

# 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 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 Director of Undergraduate Studies 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](http://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) *Double Majors and the BA Thesis*: 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
- the department's estimation of the student's track record for independent work that bodes well for writing 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 (a page) explaining his or her request for the department's approval. The letter should be addressed to the Director of Undergraduate Studies.

(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](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 Director of Undergraduate Studies 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 Director of Undergraduate Studies. 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 Director of Undergraduate Studies.

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 Director of Undergraduate Studies *no later than the end of a student's third year*. Students should obtain the form at [arthistory.uchicago.edu/undergraduate/forms.shtml](http://arthistory.uchicago.edu/undergraduate/forms.shtml) and discuss the proposed special field with the Director of Undergraduate Studies. 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 Director of Undergraduate Studies 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 without the approval of both majors.

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 Director of Undergraduate Studies. 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
	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
	12	

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

**Advising.** Art history majors should see the Director of Undergraduate Studies 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](http://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 Director of Undergraduate Studies 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 Director of Undergraduate Studies, 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](http://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, 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](http://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.* 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.

**14200. From Missionary Images to Image Explosion: Introduction to Medieval Art.** *For nonmajors, this course meets the general education requirement in the dramatic, musical, and visual arts.* This course explores the challenging world of medieval art. Beginning with the fourth-century fusion of Imperial and Christian images and ending with the advent of print, we trace 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, questioning why medieval objects look the way they do and how they were seen and used by medieval viewers. Readings include medieval sources (in translation) and exemplary modern scholarship. *A. Kumler. Winter.*

**14400. Italian Renaissance Art.** This course is a selective survey of the major monuments, personalities, and issues in the Italian art from around 1400 to 1550. At the same time, it attempts to introduce students with little or no background in art history to approaches, methods, or tools for looking at, thinking about, even responding to works of art. The origins and value of broad style groupings such as Late Gothic, Early Renaissance, High Renaissance and Mannerism are critically examined, though we concentrate on fewer artists and works rather than attempt a uniform survey of the vast body of material at the core of the Western tradition. We also examine the invention and development of distinctive artistic types and their association with particular moments in history (e.g., “sacred conversation” altarpiece, centrally planned church, landscape painting). A major theme of the course is the changing social context for the practice of art and with it the evolving nature of artistic creativity. Where possible, students are asked to supplement their close study of the imagery with contemporary written documents (e.g., contracts, letters, theoretical texts). The ability to talk critically and creatively about text and image is the focus of required biweekly section meetings. *C. Cohen. Winter.*

**15510. The Visual Arts in American Culture, 1830–1945.** This course introduces students to multiple modes of art's production and reception from the Jacksonian era to World War II—the period broadly characterized by the United States' consolidation of North American territories into nationhood; its emergence as an imperial power; its competitive participation in industrialization and modernization alongside other western societies; and

near-constant turmoil over the parameters and requirements of citizenship and “culture.” The arts in the U.S. have never been limited to an elite tradition of painting and sculpture; indeed much of their vitality derives from interchange between European academic models of art and the popular, vernacular, and mass-media visual forms developed in the Americas, inflected by both indigenous traditions and those carried by slaves and immigrants. Our subjects will include monuments, landscape and urban design, architecture, mural and easel painting, popular prints and illustration, photography and avant-garde cinema, modern iterations of “craft,” public and private forms of patronage and collecting, and the establishment and aspirations of civic art museums. We will study relationships of artistic production to aesthetic, political, economic, environmental, and religious discourses—asking how those intersections precipitated new visual forms, practices, and iconography; new audiences; rapidly changing definitions of “art” and “artist”; and ongoing efforts to define what is, or should be, “American” in visual art and culture. Some written assignments will require visits to local museums. *S. Miller. Autumn.*

**15600. Twentieth-Century Art.** Prior knowledge of art history not required. In the Winter Quarter, this survey class revolves around issues 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, or rejected or influenced one another. Artists to be discussed include Pablo Picasso, Wassily Kandinsky, Jackson Pollock, Andy Warhol, and Cindy Sherman. Meetings and assignments make use of local collections such as the Smart Museum and the Art Institute of Chicago. In the Spring Quarter, the course focuses on the interrelationships between avant-garde culture and the emerging mass cultural formations of industrializing societies in Europe, North America, Asia, and South America, addressing a wide range of historical and methodological questions: the impact of new technologies of production, the utopian projects of the Euro-American avant-gardes, the transformation of modernist conceptions of artistic autonomy, the changing roles of cultural institutions, the construction of social Others, the formation of new audiences, and the rise of “contemporary art.” *C. Mehring, Winter; M. Jackson, Spring.*

**15610. Imitation of Life: Art in the Twentieth Century.** This course introduces numerous challenges posed to painterly and sculptural traditions by artists working in Europe and America in the twentieth century. We consider the profusion of utopian dreams and schemes; artists' fascination with everyday experience; and the flirtation of artists with kitsch, mass culture, and authoritarian propaganda. As we map the shifting terrain between the avant-garde and the reactionary, we attend to profound revolutions in artistic labor. The changing formal and material organization of the art object is considered in tandem with the equally mutable structure of the commodity and modern subjectivity. Lectures focus on specific

artists and alliances. They also provide periodic overviews of art historical methodologies; such novel techniques as the monochrome, collage, and the ready-made; and debates about the relationship of art and life. *M. Luke. Winter.*

**16100. Art of Asia: China.** (=EALC 16100) This course is an introduction to the arts of China focusing on the bronze vessels of the Shang and Zhou dynasties, the Chinese appropriation of the Buddha image, and the evolution of landscape and figure painting traditions. This course considers objects in contexts (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. Autumn.*

**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 courts of the various principalities competed not only in politics but also in the patronage of architectural projects and of arts (e.g., textiles, ceramics, woodwork, the 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. Spring.*

**16800. Art of Asia: Japan.** (=EALC 16806) This course surveys the arts of the Japanese archipelago through the 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. 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.** (=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 pre-history to the present. We discuss materials and techniques; aesthetics and communication; copying/

reproduction/schema and creativity/expression/personal style; public values and the scholar's production; orthodoxy and eccentricity; and official scripts and the transmission of elite culture through wild and magic writing by "mad" monks. *P. Foong. Autumn.*

**17207. Image and Word in Chinese Art.** (=EALC 17207) 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." Further articulation of this truism requires us to examine developing modes of visual expression, and to define ways in which a painting might be "written," or a text "imaged." We consider case studies which 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 which achieve formal and conceptual integration in expressive purpose (image/word). *P. Foong. Winter.*

**17211. Arts of Medieval Japan.** (=EALC 17211) Japan between 1400 and 1600 saw intermittent warfare and profound challenges to the authority of the emperor, the shogun, and the most powerful Buddhist temples and Shinto shrines. Yet this was also a period in which finely constructed objects and environments were afforded considerable thought, effort, and value. Competing centers of power used visual displays to elaborate their respective positions or to seek release from everyday hardships. This course explores the surviving arts of the period through three thematic lenses: the status of the artist, the political and aesthetic roles of reclusion, and the construction of sacred precincts. *C. Foxwell. Winter.*

**17311. The Art of the Book in the Middle Ages.** *This course meets the general education requirement in the dramatic, musical, and visual arts.* Many of the greatest works of art from the Middle Ages come in the form of illuminated books. This course introduces the history of the art of the book in the medieval West, exploring what kinds of books were made by medieval scribes and artists, how they were made, and what they meant to their audiences. Meeting in the Special Collections of the Regenstein Library allows us to explore the history of medieval book arts through close examinations of original medieval books and rare facsimiles. We discuss a wide range of illuminated books, from those used in church rituals to those made for private aristocratic amusement. *A. Kumler. Spring.*

**17410. Frank Lloyd Wright in Chicago and Beyond.** This course looks at Wright's work from multiple angles. We examine his architecture, urbanism, and relationship to the built environment, as well as the socio-cultural context of his lifetime and legend. We take advantage of the Robie House on campus and of the rich legacy of Wright's early work in Chicago; we also think about his later Usonian houses for middle-income clients and the urban framework he imagined for his work (Broadacre City), as well as his Wisconsin headquarters

(Taliesin), and spectacular works like the Johnson Wax Factory (a field trip, if funds permit), Fallingwater, and the Guggenheim Museum. By examining one architect's work in context, students gain experience analyzing buildings and their siting, and interpreting them in light of their complex ingredients and circumstances. The overall goal is to provide an introduction to thinking about architecture and urbanism. *K. Taylor. Autumn, 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 Horatians*, Géricault's *Raft of the Medusa*, or Delacroix' *Liberty Leading the People*). Through the close analysis of single paintings, the course introduces different and competing models of art historical interpretation. Focusing on new structures of pictorial meaning emerging around 1800, the course also discusses the shifting place of painting in a (post)revolutionary world. *R. Uhl. Spring.*

**17511. Renaissance and Anti-Renaissance.** The Renaissance is still often held up as a shining ideal in the cultural history of the West—a dramatic narrative of great artists, monuments, and passions. In conjunction with two exhibitions at the Art Institute of Chicago, this course considers aspects of art and culture in the years 1400 to 1600 in Europe that do not fit the mold. Some offered a contemporary challenge to the Renaissance “ideal”; some pose problems to modern viewers for a consistent, or consistently positive definition of Renaissance art. In this class we study art that is anticlassical in style (the grotesque, mannerism, and survivals of past styles); issues of geography (is there a Renaissance in northern Europe?); a fuller range of media (the story of painting's march toward realism leaves out many kinds of art objects—from performance to prints to monumental tapestries); and political questions (what do war, slavery, or incipient colonialism have to do with our understanding of Renaissance art?). Readings are challenging but not overwhelming in length; a series of short papers focus on objects in Chicago collections. *R. Zorach. Spring.*

**17611. Envisioning the Colonia Metropolis.** This course explores urbanism and its representations in the colonial enterprises of Spain and Portugal from the 16th to the 18th century. Focusing on four cities, Mexico City (Mexico), Cuzco (Peru), Luanda (Angola), and Salvador da Bahia (Brazil), we analyze how the policies adopted by the Spanish and Portuguese crowns led to the development of different types of cities and how indigenous populations contributed to the distinctively local texture of each urban fabric. Bringing together analytical writings on urbanism, architecture, and space with close formal consideration of these cities and their representations in pictorial, cartographic, and literary media, we consider how urbanism on the one hand and its social uses on the other hand contributed to the political and religious enterprise of colonialism, shaped colonial identities, and helped fashion notions of race and gender. *C. Fromont. Spring.*

**17800. Leonardo and Michelangelo: 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. Some attention is devoted to understanding the Florentine artistic and social context out of which these two near-contemporary, but very different, individuals emerged. Their careers are then followed and examined 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 concentrates on the first half of Michelangelo's much longer career (e.g., juvenalia, *Pieta*, *David*, Sistine ceiling, Julius tomb). Through the concentrated art-historical material studied, this course takes seriously the attempt to introduce students with little or no background in art history to some of the major avenues for interpretation in this field including formal, stylistic, iconographical, psychological, social, and theoretical. Readings are chosen with this diversity of approach in mind. Special attention is also given to the writings and drawings of these artists as means of thinking about the complex issues of artistic intention. *C. Cohen. Spring.*

**18000. Photography and Film.** This core course serves as an introduction to the history of art by concentrating on some fundamental issues in the history of photography and film. The course is divided roughly in half between still photography and film. The central theme of the course concerns the way in which photographs and films have been understood and valued during the past 165 years. There have been profound changes in attitudes and beliefs regarding the nature of photographs throughout the history of photography (this is likewise true of film). The current range of views is very different from those held by the various audiences for photographs and films in the last century and the century before. For instance, photographs were originally conceived of as copies of things that can be seen, but the notion of copy was drawn from a long established set of views about what makes a picture a work of art, and copies were said to be incapable of being works of art. This view continues to haunt the writings of some critics and historians of photography and film. The course will concentrate on the work of photographers, theorists of photography and film, and on films by John Huston, Billy Wilder, and Roman Polanski. *J. Snyder. Autumn.*

**18100. The Image of Space: Sculpture and Mass Media.** This course surveys key texts for the study of modern sculpture and considers how the invention of photography raised anxiety about the impact of new technologies on norms of spatial perception and aesthetic judgment. We examine how the industrial dissemination of images redefined the work of art, shaped the discipline of art history, inflected our understanding of the relationship between touch and vision, and reignited debate over the representation of three dimensions on planar surfaces. What is at stake is not only the relation of copy to original but also the resistance sculpture could provide to what many regarded as the total and instantaneous visibility promised by the camera. *M. Luke. 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.*

**20910/30910. Urban Life and Social Structure in Imperial Rome.** (=CLAS 34810, CLCV 24810) Ancient literature paints a vivid picture of urban life in Imperial Rome. We know more about Rome's topography, administration, and economy than about any other city in the ancient Mediterranean. Still, the social organization and living conditions of ordinary Romans are, in large part, a matter of conjecture. Here, new archaeological and epigraphic studies can help to arrive at a less elite-focused understanding of Rome's urbanism. *E. Mayer. Autumn.*

**21400/31400. Introduction to Theories of Sex/Gender: Ideology, Culture, and Sexuality.** (=ENGL 21401/30201, GNDR 21410/31410, MAPH 36500, PLSC 21410/31410) *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, and popular film and video texts. *L. Zerilli. Autumn.*

**21411/31411. Social Form.** *PQ: Prior art history course.* When "the social" is not the "context" for the work of art but is the work itself, what use are the tools of art history? This course studies a range of premodern, modern, and contemporary examples of utopias, performance, radical experiments in living, creative business ventures, educational projects, and political and social interventions, conducted by both artists and nonartists. Can a different history of art and a different descriptive vocabulary be imagined around such acts of social imagination? Readings include theoretical and critical writing, manifestos, and interviews, with occasional film screenings and first-hand fieldwork in Chicago. *R. Zorach. Winter.*

**22311/32311. Exhibiting African Art.** This course explores the display of African art in Western contexts from the Renaissance to now. Texts, discussions, and student research analyze the production and uses of art in Africa, and investigate how African art has been collected, preserved, and exhibited in Europe and the Americas since the fifteenth century. Topics include the early modern trade in Afro-Portuguese ivories, the scientific and artistic project of the cabinets of curiosities, the birth of ethnology and the advent of the museum, art, commerce and colonialism, primitivism, and 20th and 21st century politics of collecting, museums, and exhibits. *C. Fromont. Winter.*

**22611/32611. The Politics of Luxury.** *PQ: Consent of instructor.* This course explores conspicuous consumption, the love of costly things, the collection of precious materials, and the important role played by the arts in the definition of status, power, and influence in the Middle Ages. Investigating a series of episodes from the history of medieval luxury, we explore how precious objects were implicated in the politically charged practices of medieval gift-culture, how the patronage of works of art served ideological aims, and how the politics of luxury contributed to changing conceptions of the status of the artwork and the artist over the course of the Middle Ages. *A. Kumler. Winter.*

**23009/33009. Mongol and Timurid Art and Architecture in the Islamic Lands, 1258 to 1506.** (=NEAA 20760/30760) This course explores art and architecture in the Islamic east from 1258 to 1506. After the sack of Baghdad in 1258, the eastern half of the Islamic world was incorporated into a Mongol world empire stretching from China to Eastern Europe. Along with a brutally imposed new world order came new visual forms (e.g., the phoenix) and shifts in patronage patterns (e.g., rise of women patrons). Conquerors and conquered negotiated their positions vis-à-vis each other through the arts, and rival Turk-Mongol princes vied to attract the best artists to their courts. The vibrancy of this period was universally acknowledged under subsequent Islamic dynasties. Later writers traced the origins of Persian manuscript painting tradition to the early fourteenth century, and later courts positioned themselves as heirs of the Timurid artistic legacy. *P. Berlekamp. Winter.*

**23300/33300. Early Renaissance Painting in Florence.** This course concentrates on two themes: (1) The origins of the Renaissance in Florence as seen in the painting and sculpture of the early fifteenth century, examined in the context of civic humanism and contemporary politics; and (2) The diverse and often inconsistent responses of a second generation of artists to these radical ideas, especially in the linked areas of style and religious expression. Implications of this artistic environment for Leonardo and the last generation of Quattrocento painters also are considered. Considerable attention is given to the changing social status of the artist, as manifested both in the theoretical writings and artists' working methods. The main artists studied in the course are Masaccio, Donatello, Gentile da Fabriano, Lippi, Angelico, Uccello, Domenico Veneziano, Castagno, and Piero della Francesca. In addition to reading, students are expected to do a substantial amount of visual study. *C. Cohen. Autumn.*

**25900/35900. Theories of Media.** (ARTV 25400, CMST 27800/37800, ENGL 12800/32800, MAPH 34300, TAPS 28457) *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. Autumn.*

**25911/35911. Conceptual Art.** The Conceptual artist Joseph Kosuth once wrote, “If one is questioning the nature of painting, one cannot be questioning the nature of art.” That is, if traditional artistic media no longer produced compelling accounts of experience, as this statement suggests, then what might constitute a vital and self-aware art practice circa 1970? In this course we ponder such questions, while surveying the sources and legacies of Conceptual art in Asia, Europe, and the Americas. *M. Jackson. Winter.*

**26310/36310. Donald Judd: Artist, Critic, Designer, Activist, and Curator.** *PQ: Consent of instructor by September 24 via email explaining background in art/ art history and particular interest in the topic.* In this seminar, the monographic focus on Donald Judd functions as a matrix to examine broader issues that have become, or might become, central to the study of modern and contemporary art. Judd’s multiple roles as artist, critic, designer, activist, and curator form the basis for discussions of canon formation and artistic self-definition; empiricism, pragmatism, analytic philosophy, and their relevance to the visual arts; the status of artists’ writings, collaborations, and curatorial practice; “relational aesthetics”; the relationship of art to design, visual, and material culture; and the relationship between art and political action. *C. Mehring. Autumn.*

**26803/36803. Architectural Theory and Practice in the Enlightenment and Nineteenth Century.** *PQ: Prior art history course and consent of instructor.* 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. This experimental period generated theoretical writing that continues to matter to architects today; we study it in terms of its initial contexts and application. Major themes are: (1) the relationship of a building’s structure to its decoration (or body to clothing, as it was sometimes put); (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., sublime, 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 36200, CLCV 26200) This general survey of Roman material culture uses the archaeological evidence complementary to literary sources to delineate the development of Roman society in the first three centuries CE. Topics include urban planning; public monuments; political imagery; and the visual world of Roman cities, houses, and tombs. They are discussed in relationship to the political and social processes that shaped their formal development. *E. Mayer. Winter.*

**27411/37411. Chinese Show.** (=EALC 27411/37411) *PQ: Introductory Chinese art course.* Organizing an exhibition of Chinese art involves both conceptual

and practical concerns. Major components of this course include concept development (by examining a selection of past shows), grant writing, object and venue selection, display, label writing, and other attendant issues that are central to the curatorial process. With consensus, we may develop and mount a mock show. Individual final projects may be an exhibition proposal or a critical consideration of “exhibiting China” based on a historiography of showing Chinese works of art in the West. *P. Foong. Winter.*

**27910/37910. Visuality in Hispanic Avant-Garde.** (=LACS 26710/36710, SPAN 26710/36710) This course studies the theoretical implications of the exchanges and correspondences between contemporary poetry, painting, and cinema, and the influence of the visual arts in the configuration of the poetics of the Hispanic literary avant-garde, from cubism to the present. The objective is to establish the conditions of possibility of such relations and the methodological foundations and tools of interactistic research. Readings include Huidobro, Larrea, Alberti, Lorca, Dalí, Buñuel, Picasso, Miró, Paz, Pizarnik, Sarduy, Brossa, Gimferrer, Valente, and Ullán. *A. Monegal. Autumn.*

**28500/38500. History of International Cinema I: Silent Era.** (=ARTV 26500, CMLT 22400/32400, CMST 28500/48500, ENGL 29300/47800, MAPH 33600) *PQ: Prior or concurrent enrollment in CMST 10100. This is the first part of a two-quarter course. Taking these courses in sequence is strongly recommended but not required.* This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking. *J. Lastra. Autumn.*

**28600/38600. History of International Cinema II: Sound Era to 1960.** (=ARTV 26600, CMLT 22500/32500, CMST 28600/48600, ENGL 29600/48900, MAPH 33700) *PQ: Prior or concurrent registration in CMST 10100 required; CMST 28500/48500 strongly recommended.* The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell’s *Film History: An Introduction*; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir. *Y. Tsivian. Spring.*

**29504/39504. Objects of Japanese History.** (HIST 24602/34602) Students in this course examine the Boone Collection of Japanese objects in the Field Museum as a case study in museum studies and collection research. Assembled in the 1950s by Commander Gilbert and Katherine Boone, the collection includes over 3,500 Japanese objects. Individual objects are examined not only for religious, aesthetic, cultural, and historical issues but also for what they tell of the collections and of museum and collections studies in general. Methods and texts from both art history and history are used. Students meet with researchers, educators, and administrators from the Field Museum. Study trips to the storage

rooms of the Field Museum are made during class time. *J. Ketelaar, C. Foxwell. 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.*