

Art History

*Undergraduate Program Chair: Persis Berlekamp, CWAC 250, 702.0250,
berlekam@uchicago.edu*

*Department Administrative Assistant: Eddie Bennett, CWAC 166, 702.0278,
arthistory@uchicago.edu*

Web: arthistory.uchicago.edu

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 BA 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 BA 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 BA 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. To obtain an approval form, visit arthistory.uchicago.edu/undergraduate/forms.shtml.

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 BA paper (see below).

(7) Whether or not a single BA thesis can satisfy the requirements for a double major in Art History and another program is decided by the department on a case-by-case basis. The criteria on which the decision is based include:

- the degree to which the resulting thesis is likely to speak from and to art history, even as it necessarily speaks from and to another field;
- the feasibility of the proposed advising arrangements for the proposed joint thesis; and
- previously completed independent work that indicates that the student will be able to write a successful thesis while navigating between two majors.

A student who wishes to write a single BA thesis for a double major in Art History and another program must write a letter (typically a page in length) explaining his or her request for the department's approval. The letter should be addressed to the Undergraduate Program Chair.

(8) 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 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 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 (ARTH 29600), and the Senior Seminar (ARTH 29800), 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 BA 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 must be received and approved by the Undergraduate Program Chair *no later than the end of a student's third year*. Students should obtain the form at arthistory.uchicago.edu/undergraduate/forms.shtml 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 BA Paper. The Junior Seminar (ARTH 29600) is designed to introduce the methods of art historical research. It also requires students to develop a BA 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 BA paper. The research paper or project used to meet this requirement may not be used to meet the BA paper requirement in another major.

The Senior Seminar (ARTH 29800) is a workshop course designed to assist students in writing and researching their BA papers. Students typically take the seminar in Autumn Quarter before graduating in Spring Quarter; students graduating in Autumn or Winter Quarter should take this course in the previous academic year. In the closing sessions of the seminar, students present their work in progress for the BA 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 BA 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)
	—	BA paper
	<hr/> 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)
	—	BA paper
	<hr/> 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 BA paper, as well as for help with any academic problems within the major. When choosing courses, students should refer to the worksheet available at arthistory.uchicago.edu/undergraduate/forms.shtml. 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. Preparation for the BA Paper (ARTH 29900) is open for *P/F* grading with consent of instructor, but this course may not count toward the twelve courses required in the major. 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 BA 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.

Standards will inevitably differ from adviser to adviser, but in general students are expected to write a BA 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 BA paper during the summer between a College student's third and fourth years. Applications must be submitted to the Undergraduate Program Chair by Thursday of the second week of Spring Quarter. 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 BA 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 available at arthistory.uchicago.edu/undergraduate/forms.shtml.

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, C. Foxwell, C. Fromont, T. Gunning, E. Helsinger, M. Jackson, A. Kumler, C. Mehring, W. J. T. Mitchell, R. Neer, V. Platt, J. Snyder, K. Taylor, Y. Tsivian, R. Ubl, 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, this 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.

14107. Greek Art and Archaeology. (=CLCV 21807) This course surveys sculpture, painting, and architecture from ancient Greece from the end of the Bronze Age to the Hellenistic period. In addition to close study of the major works, we pay particular attention to their cultural context. Key issues include nudity in art and life; the origins and development of narrative; art and politics; the status and role of the artist; and fakes, forgeries, and the difficulties of archaeological inference. Wherever possible, newly discovered artifacts are given special attention. *R. Neer. Winter.*

14610. Art of the Northern Renaissance. This course offers an overview of the art and material culture in France, Germany, and the Netherlands ca. 1350 to 1570 through selected case studies. As a secondary goal for nonmajors, it is designed to introduce methods and issues in art history. We study the development of new artistic genres and media that include oil painting and printmaking; questions of style (realism, classicism) and social context (courts, cities, and countryside); the location and circulation of art (markets, sacred spaces, regionalism and internationalism, exchange with Italy); uses and conflicts over religious imagery; and the impact of the Protestant Reformation. *R. Zorach. Winter.*

15600. Twentieth-Century Art. *PQ: Consent of instructor.* This survey class focuses on issues that are central or unique to the twentieth century (e.g., abstraction, traditional and new media, art and politics, mass produced design and culture). We consider different conceptions of modern art that emerged during this period (e.g., modernism, avant-garde, postmodernism) and the ways in which such understandings overlapped or differed, actively fostered exchange, and rejected or influenced one another. Artists include Pablo Picasso, Wassily Kandinsky, John Heartfield, Jackson Pollock, Andy Warhol, and Cindy Sherman. Visits to local collections, such as the Smart Museum and the Art Institute of Chicago, required. *C. Mebring. Autumn.*

15609. Visual Art in the Postwar United States. A survey of major figures and developments in visual arts and related fields since roughly 1945. Chronological in progression, this course nevertheless affords a wide view of consequential developments in and beyond major art centers and occurring across mediums and national borders. Our themes include Abstract Expressionism, Color Field Painting, Happenings, Neo-Dada, Pop Art, Op Art, Minimal Art, Process, Performance, Situationism, Conceptual Art, experimental film and video, Earth Art, and Neo-Geo. *D. English. Winter.*

16100. Art of Asia: China. (=EALC 16400) This course introduces the arts of China. We focus 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 also 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, as well as to better understand Chinese culture through the objects it produced. *H. Wu. Winter.*

16709. Islamic Art and Architecture, 1100 to 1500. (=NEAA 10630) This course surveys the art and architecture of the Islamic world from 1100 to 1500. In that period, political fragmentation into multiple principalities challenged a deeply rooted ideology of unity of the Islamic world. The course 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. *P. Berlekamp. Autumn.*

16800. Art of Asia: Japan. (=EALC 16800) This course surveys the arts of the Japanese archipelago through the focused study of selected major sites and artifacts. We consider objects in their original contexts and in the course of transmission and reinterpretation across space and time. How did Japanese visual culture develop in the interaction with objects and ideas from China, Korea, and the West? Topics include prehistoric artifacts, the Buddhist temple, imperial court culture, the narrative handscroll, the tea ceremony, folding screens, and early modern prints. *C. Foxwell. Autumn.*

16809. Islamic Art and Architecture, 1500 to 1900. (=NEAA 10631) 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 (i.e., Ottomans, Safavids, 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. We also consider ways in which contact with regions beyond the Islamic world throughout this period impacted the arts. *P. Berlekamp. Spring.*

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. (=EALC 17107) 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 prehistory to the present. Topics include materials and techniques, aesthetics and communication, copying/reproduction/schema and creativity/expression/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. Autumn.*

17110. Sinotopos: Chinese Landscape Representation and Interpretation. (=EALC 17110) This course surveys major areas of study in the Chinese landscape painting tradition, focusing on the history of its pictorial representation during premodern eras. Our primary format is class discussion following a series of lectures. Areas for consideration may include first emergence and subsequent developments of the genre in court and literati arenas; landscape aesthetics and theoretical foundations; and major attributed works in relation to archaeological evidence. *P. Foong. Spring.*

17209. Art in France, 1598 to 1661. There are three major themes in this course: the rise of philosophical skepticism (pyrrhonisme) and the New Science, and their impact on ideas of painting; the relationship between new "practices of the self" and practices of knowledge; and political centralization and the emergence of the police state. We discuss major artists (e.g., Nicolas Poussin, Philippe de Champaigne, Georges de la Tour, Claude Lorraine, Charles Le Brun) and lesser-known figures (e.g., Laurent de la Hyre, Lubin

Baugin, Eustache Le Seur, Valentin de Boulogne). Readings are drawn largely from primary sources. Texts in English. *R. Neer. Autumn.*

17210. Art and Its Audiences in Early Modern Japan. (=EALC 17210)

This course examines the diversity of Japanese art in the seventeenth through nineteenth centuries, relating it to audience diversity during the same period. The shogunal government and imperial court, samurai and merchants, regional lords and wealthy farmers, geisha and learned women, and urban dandies and lovers of Chinese culture all were patrons of paintings, ceramics, and other arts. We consider changes in the display of objects, concluding with the emergence of the modern Japanese artist and the museum. *C. Foxwell. Spring.*

17400. 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. We interpret how the University images itself in masonry, metal, and lawn; how it works with architects; the role of buildings in social and intellectual programs and values; the effects of campus plans and the siting of individual buildings; and the impact of technological change. On-site sessions and study of archival documents required. *K. Taylor. Spring.*

17500. History Painting in France, 1780 to 1830. This course examines some of the masterpieces of the French tradition (e.g., David's *Oath of the Horatier*, Géricault's *Raft of the Medusa*, Delacroix's *Liberty Leading the People*). Through the close analysis of single paintings, different and competing models of art historical interpretation are introduced. Focusing on new structures of pictorial meaning emerging around 1800, we discuss the shifting place of painting in a (post)revolutionary world. *R. Ubl. Autumn.*

17510. Édouard Manet. In this in-depth study of Manet's paintings, we explore the aesthetic structure of his work and discuss it with respect to more general questions concerning the interpretation of modernism. *R. Ubl. Winter.*

17710. Pioneers of Abstraction. *PQ: Enrollment in Paris study abroad program.*

The groundwork for abstract painting was laid between the early 1880s and the 1920s. This course explores relationships between this seemingly non-representational art and its broader artistic and cultural context, centered largely around Paris and its outskirts. Artists include Paul Cézanne, Robert and Sonia Delaunay, Wassily Kandinsky, Henri Matisse, Piet Mondrian, Pablo Picasso, and Sophie Taeuber-Arp. Visits to museums required. *C. Mehring. Spring.*

17800. Leonardo and Michaelangelo: Their Art in Context. This course examines the art and personality of the two artists who are often considered the culminating figures of the Italian Renaissance. We give some attention to understanding the Florentine artistic and social context out of which these two

near-contemporary, but very different, individuals emerged. We then examine their careers in the context of the other major centers in which they worked, especially Rome and Milan. This course encompasses the whole artistic career of Leonardo (d. 1519), but it concentrates on the first half of Michelangelo's much longer career (e.g., *juventalia*, *Pieta*, *David*, *Sistine ceiling*, *Julius Tomb*). *C. Cohen. Winter.*

18000. Photography and Film. This is a core course that serves as an introduction to the history of art by concentrating on some fundamental issues in the history of photography and film. Our central theme concerns the way in which photographs and films have been understood and valued during the past 165 years. We focus on the work of photographers and theorists of photography and film, as well as on films by John Huston, Billy Wilder, and Roman Polanski. *J. Snyder. Autumn, Spring.*

18305. New Art in Chicago Museums and Other Spaces. Through visits to museums, galleries, and experimental spaces in the greater Chicago area, this course introduces the close consideration of works of art created in our times. We discuss the application to these works of pertinent modes of critical and historical inquiry. Visit to sites required, including the Smart Museum, Fraction Workspace, Mess Hall, Hyde Park Art Center, Art Institute of Chicago, Museum of Contemporary Art, Museum of Contemporary Photography, and Gallery 400. *D. English. Winter.*

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

20100/30100. The Art of Ancestral Worship. (=EALC 20101/30101, 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 BC and the second century AD for ancestral worship, the main religious tradition in China before the introduction of Buddhism. Central questions include how visual forms convey religious concepts and serve religious communications, and how artistic changes reflect trends in the ancestral cult. *H. Wu. Spring.*

20605/30605. Roman Art. This course introduces Roman art: its place in the genesis of the general theoretical bibliography of art history, its particular and complex characteristics, and the range of its kinds of artifacts. We begin inductively, but then move to a history of the general theoretical overviews that have been offered for Roman art—overviews that have been influential in the broader historiography of art history as a discipline. Two- to three-hour class meetings are held the first five weeks of the quarter. Individual discussion sessions required. *J. Elsner. Spring.*

21410/31410. Introduction to Theories of Sex/Gender: Ideology, Culture, and Sexuality. (=ENGL 21401/30201, GNDR 21400/31400, MAPH 36500) *PQ: Consent of instructor required; GNDR 10100-10200 recommended.* This

course examines contemporary theories of sexuality, culture, and society. We then situate these theories in global and historical perspectives. Topics and issues are explored through theoretical, ethnographic, popular, and film and video texts. *R. Zorach. Winter.*

22609/30509. Skills and Methods in Chinese Painting History. (=EALC 20102/30102) *PQ: Prior knowledge of East Asian art required; knowledge of Chinese or Japanese recommended.* This course aims to provide groundwork skills in conducting primary research in the study of Chinese painting history. We emphasize the study of early periods, especially the Song and Yuan Dynasties. We consider implications in the material investigation of medium (e.g., silk, paper, mounting, ink, color) in conjunction with relevant sinological tools. We discuss connoisseurship practices and issues of authenticity and provenance (i.e., identification and judging of the authenticity of seals and inscriptions). *P. Foong. Autumn.*

23400/33400. Art, Architecture, and Identity in the Ottoman Empire. Though they did not compose a “multi-cultural society” in the modern sense, the ruling elite and subjects of the vast Ottoman Empire came from a wide variety of regionally, ethnic, linguistic, and religious backgrounds. The dynamics of the Empire’s internal cultural diversity—as well as of its external relations with contemporary courts in Iran, Italy, and elsewhere—were continuously negotiated and renegotiated in its art and architecture. This course examines classical Ottoman architecture, arts of the book, ceramics, and textiles, focusing particularly on the fifteenth and sixteenth centuries. *P. Berlekamp. Autumn.*

24110/34110. Venetian Painting from Bellini to Tintoretto. *PQ: Any 10000-level course in art history or visual arts.* The works of Giovanni Bellini, Giorgione, Titian, Tintoretto, and other major figures are studied in the context of the distinctive Venetian version of the Renaissance. We explore the patterns of patronage, iconography, and practice as they are impacted by the Venetian cult of the state, the role of the great charitable institutions in Venetian society, the conservative Venetian guild, and workshop organization. Some of the major art-historical themes include the understanding of Giorgione and Giorgionism as a decisive turn towards modernity in European art; the complex place of the long-lived Titian throughout the entire period; the role of drawing in an art most noted for its light, color, and touch; and the complex interaction of Venetian and Tusco-Roman visual cultures throughout the Renaissance. *C. Cohen. Winter.*

24710/34710. Japan and the World in Nineteenth-Century Art. (=EALC 20201/30201) *PQ: Consent of instructor.* This seminar explores artistic interaction between Japan and the West in the late nineteenth century. Topics include changing European and American views of Japan and its art, the use of Japanese pictorial “sources” by artists such as Manet and Van Gogh, Japan’s invocation by decorative arts reformers, Japanese submissions to the world’s fairs, and new forms of Japanese art made for audiences within Japan. Class sessions and a research project are designed to offer different geographical and theoretical perspectives

and to provide evidence of how Japonisme appeared from late nineteenth-century Japanese points of view. *C. Foxwell. Winter.*

26400/36400. The History of Photography in America. (=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 writing of P. H. Emerson, Erwin Panofsky, Alfred Stieglitz, Lewis Mumford, Susan Sontag, and Michael Fried. *J. Snyder. Autumn.*

26609/36609. Abstraction. *PQ: Consent of instructor. Prior knowledge of art history required; prior knowledge of twentieth-century art recommended. Class limited to twenty students.* This class centers around the different ways of understanding abstraction in the paintings, sculptures, installations, photographs, and moving images produced in Western art in the course of the twentieth century. We examine the role of the notion of utopia, phenomenology, non-composition, decoration, identity, and reproductive media, among others. Artists include Lucio Fontana, Eva Hesse, Wassily Kandinsky, El Lissitzky, Piet Mondrian, Blinky Palermo, Jackson Pollock, Hans Richter, and Sophie Taeuber. *C. Mehring. Autumn.*

26805/36805. Visual Culture of Rome and its Empire. (=CLAS 37909, CLCV 27909) This general survey of Roman material culture uses the archaeological evidence complementary to literary sources in order to delineate the development of Roman society from the Early Republic down to the first sacking of Rome in 410 CE. In relationship to the political and social processes that shaped their formal development, we discuss urban planning; public monuments; political imagery; and the visual world of Roman cities, houses, and tombs. *E. Mayer. Winter.*

26809/36809. Roman Visual Culture in the Northwest Provinces. (=CLAS 36209, CLCV 26209) The focus of classical archaeology is on the visual culture of Rome's wealthy Mediterranean provinces. But the work of archaeologists in Britain, Gaul, and Central Europe has yielded a rich and interesting sample of Roman art in a variety of social settings. These materials reflect the interaction between local and Mediterranean culture, thereby allowing for a better contextualization of Roman visual culture. This, in turn, helps to improve our understanding of ancient art in general. *E. Mayer. Spring.*

26900. Perspectives on Imaging. (=BIOS 02927, BPRO 27000, HIPS 24801) *PQ: Third- or fourth-year standing. This course does not meet requirements for the biological sciences major.* Taught by an imaging scientist and an art historian, this course explores scientific, artistic, and cultural aspects of imaging from the earliest attempts to enhance and capture visual stimuli through the emergence of virtual reality systems in the late twentieth century. Topics include the development of early optical instruments (e.g., microscopes, telescopes), the invention of linear perspective, the discovery of means to visualize the invisible within the body, and the recent emergence of new media. We also consider the problem of

instrumentally mediated seeing in the arts and sciences and its social implications for our image-saturated contemporary world. *P. La Riviere, J. Elkins. Winter.*

27400/37400. Photography/Modernism/Esthetics. *PQ: Consent of instructor.* This course presents the history of photographic practices in the United States, beginning in the late nineteenth century and extending into the 1980s, that were aimed at gaining an audience for photographs within museums of art. Issues include the contention over claims about medium specificity, notions of photographic objectivity, peculiar photographic esthetics, and the role of tradition and canon formation in the attempted definition of the photographic medium. Photographers include Alfred Stieglitz, Edward Steichen, Gertrude Käsebier, Paul Strand, Edward Weston, Berenice Abbott, Man Ray, Robert Frank and Diane Arbus. Texts include essays by Stieglitz, Strand, T. S. Eliot, Edward Weston, Elizabeth McCausland, Walter Benjamin, Beaumont Newhall, John Szarkowski, and Douglas Crimp. *J. Snyder. Spring.*

27503/37503. Modern/Postmodern. *PQ: Consent of instructor. Class limited to fifteen students.* This course examines seminal formations in the historical conceptualization and representation of modernity and postmodernity. Texts, discussions, and student research considers the implications of artistic and curatorial practice in addition to art theory and philosophical writings. Students are encouraged to conduct research on both historical and conceptual problems. *D. English. Spring.*

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 BA 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 BA papers advance their projects. *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 this 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.*