junior Seminar: Doing Art History. *Required of third-year concentrators; open to nonconcentrators with consent of instructor.* The aim of this seminar is to build up an understanding of the way art history has developed as a discipline and the range of analytic strategies it affords to students beginning to plan their own B.A. papers. Students read essays that have shaped the discipline and test their applicability and limitations. Students then begin to identify the kinds of problems that most interest them in the history and criticism of art and visual culture. K. Taylor. Spring.

29700. Reading Course. *PQ: Consent of instructor and director of undergraduate studies. Students are required to submit the College Reading and Research Form. Must be taken for a letter grade. With adviser's approval, concentrators may use this course to satisfy requirements for the concentration, a special field, or electives.* This course is designed for students in art history or advanced students in other concentrations whose program requirements are best met by study under a faculty member's individual supervision. The subject, course of study, and requirements are arranged with the instructor. Autumn, Winter, Spring.

29800. Senior Seminar: Problems and Methods in Art History. *PQ: Required of fourth-year concentrators, who present aspects of their senior papers in oral reports; open to nonconcentrators with consent of instructor.* This seminar prepares senior concentrators to write their senior papers. Each week, students read one or two articles by a particular critic or historian, and appraise the reading in short papers. Class discussion addresses the merits and faults of the weekly texts, and students read from their appraisals. Topics include analytic philosophy, iconology, semiotics, queer theory, anthropological models, critical theory, feminism, and (naturally) the students' own particular interests. Throughout, we focus on the practical value of the readings: on their usefulness as models for thinking and writing about art. R. Zorach. Autumn.

29900. Preparation for the Senior Paper. *PQ: Consent of instructor and director of undergraduate studies. Students are required to submit the College Reading and Research Form. May be taken for a Pass grade with consent of instructor.* This course provides guided research on the topic of the senior paper. The program of study and schedule of meetings are to be arranged with the student's senior paper adviser. *Autumn, Winter, Spring.*