

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 who wish to receive credit in the major or minor for courses taken elsewhere should read carefully the following information. These guidelines apply not only to courses taught at other institutions and in study abroad programs but also to courses that are affiliated with the University but not taught by University faculty. Students should meet with the Director of Undergraduate Studies well in advance to discuss a course they wish to take. After completing the course, students should petition the Director of Undergraduate Studies in writing for credit for the major. The petition must include a cover letter with the title and description of the course, as well as the name and location of the institution. To the cover letter should be attached a syllabus and a written record of the work the student did for the course.

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. Please note that it may be possible use such a course to meet requirements in the College but not in the major. 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 with prior consent of 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. NOTE: This course may not count toward the twelve courses required in the major. 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)
	—	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)
	—	senior paper
	12	

* *With prior approval, up to two Art in Context courses may be used toward this requirement.*

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 for *P/F* grading 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* grading 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. Students who complete their course work and their senior papers with great distinction are considered for honors. Candidates also must have a 3.3 or higher overall GPA and a 3.5 or higher GPA for art history course work. Nominations for honors are made by the faculty in the program through the Undergraduate Program Chair to the Master of the Humanities Collegiate Division.

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.

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.

Travel Fellowships. 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 College student’s third and fourth years. Two art history majors received fellowships in 2006–07. Applications must be submitted to the Undergraduate Program Chair by Thursday of the second week of Spring Quarter (April 10, 2008). Details on the fellowships and the application process are available on the art history’s CHALK site for majors and minors.

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. Elsner, D. English, P. Foong, T. Gunning, N. Harris, E. Helsinger, M. Jackson, A. Kumler, W. J. T. Mitchell, R. Neer, V. Platt, J. Snyder, K. Taylor, H. Thomsen, Y. Tsivian, M. Ward, H. Wu, R. Zorach

Courses: Art History (ARTH)

For updated course information and required forms, visit arthistory.uchicago.edu.

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.

14007. Visual Cultures of Ancient Rome. (=CLCV 15007) This course surveys the visual arts of Rome in the late Republican and Julio-Claudian periods (100 BC to AD 69). Students are introduced to major objects and monuments produced for Roman patrons, in a variety of contexts from public spaces (e.g., Roman Forum, Imperial villas) and private houses (e.g., Pompeii, Herculaneum). The emphasis throughout is on the dynamic role that visual culture played within Roman social, political, and religious life, and the many cultural influences that contributed to the development of an identifiable "Roman" art, especially that of Hellenism. We pay special attention to the function and significance of portraiture, copying, naturalism, classicism, and the relationship between art and power. *V. Platt. Spring.*

14107. Greek Art and Archeology. (=CLCV 21807) This course surveys sculpture, painting, and architecture from ancient Greece from the Bronze Age to the coming of Rome. In addition to close study of the major works, particular attention is paid to their cultural context and to key issues (e.g., nudity in art and life; origins and development of narrative; art and politics; status and role of the artist; fakes, forgeries, and the difficulties of archaeological inference). Wherever possible, newly discovered artifacts are included and given special attention. *R. Neer. Autumn.*

14200. Introduction to Medieval Art: From Missionary Images to Image Explosion. Beginning with the fourth-century fusion of imperial and Christian images and ending with the advent of print, this course traces how images and art-making took on new roles—and re-invented old ones—over the course of the Middle Ages. We consider architecture, sculpture, wall-painting, manuscript painting, stained glass, metalwork, and textiles in their historical contexts. Readings include medieval sources and exemplary modern scholarship. Texts in English. *A. Kumler. Spring.*

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.*

15200. The Baroque World. Previously offered as ARTH 14600. This course surveys the arts and culture of Europe and other cultures in contact with Europe in the period sometimes known as the Baroque. The history of art from 1563 to 1715 is full of famous names (e.g., Caravaggio, Bernini, Gentileschi, Velázquez, Rubens, Rembrandt, Vermeer, Poussin). Through the lens of their works, we examine a range of issues in the relation of art and society: the rise of genre and realism; gender and sexuality; science and the observation of nature; the notion of the master artist, the organization of the workshop, and the rise of art academies; print culture, decorative arts, and “low” vs. “high” styles; and religion, colonial endeavors, war, and the court of Louis XIV and political absolutism. *Attendance at weekly discussion sections required. R. Zorach. Spring.*

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, a work of performance art, or a postmodernist critique or representation itself? 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. D. English. Winter.*

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. Spring.*

16100. Music, Liturgy, and Art in Sacred Spaces in the Middle Ages.

(=ISHU 28600, MUSI 16100) PQ: Any 100-level music course or consent of instructor. This class explores the dynamic relationship among music, liturgy, and art in the great churches of the Middle Ages. Topics include how changes in style of cathedral building brought about modifications in musical style, how the liturgy takes on specific characteristics to mirror the physical details of these structures, and how all the arts act in concert to express the philosophies of theologians and other persons active in these churches. *A. Robertson. Autumn.*

16507. Art of Asia: China. (=EALC 16100) This course introduces key monuments in Chinese art, with a focus on Chinese painting from the pre-modern eras. We survey a range of image-making traditions (e.g., paintings found on tomb walls and Buddhist cave temples, court-sponsored palatial works, the elite art of the literati class). Visual analysis is further elucidated through considering major interpretive approaches that are current in modern art historical studies (e.g., by evaluating aesthetic theories against pictorial conventions, surviving works on silk or paper in conjunction with archaeological findings, artistic production in light of social and political contexts). *P. Foong. Autumn.*

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.

17207. Image and Word in Chinese Art. PQ: ARTH 16507 or consent of instructor. The dynamic interplay between painting, poetry, and calligraphy in the Chinese tradition is encapsulated by Su Shi's observation that there is "poetry in painting, and painting in poetry." This course considers case studies that demonstrate increasingly fluid negotiation between these mediums: from pictures that labor in "illustrative" juxtaposition with didactic texts (image vs word), to representations of the natural world that are inscribed with poetry as sites of social and cultural identity (image cf word) and that achieve formal and conceptual integration in expressive purpose (imageword). *P. Foong. Spring.*

17301. Art and Death in Ancient Greece and Rome. (=CLAS 34607, CLCV 24607) This course focuses on the different representational strategies by which Greek and Roman societies commemorated their dead, from Archaic Greek *kouros* statues and Classical funerary reliefs to grand monuments (e.g., the original Mausoleum, the rich iconography of Roman sarcophagi,

tomb painting). We examine the socio-political, ritual, and aesthetic factors influencing each genre of funerary art, focusing on the power of the image to act as a vehicle of remembrance and sign of loss in the context of death. *V. Platt. Winter.*

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. Many of the University's choices epitomize those shaping American architecture generally and some of our architects are of national significance. 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 influenced social and intellectual programs or values; the effects of campus plans and the siting of individual buildings; and the impact of technological change. *"On site" sessions and viewings of archival documents required. K. Taylor. Spring.*

17407. Making Classicism. Using campus exhibitions as our laboratory, we examine the contribution of the graphic arts (prints and drawings) to the formation of a notion of the "classical" in early modern Europe (1500 to 1800). During this period, these images disseminated knowledge of the Roman republic and empire, aesthetic ideals for both architecture and the body, and ancient history and culture. We address artistic techniques and aesthetic values, as well as examine social and cultural issues. *Meetings in the Smart Museum of Art and the Special Collections Research Center in Regenstein Library required. R. Zorach. Autumn.*

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

18000. Photography and Film. This course introduces the history of art by concentrating on some fundamental issues in the history of photography and film and by covering 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. Spring.*

18305. New Art in Chicago Museums and Other Spaces. This course introduces students to the close consideration—in situ—of works of art created in our times, as well as to the application to these works of pertinent modes of critical and historical inquiry. Sites to be visited include the David and Alfred Smart Museum of Art, Fraction Workspace, Mess Hall, Hyde Park Art Center, Art Institute of Chicago, Museum of Contemporary Art Chicago, Museum of Contemporary Photography, and Gallery 400 at the University of Illinois at Chicago. Frequent visits required to museums, galleries, and experimental spaces. *D. English. Winter.*

18400. Divination and Diagnosis in African Art. This course introduces a range of artworks created as medicines for mind and body. We consider viewers' responses to various African artistic prescriptions and think critically about how personal encounters can "activate" objects. Our goal is to see the divination process as an artistic performance that brings together a diviner/artist, a client/patron, an audience, sculpted artworks, organic materials, and special behaviors to access esoteric knowledge and produce ways of understanding the world. *J. Martinez. Autumn.*

*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) 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. *Autumn, Spring.*

20300/30300. Traveling Seminar: Greek Sculpture. *PQ: Advanced standing and knowledge of art history or classics.* The first half of this introductory course on Greek sculpture examines terms that Greeks themselves used to describe the confrontation and their broad pertinence to classical sculpture. We consider monuments such as the temple of Zeus at Olympia, the Parthenon and Temple of Athena Nike at Athens, the Riace Bronzes, the Prokne and Itys of Alkamenes, the Hygeia of Timotheos, and Athenian grave stelai produced during the Peloponnesian War. While in Greece during spring break, we conduct intensive study of monuments in situ and in museums. Texts in English. *Winter, Spring.*

20500/30500. Pompeii. (=CLAS 22707/37707) Pompeii is an iconic site because of its preservation and excavation history. It is tempting but problematic to treat it as "the" paradigmatic Roman city. When Mount Vesuvius erupted in 79 AD, Pompeii was a small country town well past its prime and not the home of wealthy and educated aristocrats that the more aesthetically minded branch of

classical scholarship tends to populate it with. New results on the actual living and economic conditions, such as the predominance of rented housing, throws a new light on the visual culture of the city. We discuss Pompeii's urban development and social life in relation to evolving trends in what is traditionally called "art."
E. Mayer. Winter.

20507/30507. Art and Aesthetics in the Hellenistic World. (=CLAS 34707, CLCV 24707) The Hellenistic period (third to first centuries BC) was a time of extraordinary cultural innovation and experimentation. This course examines the theory and practice of artistic production and reception in prominent Hellenistic centers (e.g., Alexandria, Pergamon), exploring contemporary aesthetic concerns. Topics include the science of vision, tensions between "high" and "low" art, the rise of portraiture, the relationship between art and nature, miniaturism and the colossal, the power of allegory, and interactions between art and text. *V. Platt. Spring.*

20907/30907. The Archaeology of the Roman Economy. (=CLAS28407/38407) In the absence of good documentary evidence, the functioning of the economy is one of the least understood aspects of Roman society. Archaeological evidence, even though anecdotal, provides a helpful picture. When used in conjunction with global and representative scientific data on air pollution, pollen profiles, and bone analysis, the increasingly sophisticated remains of dams, watermills, olive presses, *garum* factories, and mines help explain the drastic changes in ancient urbanism that occurred in the late Hellenistic period. *E. Mayer. Winter.*

24600/34600. Spatial Strategies in the Chinese Tradition. This course is an object-orientated exploration of space as an analytical category for the interpretation of Chinese cases. We may consider burials, temples, imperial cities, and landscape. Readings include seminal and recent texts on space and place, as well as writings in area studies that make use of these concepts. Particular attention is paid to hierarchical arrangements that conceptualize as infrastructures of power, in particular those that are institutional and/or geopolitical in nature. *P. Foong. Spring.*

25900/35900. Theories of Media. (=ARTV 25400, CMST 27800/37800, ENGL 12800/32800, 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*, Régis Debray's *Mediology*, Friedrich Kittler's *Gramophone, Film, Typewriter*). We also look at recent films (e.g., *The Matrix*,

Existenz) that project fantasies of a world of total mediation and hyperreality. Course requirements include one “show and tell” presentation that introduces a specific medium. *W. J. T. Mitchell. Winter.*

26305/36305. American Landscapes, 1926 to 1964. (=GEOG 41000, HIST 27100/37100) This course treats changes in the natural and human-made environment, focusing on the settings American designers, builders, architects, and their clients developed for work, housing, education, recreation, worship, and travel. Lectures attempt to relate specific physical changes to social values, aesthetic theories, technological skills, and social structure. *N. Harris. Autumn.*

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. Spring.*

26701. Abstraction, Decoration, and Design. *PQ: Knowledge of twentieth-century art.* This course explores the relationship of abstract art to decoration and design in the twentieth century. Although many modern artists were apprehensive about their painting and sculpture approaching “mere” decoration, some appropriated decorative staples to facilitate abstraction’s departure from mimetic modes of representation, by finding inspiration in the practical and social relevance of design, or by appropriating materials and techniques of the decorative arts for abstract art. We discuss artists and movements such as Wassily Kandinsky, Russian Constructivism, De Stijl, Sophie Taeuber-Arp, Sonia Delaunay, Abstract Expressionism, Informel, and Minimalism. Discussions, student presentations, and short papers based on readings and viewings of works of art in local collections are central to this course. *C. Mehring. Winter.*

26803/36803. Architectural Theory and Practice in the Enlightenment and Nineteenth Century. This course examines influential new ideas about architectural design from the Enlightenment and nineteenth century in terms of writings and related buildings in Europe and the United States. Major themes are: (1) the relationship of a building’s structure to its decoration; (2) the rise of historical interest in older buildings from divergent stylistic traditions (e.g., classical, Gothic) and its impact on new design; (3) the development of aesthetic theory suited to mass as well as elite audiences (e.g., the sublime, the picturesque); and (4) the idea that architect and building could and should be ethical or socially reformative. *K. Taylor. Autumn.*

26805/36805. Visual Culture of Rome and Her Empire. (=CLAS 26200) This general survey of Roman material culture uses the archaeological evidence complementary to literary sources to delineate the development of Roman society from the Early Republic down to the first sacking of Rome in 410 CE. Urban

planning, public monuments, political imagery, and the visual world of Roman cities, houses, and tombs are discussed in relationship to the political and social processes that shaped their formal development. *E. Mayer. Winter.*

28807/38807. Chicago: 1968. For modern art in Chicago, 1968 was bookended by the unveiling of “The Picasso” downtown in late 1967, and Christo’s wrapping of the Museum of Contemporary Art in the autumn of 1968. In between, the city witnessed turmoil around the world and exploded with the momentous Democratic convention and associated protests, including creative forms of activism that drew on and also influenced movements and events in the art world. This course studies political and artistic events and their intersections in and around 1968, mostly in Chicago (but with additional background relating to contemporary events in other places). We examine texts, images, film and video, and archival materials. *R. Zorach. Winter.*

29207/39207. Jasper Johns (et al.). This course will take advantage of a major thematic retrospective of Jasper Johns’ work that is to open at the Art Institute of Chicago in early November. This course is designed primarily as an exercise in extremely close looking: at a ranging body of artistic work and the dynamic and diverse literature it has provoked. The work of Johns also provides a remarkable lens through which to view a range of practices, themes, and concepts in postwar visual art production and the broader culture of the United States. *D. English. Autumn.*

29307/39307. Collaboration and Collectivity in Recent Art. In the discourse on contemporary art, there is currently a vogue for “participation” and “interactivity.” One wonders: Is this simply art institutional hype? Or is it indicative of “the utopian impulse” at work in the art world? Or is it perhaps a bit of both? In this course, we examine this state of affairs by surveying historical precedents for “relational aesthetics” (e.g., Soviet Constructivism in the 1920s), while focusing our attention on art produced since 1970. Among our key points of interest are the 2007 Documenta and Venice Biennale, as well as the global circuit of art fairs and artist-run spaces. *M. Jackson. Winter.*

29600. Junior Seminar: Doing Art History. *Required of third-year students who are 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 students who are minoring in art history, 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 in Autumn Quarter focusing on research and writing issues for fourth-year students who are majoring in art history, which is designed to help writers of B.A. papers advance their projects.
A. Kumler. 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, students who are majoring in art history may use this course to satisfy requirements for the major, a special field, or electives. This course is also open to nonmajors with advanced standing.* This course is primarily intended for students who are majoring in art history and who can best meet program requirements 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. *Required of fourth-year students who are 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 complete 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 for P/F grading with consent of instructor. This course may not count toward the twelve courses required in the major.* 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.*