

Art History

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Program of Study

The study of Art History encompasses the visual arts and material culture of a wide range of regions and historical periods. Art history courses develop students' skills in visual analysis, interpretation of images and texts, use of historical sources, and engagement with scholarly debates. Within the department, survey classes provide a chronological overview of an extended period in Western or non-Western art, while Art in Context classes focus on a particular artist or artists, medium or theme, artistic problem, movement or period. Upper-level classes may be similarly focused, but at a more advanced level, or may deal with theoretical questions. After taking an introduction to art historical methods in their third year, fourth-year students who are majoring in art history conduct independent research on a topic of their own devising, producing a B.A. paper with the guidance of a faculty member and a graduate preceptor. The major in art history thus introduces students to a variety of cultures and approaches while providing analytical skills to enable students to focus their attention productively on specific questions in the study of art. In combination with a broad general education, art history provides excellent preparation for the professions as well as graduate school in art history and careers in the arts.

Nonmajors may take any 10000-level course to meet general education requirements or as an elective; ARTH 10100 is designed specifically to introduce these students to skills in thinking and writing about art of different cultures and periods. Nonmajors may also take more advanced courses with the instructor's consent.

Courses for Nonmajors. *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 Africa, Asia, Latin America, and/or the Middle East. *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, these courses 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.

Program Requirements

The B.A. in art history is intended to furnish students with a broad knowledge of Western and non-Western art. It also provides 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. Thus, the major in art history can be viewed as training for a wide range of professions. The program in art history also prepares interested students for advanced study at the graduate level and, eventually, for work in academic, museums, galleries, and other organizations.

General Requirements for Art History Majors

- (1) Students register for an approved drama, music, or ARTV course to meet the general education requirement in the dramatic, musical, and visual arts; art history majors may not use art history courses to meet general education requirements.
- (2) Students register for a total of four Survey Courses (see definition under Courses for Nonmajors above): 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.
- (3) Art history majors take the department's two undergraduate seminars. In Winter Quarter of their third year, they register for the Junior Seminar (ARTH

29600). Students who wish to study abroad during that quarter meet with the Undergraduate Program Chair to work out an alternative program of study no later than the beginning of their third year or, in the case of a full year to be spent abroad, by the end of the second year. In Autumn Quarter of their fourth year, they register for the B.A. paper writing seminar (ARTH 29800) (see following section).

(4) Students in art history write at least two research papers that are ten to fifteen pages in length before starting their fourth year, typically in the context of 20000-level courses in art history. Alternatives include 40000-level graduate seminars, reading courses, or, more rarely, art-in-context courses. It is the student's responsibility to initiate arrangements with an instructor and obtain his or her signature on an approval form when the paper is completed. Approval forms are available on the art history Web site at http://humanities.uchicago.edu/depts/art/undergrad_program/.

A research paper should address a topic chosen by the student in consultation with the instructor. The student should draw on scholarship and evidence to shape and support a thesis or argument of the student's own devising. Formal analyses of works of art and analytic papers on materials assembled for a class by the instructor do not qualify. However, students may ask the instructor to allow a substitution of a research paper or they may write a research paper in addition to basic course requirements.

(5) Students develop a special field of interest (see below).

(6) Within this field, students write a senior paper (see below).

(7) Students may apply to transfer up to four courses in art history to fulfill their major requirements. Preference will be given to courses that fall into the survey course category or, in the case of students in Track II, into the category of special field courses taken in disciplines/departments outside art history. Approval is required from the Director of Undergraduate Studies, who will review each course individually. Students requesting major credit for courses taken at another institution, including those affiliated with the University, if not taught by University of Chicago faculty, or in a study abroad program should give the Director of Undergraduate Studies a written request including the title, the course description, and the name and location of the institution. Students are encouraged to submit a request and obtain an answer before taking the course. NOTE: The Office of the Dean of Students in the College must approve the transfer of all courses taken at institutions other than those in which students are enrolled as part of a study abroad program that is sponsored by the University of Chicago. For more information, visit http://www.college.uchicago.edu/academics/transfer_credit.shtml.

Recommendations for Art History Majors

- (1) Students are encouraged to take graduate seminars after first obtaining the permission of the instructor. (These seminars are also open to nonmajors with the same proviso.)
- (2) Students are urged to also pursue upper-level language courses. If a language course is relevant to a student's special field, the student may petition the Undergraduate Program Chair to count it toward electives.
- (3) Those planning to continue their study of art history at the graduate level are advised to achieve language competency equal to at least two years of college study in French or German, or in Italian for those with primary interest in the art of Italy.

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

Track I. In addition to the four Survey Courses, the Junior Seminar (ARTH 29600), and the B.A. paper writing seminar (Senior Seminar [ARTH 29800]), Track I students take six upper-level courses within the department. Up to two Art in Context Courses (see definition under Courses for Nonmajors above) may be substituted for upper-level courses with prior approval of the Undergraduate Program Chair. Within the six departmental courses, students must develop a special field consisting of three courses with a relevance to one another that is clearly established. The field may be defined by chronological period, medium, national culture, genre, theme, or methodological concerns. Because they reflect the interests of individual students, 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. Within their six upper-level courses, students must 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. Occasionally, Art in Context Courses (see definition under Courses for Nonmajors above) may be substituted for upper-level courses with prior approval of the Undergraduate Program Chair.

In Track II, the special field may take many different forms. It may be civilization defined by chronological period, nation-state, or cultural institution. Extradepartmental 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 extradepartmental courses in the Humanities Collegiate Division and the Social Sciences Collegiate Division. 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., Visual Arts) may be combined in special fields exploring their interrelations (e.g., abstraction and conceptualism in modern art).

The Special Field. 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 declaration form for the special field, in the form of a written petition, must be received and approved by the Undergraduate Program Chair *no later than the end of a student's third year*. Students should consult the art history Web site for the form and discuss the proposed special field with the Undergraduate Program Chair. It is strongly recommended that students complete at least two courses in their special field by the end of their third year.

Undergraduate Seminars and the Senior Paper. The Junior Seminar (ARTH 29600) is designed to introduce the methods of art historical research. It also requires students to develop a senior paper topic and identify potential faculty advisers. Students who wish to study abroad during Winter Quarter of their third year must meet with the Undergraduate Program Chair no later than the beginning of their third year to work out an alternative program of study.

By the end of their third year, it is the student's responsibility to find a member of the faculty who agrees to act as the faculty research adviser for the senior paper. The research paper or project used to meet this requirement may not be used to meet the B.A. paper requirement in another major.

The Senior Seminar (ARTH 29800) is a workshop course designed to assist students in writing and researching their senior papers. Students typically take the seminar in Autumn Quarter before graduating in Spring Quarter; students graduating in Autumn or Winter Quarter should take the course in the previous academic year. In the closing sessions of the seminar, students present their work in progress 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. A polished draft of the paper is due by Friday of ninth week of the quarter preceding graduation; the final version is due Monday of second week of the quarter of graduation. Both are to be submitted in duplicate: one copy to the research adviser and the second to the Undergraduate Program Chair. Because individual projects vary, no specific requirements for the senior paper have been

set. Essays 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 ARTV course
<i>Track I</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 (The six upper-level courses must include, altogether, 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)
	<hr style="width: 100%; border: 0.5px solid black;"/>	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 extradepartmental)
	1	upper-level ARTH elective (not special field)
	1	ARTH 29600 (Junior Seminar)
	1	ARTH 29800 (Senior Seminar)
	<hr style="width: 100%; border: 0.5px solid black;"/>	senior paper
	12	

Advising. Art history majors should see the Undergraduate Program Chair *no less than once a year* for consultation and guidance in planning a special field, in selecting courses, and in choosing a topic for the senior paper, as well as for help with any academic problems within the major. When choosing courses, students should refer to the worksheet available on the art history Web site (click on "Undergraduate Program"); this form helps each student and the Undergraduate Program Chair monitor the student's progress in the program.

Grading. Art history majors must receive quality grades in art history courses taken for the major, with one exception: Preparation for the Senior Paper (ARTH 29900) is open for *P/F* grading with consent of instructor. Art history courses elected beyond program requirements may be taken *P/F* with consent of instructor. Students taking art history courses to meet the general education requirement in the dramatic, musical, and visual arts must receive quality grades. Nonmajors may select the *P/F* option 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. Current art history students who have a 3.0 or higher overall GPA and a 3.5 or higher GPA for art history course work are eligible to be awarded honors. They must also submit their work for review by the art history faculty.

Beginning with the class of 2008, eligible students must have a 3.3 or higher overall GPA. The minimum GPA for art history course work will continue to be 3.5.

The faculty adviser of a student who wishes to be considered for honors must submit a detailed letter of nomination. Students are not responsible for requesting the letter, but they should plan to work closely with their adviser to make sure they understand the standards that they are expected to meet. Standards will inevitably differ from adviser to adviser, but in general students are expected to write a B.A. paper that is of “A” quality. This typically means that the paper involves substantial research; makes an argument that is supported with evidence; and is well crafted, inventive, and, often, intellectually passionate.

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 a student’s third and fourth years. Applications must be submitted to the Undergraduate Program Chair by Friday of the first week of 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 by the middle of Spring Quarter.

Minor Program in Art History

The minor in Art History requires a total of seven courses: three survey courses (one from the 14000 series, one from the 15000 series, and one from the 16000 series), and four courses at the 20000 level or above. With the permission of the Undergraduate Program Chair, students may substitute up to two art-in-context courses (17000 and 18000 series) for 20000-level courses. Students also write one research paper of about ten to fifteen pages on a topic chosen with and guided by the instructor, by individual arrangement at the start of one of the 20000 level courses. As one of their 20000-level courses, minors may elect to take the junior seminar (ARTH 29600) with the majors; if they do, they will research and write an essay on a topic of their choice instead of preparing a B.A. paper proposal. Students with a minor in Art History may use Art History courses to meet general education requirements.

Students who elect the minor program in Art History must meet with the director of undergraduate studies before the end of Spring Quarter of their third year to declare their intention to complete the minor. Students choose courses in consultation with the director of undergraduate studies. The director’s approval for the minor program should be submitted to a student’s College adviser by the deadline above on a form obtained from the adviser.

Courses in the minor (1) may not be double counted with the student's major(s) or with other minors; and (2) may not be counted toward general education requirements. If students have already taken one of the survey courses to fulfill the general education requirement, they may substitute an additional 20000 course to complete their seven-course program. Courses in the minor must be taken for quality grades, and more than half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

The following group of courses would comprise a minor in Art History:

Sample Minor Program

ARTH 14000–14999

e.g., The Ancient World; The Medieval World; or Renaissance Art

ARTH 15000–15999

e.g., Nineteenth-Century Art; or Twentieth-Century Art

ARTH 16000–16999

e.g., Art of Asia: China; or Arts of Japan

ARTH 20000 series ,e.g., 28804: American Art Since 1960; or

27304: Photography, Modernism, Esthetics; or

28300: Chinese Scroll Painting; or

22204: Smiles and Tears: Figuring Medieval Emotion; or

26504: Revolution and Twentieth-Century Mexican Culture

Faculty

P. Berlekamp, C. Cohen, J. Cuno, J. Elsner, D. English, P. Foong, T. Gunning, N. Harris, R. Heller, E. Helsinger, M. Jackson, W. J. T. Mitchell, R. Neer, V. Platt, J. Snyder, B. Stafford, K. Taylor, H. Thomsen, Y. Tsivian, M. Ward, H. Wu, R. Zorach

Courses: Art History (ARTH)

10100. Introduction to Art. *Students must attend first class to confirm enrollment.*

For nonmajors, this course meets the general education requirement in the dramatic, musical, and visual arts. 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 importantly, 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. Examples draw on local collections. *Autumn, Winter, Spring.*

14000 through 16999. Art Surveys. *May be taken in sequence or individually. Students must attend first class to confirm enrollment. For nonmajors, any ARTH*

14000 through 16999 course meets the general education requirement in the dramatic, musical, and visual arts. 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.

14300. Introduction to Western Medieval Art. This course examines some of the major monuments and movements from late antiquity to the fifteenth century with a focus on Western Europe. We also consider how art historians of the past have approached this material, introducing a variety of the approaches used in the discipline as a whole. *C. Normore. Autumn.*

14400. Renaissance Art. *Not open to students who have taken ARTH 15100 for credit.* 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, 2008.*

15500. Nineteenth-Century Art: Revival and Invention. 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 1820s to 1910 through a review of selected works by artists (e.g., 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 French society by Honoré Daumier, advertising posters of Henri de Toulouse-Lautrec). *Attendance at weekly discussion sections required. Spring, 2008.*

15600. Twentieth-Century Art: Modernity to Post-Modernity. 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 Kandinsky to Andy Warhol and Cindy Sherman. *Attendance at weekly discussion sections required. Spring, 2008.*

15700. Introduction to the American Built Environment. The American landscape is filled with houses, factories, highways, and other monuments to its inhabitants' impulse to build. What do these structures tell us about

American culture? This course surveys the American-built environment from the eighteenth century to the present day. Particular attention is paid to issues of social history, the history of technology, and the manipulation of historical traditions in defining American architectural identity. *V. Solan. Autumn, 2007.*

16100. Art of Asia: China. (=CHIN 16100, EALC 16100) This course introduces 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. We consider objects in contexts (from the archaeological sites from which they were unearthed to the material culture that surrounded them) to reconstruct the functions and the meanings of objects, and to better understand Chinese culture through the objects it produced. *H. Wu. Winter.*

16600. Islamic Art and Architecture, 900 to 1500. This course surveys the art and architecture of the Islamic world from 900 to 1500. In that period, political fragmentation into multiple principalities challenged a deeply rooted ideology of unity of the Islamic world. The courts of the various principalities competed not only in politics but also in the patronage of architectural projects and of arts (e.g., textiles, ceramics, woodwork, arts of the book). While focusing on the central Islamic lands, we consider regional traditions from Spain to India and the importance for the arts of contacts with China and the West. *Spring, 2008.*

16700. Islamic Art and Architecture, 1500 to 1900. This course surveys the art and architecture of the Islamic world from 1500 to 1900. This was the period of the three great Islamic empires: the Ottomans, the Safavids, and the Mughals. Each of these multi-religious, multi-linguistic, multi-ethnic empires developed styles of art and architecture that expressed their own complex identities. Further, they expressed their complex relations with each other through art and architecture. The various ways in which contact with regions beyond the Islamic world throughout this period impacted the arts are also considered. *P. Berlekamp. Spring, 2007.*

16800. Arts of Japan. (=EALC 16806) The purpose of this course is two-fold: (1) to introduce students to a select group of significant monuments in Japanese arts and to the unique aesthetic, cultural, and historical issues that frame them; and (2) to present the main issues in the study of art history and the various methods that art historians use in order to analyze and interpret objects of art. The objects studied stem from a number of media and range from the prehistoric to the contemporary. *H. Thomsen. Spring, 2007.*

17000 through 18999. Art in Context. *Students must attend first class to confirm enrollment. For nonmajors, any ARTH 17000 through 18999 course meets the general education requirement in the dramatic, musical, and visual arts.* 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.

17107. Chinese Calligraphy and Civilization. *Prior course work not required.*

If the invention of writing is regarded a mark of early civilization, the practice of calligraphy is a unique and sustaining aspect of Chinese culture. This course introduces concepts central to the study of Chinese calligraphy from pre-history to the present. Topics include materials and techniques; aesthetics and communication; copying, reproduction, and schema; and creativity, expression, and personal style; public values and the scholar's production, orthodoxy, and eccentricity; official scripts and the transmission of elite culture; and wild and magic writing by "mad" monks. *P. Foong. Spring.*

17400. The University of Chicago Campus. An introduction to architecture and planning, this course examines the changes in thinking about the University campus from its origins in the 1890s to the present. The course develops skill in analyzing architectural and urban form in order to interpret: how the University images itself in masonry, metal and lawn; how it works with architects; whether buildings have effected or affected social and intellectual programs or values; the effects of campus plans and siting of individual buildings; the impact of technological change, and of notions of historical memory and progressive change. Many sessions are "on site" viewings of buildings; we also look at archival documents that illuminate why and how they were designed. *K. Taylor. Spring.*

17502. Art and Dance. *E. Andrew. Winter.*

17706. Twentieth Century Avant Garde. This course introduces the art of the historical avant-gardes and neo-avant-gardes of the twentieth century. Focusing on the interrelationships between avant-garde culture and the emerging mass cultural formations of the industrial societies in Western Europe, North America, and the former USSR, this course addresses a wide range of historical and methodological questions: the impact of new technologies of production; the utopian projects of the avant-gardes; the transformation of modernist concepts of artistic autonomy; and the changing roles of cultural institutions, as well as the construction of social Others, the formation of new audiences, and neo-avant-garde strategies of institutional critique. *M. Jackson. Autumn, 2006.*

17800. Leonardo da Vinci and Michelangelo: Their Art in Context. This course examines the art and personality of the two very different artists who are often considered the culminating figures of the Italian Renaissance and the Florentine artistic and social context out of which they emerged. Students are

introduced to some of the major avenues for interpretation in this field, and readings are chosen with a diversity of approach in mind. Special attention is also given to the writings and drawings of the artists themselves as a means of thinking about the complex issues of artistic intention. *C. Cohen. Winter, 2007.*

17803. Strange Shadows: Four Painters. 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. Autumn, 2006.*

17903. 1900 in the Smart Museum. All materials considered in this course are twentieth-century works of art located in the University's Smart Museum. Group discussions focus on how to look at works of art and the questions to ask of them. We concentrate on different media (i.e., painting, sculpture, print) and works drawn from different movements (Cubism, German expressionism, abstract expressionism, contemporary). *M. Ward. Autumn, 2006.*

18000. Photography and Film. This course serves as an introduction to the history of art by concentrating on some fundamental issues in the history of photography and film and covers both still photography and film during the past 164 years. We begin with some of the earliest views about what photographs are and then look at some attempts to make photographs worthy of being called works of art. We then review some early and recent theoretical statements about film as art in conjunction with viewing some motion pictures. The aim of the course is to familiarize students with the history of photography and film using some of the critical tools we have for understanding art. *J. Snyder. Winter.*

18305. New Art in Chicago Museums. This course introduces the close consideration of real works of art, practices and approaches to the art of our time, and methods of art history. Sites visited include the David and Alfred Smart Museum of Art and the Renaissance Society (both on campus), the Art Institute of Chicago, the Museum of Contemporary Art, the Museum of Contemporary Photography, and Gallery 400 at the University of Illinois at Chicago. *Frequent visits to museums required. D. English. Spring, 2008.*

18600. Self-Portraits, Diaries, and Autobiographies: Imaging the Public Self. How is the self organized for presentation to the surrounding world, both present and future? What principles of selection, censorship, and invention underlie the written and pictorial images of the lives and physical appearance individuals offer to the public? How do we respond to, and what is communicated by, the self-projections of others? During this quarter, we examine self-imagery in multiple genres from the nineteenth- and twentieth-centuries in an effort to address these and related issues. *R. Heller. Winter, 2007.*

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

20000. Introduction to Film Analysis. (=ARTV 25300, CMST 10100, ENGL 10800, ISHU 20000) For course description, see Cinema and Media Studies. *Staff. J. Stewart. Autumn, Spring.*

20100/30100. The Art of Ancestor Worship: Chinese Art from Prehistorical to the Third Century. (=EALC 24900, 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, which was 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. *W. Hung. Spring, 2007.*

20800/30800. From Naturalism to Abstraction. This course explores the development of naturalism in classical art as the fundamental regime of representation in the West. The intellectual aim of this course is to examine the visual development of a fundamental system of representation as well as the emergence of academic discourses by which to evaluate and assimilate the artistic phenomena. The pragmatic objective of this course is that, by the end, students should feel capable of handling images from Greek and Roman art at an advanced level. This course should provide an acquaintance with classical art (i.e., its principal objects, materials, and methods of study across a broad period) that would prepare students for further research. *J. Elsner. Spring.*

22300. Medieval Book Arts. This course traces the development of the book in Western Europe from the emergence of the codex in Late Antiquity to the rise of printing in the fifteenth century. Special attention is given to the emergency of new forms for both liturgical and non-liturgical manuscripts and the social changes (e.g., increased literacy, shifts in devotional practices, classical revival) in which they took part. We also consider some of the practical and theoretical problems of the book as a form including the relationship between texts and images and the techniques used to make a manuscript. The class draws heavily on the manuscript collections at the University of Chicago and at the Newberry Library. *C. Normore. Spring.*

22804. Utopias. (=BPRO 25300, ENGL 25302, HUMA 25350, ISHU 25350) For course description, see Big Problems. *L. Berlant, R. Zorach. Offered 2007-08; not offered 2006-07.*

23600/33600. French and Italian Drawings of the Sixteenth to the Eighteenth Centuries. This seminar offers a small group of students the chance to study the development of drawing in Italy and France from 1500-1800, working with

original comparison of the two different national approaches, this course challenges concepts of the role of drawing in artistic careers and explore the specific research techniques peculiar to drawings (e.g., conservation issues, provenance, paper, watermarks). The culmination is a proposal for a small exhibition, including all of the punch-list items entailed in preparing an installation. *This course is taught at the Art Institute. S. McCullagh. Winter.*

23700. The Painted Room in Early Modern Italy and China. *PQ: Any 10000-level ARTH class or consent of instructor.* This lecture/discussion course examines an assortment of Italian Renaissance fresco cycles and painted spaces in early modern China, taking into particular account their relationships to that greater environment (both artistically, as part of a larger decorative phenomenon; and physically, as part of a larger built space designed for a specific purpose). Thus in addition to issues of artistic style, this course may consider themes such as the use and experience of space, narrative, the understanding of religious iconography and ritual, and performance. Accordingly, the readings for this course include some more theoretically oriented texts, as well as some more traditionally object-oriented texts. *I. Backus. Winter.*

24300/34300. Arts of African Antiquity. This course examines sub-Saharan African art and architecture, from rock art to fifteenth century sculpture. We focus on ancient arts of southern Africa, Nigeria, and the empires of Ghana, Mali, and Songhai, as well as such key monuments as Great Zimbabwe, Timbuktu, and the Mosque at Djenne. Given the often troubled or insufficient archaeological record, how do we reconstruct the histories and meanings of these works? Students question the emphasis on iconography and gesture, the reliance on dynastic myths, and use of contemporary ethnography. We explore the impact of forgeries and looting on scholarship, as well as intellectual debates over the relationship to Nubia and Egypt. *J. Levin. Spring.*

25100/35100. The Art Critic and the Painter in Nineteenth-Century France. The centrality of the Paris Salon may have diminished over time, but Paris's thriving print culture, along with the traditional prestige of art criticism as a genre, ensured a continuing and vital role for a wide array of commentators. This course explores this role. Like canonical figures (i.e., Baudelaire, Stendhal, Fénéon), as well as lesser-known voices (i.e., Chaussard, Delécluze), we look long and hard at individual paintings. Students are introduced to a range of writings from throughout the century, with special emphasis given to examples from its first quarter. All work in English. *Visits to Art Institute required. Autumn.*

25205. Cinema and the First Avant-Garde, 1890 to 1933. (=ARTV 25201, CMST 25201/45201) *PQ: CMST 10100 and 28500, or consent of instructor.* For course description, see Cinema and Media Studies. *T. Gunning. Winter. Offered 2007-08; not offered 2006-07.*

25506. Modernism and the Avant-Garde in Imperial Japan. (=HIST 14402)

This discussion-oriented course interrogates the meaning of “avant-garde” in the Japanese context and how Japanese imperialism shaped an environment conducive to the rise of various literary and artistic movements in dialogue with other international trends from 1905 until the thirties. We define “avant-garde” and “modernism” as we look at the history of literature and modern art since Japan’s victory in the Russo-Japanese War. Among the issues discussed are the problematic terms of “modernization” and “Westernization” in the context of art and literature and changing conceptions of space. *A. Culver. Autumn.*

25900/35900. Theories of Media. (=ARTV 25400, CMST 27800/37800,

ENGL 12800/32800, ISHU 21800, MAPH 34300) *PQ: Any 10000-level ARTH or ARTV course, or consent of instructor.* This course explores the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media but also at the very idea of a medium as a means of communication, a set of institutional practices, and a habitat” in which images proliferate and take on a “life of their own.” Readings include classic texts (e.g., Plato’s *Allegory of the Cave* and *Cratylus*, Aristotle’s *Poetics*); and modern texts (e.g., Marshall McLuhan’s *Understanding Media*, Regis Debray’s *Mediology*, Friedrich Kittler’s *Gramophone, Film, Typewriter*). *W. J. T. Mitchell. Winter.*

26300/36300. Art, Architecture, and Identity in the Ottoman Empire. This

course examines classical Ottoman architecture, arts of the book, ceramics, and textiles. Particular attention is paid to the urban transformation of Byzantine Constantinople into Ottoman Istanbul after 1453, as well as to the political, technical, and economic factors leading to the formation of a distinctively Ottoman visual idiom disseminated through multiple media in the sixteenth century. *P. Berlekamp. Winter, 2007.*

26400/36400. History of Photography, 1839 to 1970. (=ARTV 26300/36300,

HIPS 25300) *PQ: Any 10000-level ARTH or ARTV course, or consent of instructor.* 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 writings of P. H. Emerson, Erwin Panofsky, Alfred Stieglitz, Lewis Mumford, Susan Sontag, and Michael Fried. *J. Snyder. Winter, 2007.*

26600/36600. Ideas of the City in the Early Twentieth Century. It is hard to

understand contemporary architectural debate about how cities should be reshaped without knowing its origins in the influential city planning proposals developed by architects in pre-World War II Europe and the U.S. 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. Focusing on particular projects and their promulgation in texts, illustrations, exhibitions, and film, we are especially concerned with their polemical purposes and contexts, as well as with the relationship between urbanism and architecture. *K. Taylor. Spring.*

26700/36700. Manifestations of Modernism: The Year 1913. (=ARTV 26800/36800) *PQ: Any 10000-level ARTH or ARTV course, or consent of instructor.* Around 1913, classical Modernism reached its apogee in the visual arts. Tendencies that 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, 2007.*

26800/36800. Modern Dwelling. Twentieth-century concern with class, gender, race and ethnicity, and technologies has marked the way architectural historians examine the history of dwelling, socially and materially, from the political and industrial revolutions of the nineteenth century to the present in the U.S. and secondarily in Europe. The first of our weekly meetings is an artifactual analysis of one or more buildings, developing a chronological series of case studies; the second session is an analytic discussion of the week’s readings, grouped around a theme. *K. Taylor. Autumn, 2006.*

26805/36805. The Visual Culture of Rome and Her Empire. (=ANST 26506, CLAS 36206, CLCV 26206) For course description, see Classical Studies (Classical Civilization). *E. Mayer. Winter, 2007.*

26900/36900. Perspectives on Imaging. (=BIOS 02927, BPRO 27700, CMST 27300/37300, HIPS 24801) *PQ: Third- or fourth-year standing.* For course description, see Big Problems. *B. Stafford, P. La Riviere. Autumn, 2006.*

27104/37104. Graphic Design/Commerce, 1870 to 1960. (=HIST 27101/37101) For course description, see History. *N. Harris. Autumn.*

27301/37301. Resemblance and Family Resemblance: Goethe, Galton, and Wittgenstein. (=PHIL 21810/31810) This course critically examines and explores the possibility of forms of unity and their representation that do not fit into any of the categories of representation traditionally allowed for by philosophers—such as the category of singular representation (e.g., intuitions or definite descriptions) or general representation (e.g., concepts or diagrams). The three main authors who explore the possibility of such anomalous forms of unity and their representation that we discuss are the German poet, philosopher, and scientist, Johann Wolfgang von Goethe; the British psychologist, naturalist, and theorist of photography, Francis Galton; and the Austrian philosopher, Ludwig Wittgenstein. *J. Conant, J. Snyder. Autumn, 2006.*

27306/37306. The American Suburb. This seminar examines the architecture, historiography, and visual representation of American suburbia. We explore the idea of the suburb in the context of questions about immigration and ethnicity, class identity, gender, and technology, as well as ideas about rural virtue and the therapeutic value of nature. The subjective division between “suburb” and “city” is discussed, with attention given to the question of whether the suburb

is a settlement pattern, a style of architecture, or a mindset. The contribution of visual artists to contemporary perceptions of suburbia is also examined. Readings include texts by Robert Bruegmann, Andres Duany and Elizabeth Plater-Zyberk, Robert Fishman, Jane Jacobs, and Becky Nicolaidis. *V. Solan. Spring.*

27600/37600. Art and Experience after Post-Modernism. This course explores aspects of art production in its global context over the past twenty years. Special attention is devoted to a wide selection of theoretical and critical writing that has attempted to describe recent transformations in the art world. We ask: Do these interpretations hold up to skeptical scrutiny? Do they come to terms with the most significant works of contemporary art? Could we imagine other modes of inquiry more appropriate to this task? *M. Jackson. Winter, 2007.*

27706/37706. Reconsidering Connoisseurship: Framing Materiality in Japanese Visual Culture. Using texts and actual works of art, this course examines key aspects of connoisseurship theory and practice in Western and Japanese contexts and reconsiders the usefulness of the concept in contemporary art historical discourse. Particular attention is paid to issues such as the mounting and framing of art objects, seals and inscriptions placed on the works, and the problem of forgeries. We work with major art collections in Chicago, both private and public. *H. Thomsen. Spring, 2007.*

28500/38500. History of International Cinema I: Silent Era. (=ARTV 26500, CMLT 22400/32400, CMST 28500/48500, ENGL 29300/47800, MAPH 33600) *PQ: CMST 10100 must be taken before or concurrently with this course. 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. Tivian. Winter.*

28506/38506. Sinotopos: Approaches in Chinese Landscape Representation and Interpretation. *Knowledge of Chinese helpful but not required.* This course surveys major areas of study in the Chinese landscape painting tradition with a focus on the history of its pictorial representation during pre-modern eras. Art historical and methodological topics may include first emergence and characteristics; theoretical foundations and genre development; major attributed works in relation to archaeological evidence in relation to aesthetic writings; landscape culture and values (imaging sacred sites, court painting and public space; literati painting, self-expression, and private consumption); topographic investigation in other fields (cultural geography, anthropology); and the techniques of visual assessment (connoisseurship, structural analysis). Format is primarily class discussion, with some lectures. *P. Foong. Autumn.*

28600/38600. History of International Cinema II: Sound Era to 1960. (=ARTV 26600, CMLT 22500/32500, CMST 28600/48600, ENGL 29600/48900, MAPH 33700) *PQ: Prior or current registration in CMST 10100 required; CMST 28500/48500 strongly recommended.* For course description, see Cinema and Media Studies. *R. Gregg. Spring.*

28904. Antonioni's Films: Reality and Ambiguity. (=BPRO 26600, CMST 26801, ISHU 26602) *PQ: Third- or fourth-year standing.* For course description, see Big Problems. *Y. Tzivian, B. Winstein. Winter, 2007.*

29500. The Politics of Representation in American Art: 1935 to the 1990s.

The purpose of this course is to pursue major historical concerns and artistic themes in American art from 1935 (the advent of the Popular Front) to the 1990s (the heart of post-modernism). The course combines historical, art historical, and critical texts to offer a comprehensive view of both the history of American culture in the latter half of the twentieth century and the role that history has played in the development of an American political identity. In addition to familiarizing the student with a broad range of themes within the history of American art, this course aims to offer the tools with which to speak of art practices within broader historical, social, and political contexts. *C. Robbins. Spring.*

29600. Junior Seminar: Doing Art History. *Required of third-year students majoring in art history; open to nonmajors with consent of instructor.* The aim of this seminar is to deepen an understanding of art history as a discipline and of the range of analytic strategies art history affords to students beginning to plan their own B.A. papers or, in the case of minors, writing research papers in art history courses. Students read essays that have shaped and represent the discipline, and test their wider applicability and limitations. Through this process, they develop a keener sense of the kinds of questions 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 analyzing one or two works of relevant, significant scholarship for their topics. This seminar is followed by a workshop focusing on research and writing issues for fourth-year majors in Autumn Quarter, which is designed to help writers of B.A. papers advance their projects. *P. Berlekamp. Winter.*

29700. Reading Course. *PQ: Consent of instructor and Undergraduate Program Chair. Students are required to submit the College Reading and Research Form. Must be taken for a quality grade. With adviser's approval, art history students may use this course to satisfy requirements for the major, a special field, or electives.* This course is designed for students in art history or advanced nonmajors 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.*

29704/39704. Objects of Japanese History. (=EALC 24806/34806, HIST 24602/34602) This course examines individual Japanese objects themselves, not only for religious, aesthetic, cultural, and historical issues, but also for what they tell us of the Buckley Collection in the Smart Museum and of museum and collections studies in general. Instructors include methods and texts from both their disciplines. Concurrently, an exhibition at the Smart Museum from the

Buckley Collection will be jointly curated by the students as part of their final project. *Several trips to museums required. H. Thomsen, J. Ketelaar. Spring, 2007.*

29800. Senior Seminar: Writing Workshop. *Required of fourth-year students majoring in art history.* 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 to make an oral presentation of the project for the seminar. *Autumn.*

29900. Preparation for the Senior Paper. *PQ: Consent of instructor and Undergraduate Program Chair. Students are required to submit the College Reading and Research Form. May be taken P/F with consent of instructor.* This course provides guided research on the topic of the senior paper. Students arrange their program of study and a schedule of meetings with their senior paper adviser. *Autumn, Winter, Spring.*