

Art History

Director of Undergraduate Studies: CWAC 166, 702-0278

Department Secretary: CWAC 166, 702-0278

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 examined. 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; currently it represents an expanding frontier in humanistic inquiry.

Courses for Nonconcentrators. *Introduction to Art* (ARTH 10100) develops basic skills in the analysis and critical enjoyment of a wide range of visual materials. Issues and problems in the making, exhibition, and understanding of images and objects are explored through classroom discussion of key works, critical reading of fundamental texts, visits to local museums, and writing. *Survey Courses* (ARTH 14000 through 16999) discuss major monuments of world art and architecture in the context of broad chronological and geographic categories and in relation to broad questions concerning the role art plays in individual, societal, and institutional settings. 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* courses (ARTH 17000 through 18999) introduce students to a well-defined issue, topic, or period of art in depth and, at the same time, explore issues of creativity, communication, and value in a series of concrete case studies. 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 prerequisite is consent of instructor or any 10000-level course in art history or visual arts. 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 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 Autumn Quarter 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) Concentrators 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 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 of Undergraduate Studies 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 Winter 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

General Education introductory drama, music, or COVA course

Track I	4	Survey Courses: one in each of the 14000s, 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
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Track II	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
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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 quality 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 quality 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 Visiting Committee 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

C. Cohen, J. Elsner, D. English, T. Gunning, N. Harris, R. Heller, E. Helsinger, W. J. T. Mitchell, R. Neer, R. Nelson, J. Purtle, K. Rorschach, L. Seidel, J. Snyder, B. Stafford, K. Taylor, H. Thomsen, Y. Tsivian, M. Ward, H. Wu, R. Zorach

Courses: Art History (ARTH)

10100. Introduction to Art. *For nonconcentrators, this course meets the general education requirement in the dramatic, musical, and visual arts. Students must attend 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 through 16999. Art Surveys. *For nonconcentrators, any ARTH 14000 through 16999 course meets the general education requirement in the dramatic, musical, and visual arts. May be taken in sequence or individually. Students must attend 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 understand 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. Not offered 2003-04; will be offered 2004-05.*

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.*

15500. Nineteenth Century Art: Revival and Invention. *For nonconcentrators, this course meets the general education requirement in the dramatic, musical, and visual art.* Since shortly before the French Revolution, the conviction of leading artists and critics in Europe and North America was that art and society were intertwined and that both needed reform and reinvention. This course tracks this reformatory impulse as it is manifested and contested from the 1760s to the 1890s

through a review of selected works by artists (e.g., Jacques Louis David, Caspar David Friedrich, Claude Monet, Paul Gauguin, Vincent van Gogh, Edvard Munch); buildings (e.g., the British Museum in London, Marshall Field's department store in Chicago); and graphic materials (e.g., cartoons of the French Revolution, advertising posters of Henri de Toulouse-Lautrec). *Attendance at weekly discussion sections is required.* R. Heller. Spring

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. 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. *Not offered 2003-04; will be offered 2004-05.*

16100 Art of Asia: China (=CHIN 16100, EALC 16100). C. Yang. Autumn.

16500. Art of Asia: Monuments. (=CHIN 18500, EALC 18500) *For nonconcentrators, this course meets the general education requirement in the dramatic, musical, and visual arts.* This course is an introduction to the artistic production of Asia. We focus on major monuments of India, China, and Japan (as well as those of Southeast Asia and Korea) from prehistory to the present. Despite its chronological and geographical breadth, this course attends to specific historical and cultural contexts of works of architecture, sculpture, and painting, and attempts to discover the themes that unify the artistic traditions of Asia and those that set them apart. Topics include the development of the Buddha image in India, Chinese landscape painting, and Japanese woodblock prints. *Visits to local collections required.* J. Purtle. Spring.

17000 through 18999. Art in Context. *For nonconcentrators, any ARTH 17000 through 18999 course meets the general education requirement in the dramatic, musical, and visual arts. Students must attend 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.

17400. The University of Chicago Campus. *For nonconcentrators, this course meets the general education requirement in the dramatic, musical, and visual arts.* This course is an introduction to architecture and planning based on the groupings of buildings we have closest at hand and know best as users. We examine changes in thinking about the campus from its origins in the 1890s to the present, over a century during which many of the choices confronted and architects employed at this

University mirror in miniature those that shaped twentieth-century architecture in general. We look at buildings firsthand and also at primary documents from the University archives. *K. Taylor. Spring.*

17503. Gender, Art, and Politics: The Work of Kathe Kollwitz and Leni Riefenstahl. This course examines the work, lives, and politics of two German women artists—the leftist painter and graphic artist Kathe Kollwitz and the filmmaker and photographer Leni Riefenstahl, a key cultural figure under the National Socialist regime. These iconic artists provide avenues for exploring issues in German art and culture during the period between the two world wars: the definitions of politically-engaged art and propaganda; debates over expressionist, abstract, and realist approaches to artmaking; the challenges women artists faced in navigating the art world; the roles of artistic media of mass circulation, including new filmic techniques; and the articulation of gendered and racial ideologies in artistic form. *D. Mllicotes. Winter*

17603. Crossing Borders: Mexican Muralism in the United States. This course examines the achievements and legacy in the United States of Mexican muralism, one of the most influential early twentieth-century public art movements. Focusing on works and writings by such key figures as Jos  Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros, we explore the artistic, cultural, and social contexts for understanding muralism in the Depression-era United States, in contrast with the movement’s post-revolutionary Mexican roots, and examine issues of patronage and audience, artistic compromise and controversy, and cultural exchange and translation. In addition the course provides an opportunity to study first-hand Chicago’s rich mural tradition that developed in dialogue with the Mexican example. *D. Mllicotes. Spring*

17700. Nineteenth-Century Art in the Art Institute. *For nonconcentrators, this course meets the general education requirement in the dramatic, musical, and visual arts.* 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. *Visits to local collections required. M. Ward. Not offered 2003-04; will be offered 2004-05.*

17800. Strange Shadows: Four Painters in Search of the Invisible. *For nonconcentrators, this course meets the general education requirement in the dramatic, musical, and visual arts.* This course examines the increasing tension between the highly visible structure and the elusive or invisible content in the works of four nineteenth-century masters: David, Goya, Manet, and Gauguin. *B. Stafford. Winter.*

17903. 1900 in the Smart Museum. *For nonconcentrators, this course meets the general education requirement in the dramatic, musical, and visual arts.* *M. Ward. Autumn.*

18000. Photography and Film. *For nonconcentrators, this course meets the general education requirement in the dramatic, musical, and visual arts.* *J. Snyder. Autumn.*

18100. Coast to Coast: Art in New York and California since 1945.

For nonconcentrators, this course meets the general education requirement in the dramatic, musical, and visual arts. What was it in (or about) Manhattan that made that borough such a fertile ground for Abstract expressionism? Why was L.A. ripe for Pop? When did the middle fall out of art-historical America? As tempting as it is to distrust the idea of a coastal sensibility in the American art of our time, there are enough eerie consistencies among groups of artists and works to make one wonder. This class studies two cases of regional identity and contemplates what being American means in art. *Visits to local collections required. D. English. Winter.*

18201. The Modern City and Cinema. *For nonconcentrators, this course meets the general education requirement in the dramatic, musical, and visual arts.* The modern city has long been seen as an inspiration for cinema, whose devices of editing and camera movement seem especially suited for conveying the tempo and dynamics of city life. This course moves through the extent of film history and its modes and genres, including experimental, documentary, and fiction films. We screen films by Godard, Lang, Vertov, Ruttman, van Dyke, Brakhage, and Scott. We also read a variety of critical and theoretical texts. *T. Gunning. Spring.*

18803. Woodblock Prints of Japan. This introductory course on woodblock prints in Japanese culture from the medieval period to the present incorporates a variety of objects, such as Buddhist amulets and early modern paper currency designs as well as works of better-known artists such as Kitagawa Utamaro and Katsushika Hokusai. Issues discussed include production techniques, function, distribution, the close connection between words and images, the question of canon and so-called high and low arts, the body in the erotic arts, and the reception of foreign cultures. Assigned texts covering similar art historical movements in other parts of the world include Roger Chartier's *The Cultural Uses of Prints in Early Modern France*, Walter Benjamin's *The Work of Art in the Age of Mechanical Reproduction*, and Craig Clunas' *Pictures and Visuality in Early Modern China*. *H. Thomsen. Winter*

The following courses do not meet the general education requirement in the dramatic, musical, and visual arts.

20000. Introduction to Film Analysis. (=CMST 10100, COVA 25400, ENGL 10800, ISHU 20000) This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by Hitchcock, Porter, Griffith, Eisenstein, Lang, Renoir, Sternberg, and Welles. *J. Lastra. Autumn.*

20800/30800. From Naturalism to Abstraction. *PQ: Any 10000-level ARTH course, or COVA course, or consent of instructor. J. Elsner. Spring.*

20601. The Idea of Rome. (=ANST 24800, CLAS 38000, CLCV 28000, HIST 20801/30801) This course examines various interpretations of a complex assortment of practices, sensibilities, and political structures that together constituted the Rome world. We explore the multiplicity of ideas of Rome that have been fashioned by insiders and outsiders, ancients and moderns. We consider a variety of evidence: literature and written history, sculpture and painting, and architecture and cinema. Texts in English. C. Grey, M. Laird. Spring.

21503. The Medieval Image: Theories and Uses of Art in Byzantium and the West. PQ: Any 10000-level ARTH course, or COVA course, or consent of instructor This course examines the various functions of the image in medieval culture, both in western Europe and in the Byzantine East. In the Christian societies of the fifth through the fourteenth centuries, art objects were kissed, adored, destroyed, and feared. They were bestowed with an efficacy and power no longer retained in most of the modern world. We examine a great array of images and read a variety of primary sources, including Augustine, the Rule of St. Benedict, and the Book of Ste. Foy. Each week we focus on a different theme, such as icon worship, the cult of relics, souvenirs of pilgrimage, liturgical sculptures, and magical signs. A. Fisher. Spring.

22600. The Art of Ritual in Renaissance Italy. PQ: Any 10000-level ARTH or COVA course, or consent of instructor. Interdisciplinary in scope, this course uses the theoretical and practical frames of “ritual” to explore the intersections between cultural behaviors and artistic productions in Renaissance Italy. Considering that artistic products of the fifteenth and sixteenth centuries were used and viewed in spaces and contexts that are drastically different than the museum and gallery culture of today, the course aims to vividly recreate the social life of Renaissance Italians and to resituate Renaissance architecture, painting and sculpture within its original ritual context. A. Terry. Winter.

22800. Idolatry, Conflict, Communication: The Protestant Reformation and Visual Culture. PQ: Any 10000-level ARTH or COVA course, or consent of instructor. This seminar surveys the visual culture of the sixteenth and early seventeenth century Europe in light of the religious conflicts and intellectual ferment of the Protestant Reformation. Topics include theories of representation and ritual, idolatry and iconoclasm, nature and artifice; gender, sexuality, and the body in Protestant and Catholic art; technological innovation, the marketplace of images, and the dissemination (and dissimulation) of new ideas; and utopianism, realism, and genre. R. Zorach. Spring.

24100/3100. The Golden Age of Venetian Painting: Bellini to Tintoretto. PQ: Any 10000-level ARTH or COVA course, or consent of instructor. The works of Giovanni Bellini, Giorgione, Titian, Tintoretto, and other major figures are studied in the context of the distinctive Venetian version of the Renaissance. Some of the major art historical themes include the understanding of Giorgione and Giorgionism as a decisive turn towards modernity in European art; the complex place of the long-lived Titian throughout the entire period; the role of drawing in an art most noted for its light, color, and touch; and the complex interaction of Venetian and Tusco-Roman visual cultures throughout the Renaissance. C. Cohen. Autumn.

24400/34400. The Pre-Raphaelites. (=ENGL 22400/42401, GNDR 22100)

This course offers an introduction to pre-Raphaelitism across three generations, from the early 1850s through the early 1870s, looking equally at the work associated with the term from both literature and the visual arts (not only painting but also illustration and the design of books, objects, and houses). We consider artists and poets such as Dante Gabriel Rossetti, Holman Hunt, J. E. Millais, William Morris, Edward Burne-Jones, Philip Webb, Algernon Swinburne, Walter Pater, and Oscar Wilde. *E. Helsinger. Spring.*

25000/35000. Romanticism. *PQ: Any 10000-level ARTH or COVA course, or consent of instructor.* This course examines major artistic and theoretical trends in European art from ca. 1780 to 1830. *B. Stafford. Spring.*

25500/35500. Avant-Garde in East Central Europe. (=CMST 25100/35100, ISHU 28401/38401, SLAV 28400/38400) *PQ: Knowledge of one of the languages of the region (including French or German).* The avant-gardes of the “other” Europe are the mainstay of this course. We focus 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, artistic) of these avant-gardes in their contemporary scenes. Plastic, verbal, and performative arts (including film) are studied. *M. Sternstein. Autumn.*

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.* This course explores the fundamental questions in the interdisciplinary study of visual culture: What are the cultural (and, by the same token, natural) components in the structure of visual experience? What is seeing? What is a spectator? What is the difference between visual and verbal representation? How do visual media exert power, elicit desire and pleasure, and construct the boundaries of subjective and social experience in the private and public sphere? How do questions of politics, gender, sexuality, and ethnicity inflect the construction of visual semiosis? *W. J. T. Mitchell. Winter.*

26400. The History of Photography, 1800 to 1950. (=COVA 26300, HIPS 25300) This course studies in detail the invention of the photographic system as a confluence of art practice and technology. The aesthetic history of photography is traced from 1839 through the present. Special emphasis is placed on the critical writing of P. H. Emerson, Erwin Panofsky, Alfred Stieglitz, Lewis Mumford, Susan Sontag, and Michael Fried. *J. Snyder. Winter.*

26700/36700. Manifestations of Modernism: The Year 1913. *PQ: Any 10000-level ARTH or COVA course, or consent of instructor.* Around 1913, classical Modernism reached its apogee in the visual arts. The tendencies that had emerged beginning in the late nineteenth century matured, and major innovations (ranging from the invocation of abstraction in painting and sculpture to the further subversion of traditional art concepts in the

“ready-made”) reached systematic formulations. Using several exhibitions as a focus, this course explores critically the varieties of Modernist work, reception, and theory. *R. Heller. Spring.*

26803/36803. Architectural Theory and Practice in the Nineteenth Century. *PQ: Any 10000-level ARTH or COVA course, or consent of instructor.* Lastingly influential ideas about how to conceptualize architectural design in novel ways were formulated by nineteenth-century architects in written tracts. These have traditionally been read as anticipations of early twentieth-century modernist design, which found no counterpart in what nineteenth-century architects actually built. This course examines some major theoretical texts in juxtaposition to case studies of related buildings, seeking to resituate them historically and in terms of contemporary visual fields of reference and practical options. It aims to integrate theory with practice to generate a richer basis for understanding a period of immense experiment and productivity. *K. Taylor. Autumn.*

26900/36900. Perspectives on Imaging. (=BIOS 29207, CMST 27300/37300, HIPS 24801) Imaging plays a central role in biomedical research and practice. This role is likely to grow in the future as seen by the recent creation of the new National Institute for Biomedical Imaging and Bioengineering within the National Institutes of Health. This course explores technical, historical, artistic, and cultural aspects of imaging from the earliest attempts to enhance and capture visual stimuli through the medical imaging revolution of the twentieth century. Topics include the development of early optical instruments (e.g., microscopes, telescopes); the first recording of photographic images; the emergence of motion pictures; the development of image-transmission technologies (e.g., offset printing, television, the Internet); and the invention of means to visualize the invisible within the body through the use of X-rays, magnetic resonance, and ultrasound. *B. Stafford, P. La Riviere. Winter.*

27000/37000. American Graphic Design and Commercial Culture, 1870 to 1960. (=HIST 27101/37101) This course examines traditions of commercial graphic design in America against the background of social, aesthetic, technological, and economic change. In an international context, attention is paid to the growth of advertising and book illustration. We also discuss the training and career lines of professional designers, outlets for their work, new methods of visual reproduction and technique, exhibition and promotional strategies, and the relationship between graphic arts trends and historical events. *N. Harris. Autumn.*

27003. Visual Culture of Eighteenth-Century Japan. *PQ: Any 10000-level ARTH or COVA course, or consent of instructor.* We examine the visual and material culture of one of the most lively and culturally diverse periods in Japanese history through the paintings, sculpture, ceramics, and lacquer objects created during this time. The role of literary salons is a focus of the course and topics of discussion include the cultural role of such groups, as well as the paintings, calligraphy, and other works produced by the members. The class examines related objects in both the Smart Museum of Art and the Art Institute of Chicago. Questions discussed include the role and influence of merchants and the court, problems of innovation and tradition, the roles of temple and private collections, the center versus the periphery, and the influences of China and Europe. *H. Thomsen. Spring.*

27400/37400. Feminism and the Visual Arts. (=GNDR 27600/37400) *PQ:* Any 10000-level ARTH course, or COVA 10100 or 10200, or consent of instructor. This lecture/discussion class considers the development of feminist art history from the 1970's on in context of the larger feminist movement, including French feminist theory (Irigaray, Kristeva), feminist film theory, and feminist art production. We use a series of case studies to examine how art historians concerned with gender have approached traditional art historical questions of style; a range of political concerns including ideology, sexuality, and masculinity; the question of "objectification" and the pornography debates; materiality; labor; and identity. *R. Zorach. Winter.*

27500/37500. Modern/Post-Modern. (=COVA 27501/37501) *PQ:* Any 10000-level ARTH or COVA course, or consent of instructor. Between modernity and post-modernity lay one of the hottest debates in recent intellectual history. Since the 1970s, artists, critics, and others have been variously engaged with the questions and conflicts that obtain here. We focus on a number of key strains and on a question: Why has this dichotomy never been resolved? *D. English. Spring.*

28500/38500. History of International Cinema I: Silent Era. (=CMST 28500/48500, COVA 26500, ENGL 29300/47800, 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.* The aim of this course is to introduce students to 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. *T. Gunning. Winter.*

28600/38600. History of International Cinema II: Sound Era to 1960. (=CMST 28600/48600, COVA 26600, ENGL 29600/48900, MAPH 33700) *PQ:* ARTH 28500/38500 strongly recommended. Film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting) forms the center of this course, while the development of a film culture is also discussed. Texts include Thompson 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. *R. Gregg. Spring.*

28700/38700. The Art of Confrontation: Chinese Visual Culture in the Twentieth Century. (=CHIN 27700/37700, CMST 28220/38220, EALC 27700) *PQ:* Any 10000-level ARTH course, or COVA 10100 or 10200, or consent of instructor. This course is a survey of Chinese visual culture of the twentieth century, focused around the theme of confrontation. In the twentieth century, traditional modes of Chinese visual culture have confronted Western styles and techniques of visual expression, Modernism, competing political ideologies, developments in China's distant and recent history, disparate regional Chinese identities (i.e., China, Hong Kong, Taiwan), and technological change. This course explores these confrontations through a variety of media from traditional Chinese painting to film, as well as through methodological approaches from formalism to postcolonial theory. *Weekly film screening required. J. Purtle. Winter.*

28803/38803. Narrative Handscrolls. *PQ: Any 10000-level ARTH course, or COVA 10100 or 10200, or consent of instructor.* This course is a survey of Japanese handscrolls, from early Buddhist works such as the *Illustrated Sutra of Cause and Effect*, to well-known works from the Heian period, and to later medieval and early modern examples. Twentieth-century variations on the theme are also introduced. The class discusses issues such as religious and secular patronage, functions, cross-cultural influences, word-and-text relationships, treatment of space and time, and political satire. We look at illustrated handscrolls devoted to the depiction of war scenes, visions of hell, imperial ceremonies, temple legends, ghost stories, and biographies of famous monks. The examination of works at the Art Institute of Chicago is integrated into the course. Japanese language background is not required; however, students proficient in Japanese are encouraged. *H. Thomsen. Winter.*

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 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 and represent the discipline, and test their wider applicability and limitations. Through this process, they begin to identify the kinds of problems that most interest them in the history and criticism of art and visual culture. Students develop a formal topic proposal in a brief essay, and write a final paper on significant scholarship in that area. *K. Taylor. Winter.*

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 quality 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: Writing Workshop. *PQ: Required of fourth-year concentrators.* This workshop is designed to assist students in researching and writing their senior papers, for which they have already developed a topic in the Junior Seminar. Weekly meetings target different aspects of the process; students benefit from the guidance of the workshop instructors but also are expected to consult with their individual faculty advisers. At the end of the course, students are expected to have completed a first draft of the senior paper and make an oral presentation of the project for the seminar. *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.*