

ART HISTORY

Department Website: <http://arthistory.uchicago.edu>

PROGRAM OF STUDY

The study of art history encompasses the visual art, architecture, 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. 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. While maintaining the University of Chicago's traditional emphasis on the life of the mind, the major in art history prepares students for advanced study at the graduate level as well as for a wide array of careers involving visual acuity, design, research, and analysis.

Within the Department of Art History, courses at the 10000 level meet the general education requirement in the arts. Majors and minors are strongly encouraged to take at least one 10000-level course to meet their general education requirements. To meet their art history degree requirements, majors and minors can count an additional three 10000-level courses. Upper-level (20000-level) courses may take a relatively broad or narrow approach to particular periods, places, themes, or issues, or may deal with theoretical questions.

LEARNING GOALS

1. Develop skills of perception, comprehension, and evaluation of artworks and artifacts over a broad geographical and historical span. *These skills should be able to be applied spontaneously in classroom conversation before objects or their reproductions. Breadth is achieved by three (3) required courses outside the 'major field' (see Objective 4 below).*
2. Practice the formal and conceptual analysis of visual materials, exploring questions and methods of study appropriate to art in its varied cultural, social, and political contexts. *These skills should appear in expository writing from comment and exam essay answers to short and mid-length final paper assignments about individual works of art, collections, or historiographic traditions.*
3. Hone articulate writing and argumentation about visual and other aesthetic phenomena, in concert with salient use of visual evidence and scholarly and primary sources pertinent to the objects. *These skills will appear in the two required research papers, in the BA thesis if one is undertaken, and in the coursework done for the required junior seminar, Doing Art History.*
4. Develop an area of expertise in a capacious chronological/geographical region reflecting the current shape of art history, and allowing the student to gain a perspective on the body of objects, cultural history, methods, and historiography prevalent in that region. *Students take at least three (3) courses in their chosen 'major field'; honors thesis, if pursued, tends to be in or closely related to the major field.*

GENERAL EDUCATION COURSES

Any of the following 10000-level courses are an appropriate choice for any undergraduate to meet the general education requirement in the arts. None presuppose prior training in art.

Introduction to Art

ARTH 10100 Introduction to Art 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.

Art in Context Courses

- ARTH 17000 through 18999 - Introduce students to a well-defined issue, topic, or period of art in depth; at the same time, these courses explore issues of creativity, communication, and value in a series of concrete case studies.

Students who have taken at least one course in art history or visual arts, or who have equivalent nonacademic experience, may elect to take an advanced course numbered from 20000 to 29999. 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.

MAJOR IN ART HISTORY

The BA in art history furnishes students with a broad knowledge of art, including architecture, even as it provides an opportunity for the complementary, intensive study of an area of special interest. The basic components of the concentration are: a Major Field, to be selected from the list of fields below; a distribution of courses outside the major field; at least two research papers in art history (emerging from ordinary course work in the department); and a seminar on art-historical methods and issues. Fourth-year students who wish to pursue honors in the major 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.

PROGRAM REQUIREMENTS

All art history majors are encouraged to take one course in art history at the 10000 level to fulfill their general education requirement in the arts. Students can count an additional three courses at the 10000-level for the major. These courses are useful preliminaries to advanced work, and it is therefore strongly recommended that students take 10000-level courses as early as possible in their undergraduate careers. Note: Students who have formally declared the major in art history are guaranteed admission to 10000-level courses by notifying the instructor in advance.

THE STANDARD CURRICULUM

Ten courses are required for the art history major. The ten courses can include three at the 10000 level. The rest should be at the 20000 level or above. Students are advised, however, that graduate seminars at the 40000 level impose special burdens of time and expertise, and admission to them is typically only by instructor approval and may involve various prerequisites.

Each department course is categorized as being in one or more of the following fields. The field is indicated in the course notes description in the college catalog. The student's major field and distribution requirements are based on these fields. If a course is in two fields, the student should designate on their department program worksheet which field should be used for that course to meet requirements.

- African
- Asian pre-1800
- Asian post-1800
- European and American pre-1800
- European and American post-1800
- Latin American
- Theory and Methodology All art history majors must complete the following:
- Three art history courses in the student's chosen major field.** The major field should be selected from the list of fields above. The major field should be decided upon no later than spring of the third year.
- Three art history courses to meet the distribution requirement.** These courses should not be in the major field. Each distribution course should be in a different field from the others counting as distribution courses.
- Three art history courses to count as electives.** There are no field-specific restrictions on which art history courses can be counted as electives. Each course can be from a different field or the same one. Students can petition the Director of Undergraduate Studies to consider giving elective-course credit to a course outside the department if the course directly supports the student's major field.
- One methods seminar:** ARTH 29600 Doing Art History. Students are expected to take this course in their second or third year. It is designed to introduce students to the methods of art history and research techniques. Students are required to research and write a full-length research paper.
- Two research papers of 10–15 pages are also required for the art history major. A research paper can be: a paper written to fulfill a course assignment; the extension of a shorter course paper (either during the course or after its completion) to meet the page requirement; and/or a new paper on a topic chosen in

consultation with the instructor. Majors often count the research paper required in ARTH 29600 to meet this requirement. The research paper should include an analysis of existing scholarship and other relevant source materials. The paper should also draw on that 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 by the instructor do not qualify.

HONORS

Art history majors who wish to pursue a BA with honors must complete the following requirements in addition to the standard curriculum.

Spring Petition: Students interested in pursuing honors must file a petition with the Director of Undergraduate Studies in the Spring Quarter of the third year. The petition includes a brief description of the thesis topic and the name of a faculty member who has agreed to serve as adviser for the thesis. Most students do some research on their thesis in the summer and should stay in touch with their faculty adviser then.

ARTH 29800 Senior Thesis Workshop: Students must register for the BA Paper writing seminar (ARTH 29800) in Autumn Quarter of the fourth year. The workshop is designed to assist students in writing and researching their BA Papers. This workshop continues during Winter Quarter, although students do not register to take it during Winter Quarter. Students receive a grade for ARTH 29800 when they have submitted their BA paper in Spring Quarter and it has been read and graded by their faculty thesis adviser and Fall Quarter workshop instructor.

BA PAPER

Students work with their faculty adviser and their senior thesis workshop instructor through fall and winter on the BA Paper. A polished draft of the BA Paper is due by Friday of the ninth week of Winter Quarter; the final version is due Monday of the second week of Spring Quarter. The BA Paper is typically a 20- to 30-page research paper of original work that grows out of the student's major field. It presents an original argument or develops original evidence about an intellectual problem. The paper should demonstrate the student's capacity to formulate a serious research problem, develop a clear thesis, and substantiate the thesis on the basis of careful analysis of relevant evidence and measured consideration of competing views. The originality of the BA Paper may lie in the discovery of evidence, a new, critical analysis of familiar claims, or the synthesis of materials. Students should consult their BA faculty adviser regarding all details, including optimal length, of the BA Paper. Please note that completion of the BA Paper does not, in itself, guarantee honors in the major; honors are reserved for truly outstanding BA Papers. Honors are awarded by the College on the basis of a departmental nomination of exceptional BA Papers.

GPA: Students must have earned a major GPA of at least 3.5 and cumulative GPA of 3.3 at the time of graduation to be eligible for honors.

Optional: ARTH 29900 Preparation for the BA Paper. Students have the option of taking ARTH 29900 Preparation for the BA Paper in Autumn or Winter Quarter to afford additional time for research or writing; this course is taught by arrangement between a student and his or her adviser. This course would be in addition to the 11 courses for the major with honors.

Art History majors who wish to write a BA paper but are going to graduate at a time other than spring of their fourth year should consult with the Director of Undergraduate Studies.

DOUBLE MAJORS AND THE BA PAPER

Whether or not a single BA Paper can satisfy requirements for a double major in art history and another program is decided by the department on a case-by-case basis. Students should consult with the Director of Undergraduate Studies. 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.

TRANSFERRING CREDIT

No credit from Advanced Placement (AP) exams can be used in the major. Up to four courses taken outside the University of Chicago and approved by the College for course credit may be counted towards the art history major, contingent on approval by the Director of Undergraduate Studies. Students planning to take courses outside the University are urged to consult with the Director of Undergraduate Studies as they formulate their plans. Students should also consult with their College Adviser to be sure that they understand the University's procedures for transfer credit. Refer to Transfer Credit for more information.

While studying abroad, students are encouraged to keep excellent records; they will be required to submit the syllabus and all written work for each course in order to be considered for credit. Please note that some courses may be approved by the College but not by the major.

Students first apply for transfer credit from the College, and credit for courses taken as part of a University of Chicago-affiliated direct enrollment program is vetted by Study Abroad. When the credit has been approved,

students petition the Director of Undergraduate Studies in writing for credit for the major. The petition must include the title and description of the course, the name and location of the institution, and a syllabus and written record of the work the student did for the course. The Director of Undergraduate Studies will review the work for each course individually, determine if the course is applicable for credit in the major, and, if so, to which art history major course requirement that credit should be applied.

SUMMARY OF REQUIREMENTS FOR THE MAJOR

MAJOR: Standard Curriculum	
Three (3) courses in a Major field*	300
Three (3) courses to meet the distribution requirement, not in the major field and each in a different field from the other distribution courses *	300
Three (3) courses as electives, in any field *	300
ARTH 29600 Doing Art History	100
Two (2) 10- to 15-page research papers	
Total Units	1000

- * Three 10000-level art history courses can count towards the total of ten required for the major. The rest should be at the 20000-level or higher.
- * Fields of study: African, Asian pre-1800, Asian post-1800, European and American pre-1800, European and American post-1800, Latin American, Theory and Methodology

MAJOR: Honors Curriculum	
Three (3) courses in a Major field *	300
Three (3) courses to meet the distribution requirement, not in the Major field and each in a different field than the other distribution courses *	300
Three (3) courses as electives, in any field *	300
ARTH 29600 Doing Art History	100
Two (2) 10- to 15-page research papers	
ARTH 29800 Senior Thesis Workshop	100
BA Paper +	
Total Units	1100

- * Three 10000-level art history courses can count towards the total of ten required for the major. The rest should be at the 20000 level or higher.
- * Fields of study: African, Asian pre-1800, Asian post-1800, European and American pre-1800, European and American post-1800, Latin American, Theory and Methodology
- + Some students register for ARTH 29900 Preparation for the BA Paper in Autumn or Winter Quarter to afford additional time for research or writing. This course would be taken in addition to the 11 courses in the major with honors.

ADVISING

Art history majors should see the Director of Undergraduate Studies no less than once a year for consultation and guidance in selecting courses, and in choosing a topic for the BA Paper if pursuing honors, as well as for help with any academic problems within the major. When choosing courses, students should refer to the Google doc worksheet (<https://acrobat.adobe.com/id/urn:aaid:sc:VA6C2:1b36ffd4-21a1-4b1a-87b5-e128b05d7459/?viewer%21megaVerb=group-discover>) available on the Art History website. This form helps each student and the Director of Undergraduate Studies monitor the student's progress in the program.

In order to keep an up-to-date record of students' progress to graduation, students will need to regularly update their Google doc worksheet (<https://acrobat.adobe.com/id/urn:aaid:sc:VA6C2:1b36ffd4-21a1-4b1a-87b5-e128b05d7459/?viewer%21megaVerb=group-discover>) and provide this to their College adviser for processing.

RECOMMENDATIONS FOR ART HISTORY MAJORS

Qualified undergraduate students in art history may, with the express permission of the instructor, enroll in graduate seminars in the department. (These seminars are also open to non-majors with the same proviso.) For students interested in graduate study in art history, it is advantageous to have performed well in a graduate seminar while completing the BA.

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.

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 the language(s) relevant for the geographic region that corresponds to their primary area of interest.

GRADING

Art history majors must receive quality grades in courses taken for the major. ARTH 29900 Preparation for the BA Paper is open for Pass/Fail grading with consent of the instructor. Art history courses elected beyond program requirements may be taken for P/F grading with consent of the instructor. All courses taken to satisfy the general education requirement in the arts must receive quality grades. Nonmajors may select the P/F grading option with consent of the instructor if they are taking an art history course that is not satisfying a general education requirement. A Pass grade is given only for work of C– quality or higher.

MINOR IN ART HISTORY

All art history minors are encouraged take at least one course in art history at the 10000 level to fulfill their general education requirement in the arts. Minors can count an additional three courses at the 10000-level for the degree. These courses are useful preliminaries to advanced work, and it is, therefore, strongly recommended that students take 10000-level courses as early as possible in their undergraduate careers. Note: Students who have formally declared the minor in art history and seek admission to a 10000-level courses should notify the instructor in advance.

Six courses are required for the art history minor. The six required courses can include three at the 10000 level. The rest should be at the 20000 level or above. (Art history graduate seminars at the 40000 level may count toward requirements in the major. Students are advised, however, that such courses impose special burdens of time and expertise, and admission to them is typically only by explicit approval of the instructor and may involve various prerequisites.)

Courses in the minor may not be double counted with the student's major(s), other minors, or general education requirements. 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 art history course numbers. Non-art history courses will not be considered for credit towards the degree.

Each department course is categorized as being in one or more of the following fields. The student's major field and distribution requirements are based on these fields. If a course is in two fields, the student should designate on their department program worksheet which field should be used for that course to meet requirements.

- African
- Asian pre-1800
- Asian post-1800
- European and American pre-1800
- European and American post-1800
- Latin American
- Theory and Methodology

All art history minors must complete the following:

- **Three art history courses in the student's chosen major field.** The major field should be selected from the list of fields above. The major field should be decided upon no later than spring of the third year.
- **Three art history courses to meet the distribution requirement.** These courses should not be in the major field. Each distribution course should be in a different field from the others counting as distribution courses.
- **One research paper.** This can be: a paper written to fulfill a course assignment, the extension of a shorter course paper (either during the course or after its completion) to meet the page requirement, a new paper on a topic chosen in consultation with the instructor. The research paper should include an analysis of existing scholarship and other relevant source materials. The paper should also draw on that 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 by the instructor do not qualify. . Minors may elect to take ARTH 29600 Doing Art History with the majors and count the research paper written for this course to meet the paper requirement.

Advising

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.

Art history minors should see the Director of Undergraduate Studies no less than once a year for consultation and guidance in selecting courses as well as for help with any academic problems within the major. When choosing courses, students should refer to the Google doc worksheet available on the Art History website. This form helps each student and the Director of Undergraduate Studies monitor the student's progress in the program.

In order to keep an up-to-date record of students' progress to graduation, students will need to regularly update their Google doc worksheet and provide this to their College adviser for processing.

SUMMARY OF REQUIREMENTS FOR THE MINOR IN ART HISTORY	
Three courses in a Major field + *	300
Three courses to meet the distribution requirement, not in the major field and each in a different field from the other distribution courses * +	300
One (1) 10- to 15-page research paper	
Total Units	600

- * Three 10000-level art history courses can count towards the total of six required for the minor. The rest should be at the 20000-level or higher.
- * Fields of study: African, Asian pre-1800, Asian post-1800, European and American pre-1800, European and American post-1800, Latin American, Theory and Methodology.
- + One of the courses may be ARTH 29600 Doing Art History. Students in the minor would research and write an essay on a topic of their choice in this class

ART HISTORY COURSES

ARTH 10100. Introduction to Art. 100 Units.

This course develops skills in perception, comprehension, and evaluation of various art objects and the built environment. It encourages close analysis of visual materials, exploring the range of questions and methods appropriate to works of art and buildings, in their historical, theoretical, and social dimensions. Most importantly, the course emphasizes articulate writing and salient argumentation about visual and other aesthetic phenomena. Three coherent units, on Monument/Site, Image/Medium, and Object/Museum, explore these issues across cultures and periods. Examples draw on original objects in campus collections and sites on campus. Instructor(s): Pop, Brittenham, Yang, Sullivan, Golan, Wu Hung Terms Offered: Autumn Spring Prerequisite(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts. Fulfills the following categories in the ARTH major and minor: European and American, pre-modern (pre-1800)

ARTH 14006. Introduction to Byzantine Art. 100 Units.

In this course, we will explore works of art and architecture as primary sources on the civilization of Byzantium. Through the close investigation of artifacts of different media and techniques, students will gain insight into the artistic production of the Byzantine Empire from its beginnings in the fourth century C.E. to the Ottoman conquest in 1453. We will employ different methodological approaches and scholarly resources that are relevant for the fruitful investigation of artifacts in their respective cultural setting. In order to fully assess the pivotal importance of the visual arts in Byzantine culture, we will address a wide array of topics, including art and ritual, patronage, the interrelation of art and text, the classical heritage, art and theology, icons and Iconoclasm (etc.). Instructor(s): Karin Krause Terms Offered: Winter Equivalent Course(s): RLST 28308, MDVL 14006

ARTH 14402. Introduction to the Arts of the Italian Renaissance. 100 Units.

This course will cover the major themes and works of the Italian Renaissance, including painting, sculpture, decorative arts, and architecture. We will consider stylistic development of the arts from the period of roughly 1300 (late Medieval/pre-Renaissance predecessors) to 1560. Throughout the course we will interrogate the concept of "Renaissance" as a unifying term and examine its relationship to the Medieval in terms of both continuity and change. A major focus of the course will be the functions of different media in this time period, and we will consider patronage, multiple viewerships, and access. We will explore how, for whom, and why works were created, and interrogate the relevance of the category 'fine arts' as it is commonly understood to the Renaissance. Additional themes will be: artistic practice, especially collaboration and competition; regional styles; the relationship of art in this period to the intellectual, political, and spiritual climate(s) of the time." Terms Offered: Summer

ARTH 15631. Intro South Asian Art and Architecture I. 100 Units.

This core class introduces students to the visual arts of early South Asia (Paleolithic period to circa first millennium CE). During this time period, South Asia gave birth to three major world religions-Hinduism, Jainism, and Buddhism. Christianity and Islam too made it to South Asia and the arts of these religious traditions flourished in various pockets of the Indian subcontinent. In the class, we will look at paintings, buildings, and other objects that continue to beguile researchers, such as the paintings of Bhimbetka Caves (ca. 10,000 BCE); the enigmatic seals from Indus Valley (ca. 2000 BCE), and the high polish of Mauryan sculptures. The latter-half of the course is devoted to specific studies on "masterpieces" of early Indian art, such as the Buddhist stupas at Sanchi (ca. third to first cent. BCE), the extraordinary rock-cut temples of Ajanta and Ellora (fifth to

thirteenth centuries), and the sizeable and distinctive temple complex of Bodhi Gaya, Khajuraho, Mamallapuram, and Brihadeshwara (seventh to eleventh centuries). The course will explore many themes in the study of early South Asian art; some prominent ones are the role of politics, nature, and religion in shaping artistic practices. Conversely, we will also look at how artistic practices impacted civic institutions and religious organizations, while exploring what art can reveal about how natural resources were viewed, extracted, and preserved in early South Asia.

Instructor(s): M. Manohar Terms Offered: Autumn

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: Asian, premodern (pre-1800)

Equivalent Course(s): ARCH 15631

ARTH 15636. Modern Korean Art. 100 Units.

This course introduces students to key histories, artworks, and theoretical discourses surrounding modern Korean art. Covering the period from the late 19th to mid-20th century, the course explores historical junctures—late Joseon, the Korean Empire (1897-1910), the colonial period (1910-1945), and the Korean War (1950-1953)—as critical moments during which the concepts of modernity and "modern art" (geundae misul) were imported and contested. Beyond providing a basic understanding of modern Korean art history, the course engages with broader art-historical inquiries, particularly how modernity and modernism can be articulated within a global framework. Readings encompass art historical texts as well as theories on global modernisms, theories of imperialism, and decoloniality. Discussion sections will emphasize the close reading of texts and visual materials, including drawings, paintings (oil and ink), photography, sculpture, and architecture.

Instructor(s): S. Ryu Terms Offered: Winter

Note(s): This course fulfills the following requirements in the ARTH major and minor: Asian, modern (1800-present)

ARTH 15780. Western Modern Art from the Enlightenment until Today. 100 Units.

This course teaches skills of looking at and understanding visual art with a focus on modern art made in Europe and North America from the 18th through the 21st century. Students will learn about movements such as Impressionism, Surrealism, and Pop; artists including Pablo Picasso, Jackson Pollock, and Jenny Holzer; and issues central to the relationship between art and modernity: definitions of the self and identity, the emergences of the metropolis and the art market, the "real" and the invention of photography, meanings of abstraction and non-traditional materials, the political ambitions of the avant-garde, consumption and media. Discussion sections center around original artworks in the Smart Museum of Art and the University's Public Art and Special Collections.

Instructor(s): C. Mehring Terms Offered: Winter

Prerequisite(s): • This course meets the general education requirement in the arts. This course fulfills the following requirements in the ARTH major and minor: European and American post-1800. • Discussion groups will meet as arranged on Thursdays and Fridays.

ARTH 15800. Contemporary Art. 100 Units.

This course will consider the practice and theory of visual art in the late twentieth and early twenty-first centuries. Among the subjects that will drive our narrative will be the rise of postmodernism, pop art, the aesthetics of the social movements of the 1960s, institutional critique, the relationship between reproductive media and Feminism, the concept of spectacle, conceptual art, the appearance of a global art industry after 1989, the connections between art school and art-making, "relational aesthetics," the fate of art in the age of the Internet, the art of the post-studio moment, and what happens to art when it engages with "everything*."

Instructor(s): M. Jackson Terms Offered: Spring

Equivalent Course(s): MADD 10006, ARTV 20006

ARTH 16100. Art of the East: China. 100 Units.

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, and to better understand Chinese culture through the objects it produced.

Instructor(s): Z. Yi (Autumn & Winter), W. Lin (Spring) Terms Offered: Autumn Spring Winter

Prerequisite(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts. This course fulfills the following requirements in the ARTH major and minor: Asian, modern (post-1800), Asian, premodern (pre-1800)

Equivalent Course(s): EALC 16100

ARTH 16107. Moving Objects, Dispersed Cultures: Case Studies from China and the Middle East. 100 Units.

In this course, we will delve into "big problems" created by the movement, relocation, or displacement of objects that are assigned special cultural, artistic, and historical values in new contexts. We will follow the movement of artifacts across both geographical and disciplinary boundaries, challenging established notions of cultural heritage and art. We often study and read ancient texts as primary sources, but we don't always pause to consider that those texts were written on physical objects like pieces of wood, leaves, or animal skin. Similarly, we're familiar with the display of ancient artwork inside museums or galleries, but have we wondered about the journey of individual objects to those new locations? How do objects move from their original place to modern

collections? How do they become art? And how do they become historical sources? Guided by an art historian and a social historian, this course presents different ways to look at "objects that move", both as sources about past societies and as mirrors for contemporary ones. Through studying examples from the history of China and the Middle East, we will reconsider concepts such as cultural heritage, national patrimony, or even art that have been taken for granted. We will learn about the different histories of the dispersal of cultural heritages in those two regions, from nation-building and colonial projects in the twentieth century to the illicit trade in antiquities and the creation of digital replicas today.

Instructor(s): Wei-Cheng Lin, Cecilia Palombo Terms Offered: Winter

Prerequisite(s): PQ: Third or fourth-year standing.

Equivalent Course(s): NEHC 16107, ARTH 36107, EALC 36107, EALC 16107, BPRO 27100, RLST 26107, NEHC 36107

ARTH 16800. Arts of Japan. 100 Units.

This course surveys the arts of the Japanese archipelago through the study of selected major sites and artifacts. We will 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? Prehistoric artifacts, the Buddhist temple, imperial court culture, the narrative handscroll, the tea ceremony, folding screens, and woodblock prints are among the topics covered.

Instructor(s): C. Foxwell Terms Offered: Winter

Prerequisite(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts. This course fulfills the following requirements in the ARTH major and minor: Asian, premodern (pre-1800)

Equivalent Course(s): EALC 16806

ARTH 17201. Art in the Age of Computation: From Cybernetics to AI. 100 Units.

This course explores how artists have engaged with computation—not only as a technology, but as a way of thinking about systems, information, thought, and perception from the mid-twentieth century to the present. We consider how cybernetics and systems thinking helped reconfigure the work of art and visual perception; collectives that sought to institutionalize collaborations between artists and engineers; art in the age of nuclear energy, space exploration, and global telecommunications; as well as contemporary creative and critical responses to AI. Students will engage in close study of key artworks through lectures, discussions, and visits to local art collections. Discussions and short assignments will help students to situate artworks within broader historical, technological, and aesthetic contexts.

Instructor(s): T. Shabtay Terms Offered: Autumn

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

ARTH 17213. Portraits. 100 Units.

In this course we will investigate the rising, diffusion, function, and theoretical complexity of portraiture in Italian art from the early Renaissance through the XVIII century. We will analyse the concepts of likeness in its multiple nuances, from physical resemblance to psychological interiority, to understand how identity was constructed, codified, and performed through the visual arts. Approaching painted and sculpted portraits as sophisticated rhetorical devices, we will examine the tension between idealization and realism, and the role of portraiture in courtly politics, gender relations, and memorialization. We will observe the meaning of clothing, the presence of jewels, weapons, tools and other objects, the use of light, and the characteristics of the background in order to understand intention and function of portraits. Our analysis will include artists' self-portraits: from the hidden portraits of the Quattrocento (where the artist appears as a bystander in religious narratives) to the psychological self-studies of the sixteenth century and beyond, we will consider how the status of the artist changed over time from mechanical craftsman to celebrated intellectual. Students will engage with primary sources (including Vasari, Castiglione, Aretino, as well as letters by artists such as Titian and Bernini) alongside modern critical theories regarding self-presentation. We will visit museums and the special collections at the Regenstein and the Newberry libraries.

Instructor(s): F. Caneparo Terms Offered: Spring

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: European and American pre-1800

ARTH 17512. Modern Architecture in Algeria, France, French Algeria, and Algerian France. 100 Units.

This course invites students to consider the intertwined architectural histories of France and Algeria in the colonial and postcolonial eras. From colonial designs in French Algeria to counterhegemonic spaces of Algerian communities in postcolonial France, students will examine how architecture engages with fraught historical episodes and contested cultural landscapes. Case studies include Paris as a Eurocentric paradigm for the modern city, dialectics of construction and destruction in Algiers under colonial rule, and urban multiplicity in Marseille. Protagonists include Le Corbusier, arguably the most canonical architect of the 20th century, and underexamined figures like Abderrahmane Bouchama, who declared being the sole Muslim Algerian architect at the independence. By the end of the quarter, students will have gained substantial knowledge of the history of these two countries, their architecture, and the historiographical stakes of connective architectural history.

Instructor(s): J. Huet Terms Offered: Winter

Prerequisite(s): Fulfills the following categories in the ARTH major and minor: African, European and American, modern (post-1800) and is an Art in Context Seminar

Equivalent Course(s): ARCH 17512

ARTH 17551. Beyond the Vitruvian Man: Architecture and the Body in the Italian Renaissance. 100 Units.

With its ideal proportions inscribed in perfect geometry, the Vitruvian Man long served as the iconic model of early modern architecture, inspiring Renaissance designers to reimagine buildings and cities in pursuit of its ideal form. Yet this abstract male figure, often framed as a symbol of human dignity, conceals the vital multiplicity essential to both human and urban life and obscures the diverse experiences of early modern populations. This course challenges students to consider how the human body—both as a cultural construct and a site of lived experience—shaped the design and reception of early modern architecture. While the Vitruvian Man serves as our point of departure, we will move beyond its idealised geometry to explore how sensory experience and embodied practice animated and reconfigured Renaissance architectural space, paying particular attention to urban inhabitants who negotiated, reshaped, and at times overturned the harmonious projections of architects and designers. Students will engage with canonical architects such as Michelangelo, Alberti, and Leonardo alongside ordinary inhabitants—including artisans, women, Jewish communities, and travellers—who deployed their eyes, ears, hands, mouths, and feet to rewrite the meaning of urban space and inscribe their own presence in the fabric of Renaissance cities. With their support, we will also explore the potential for historical urban experience to inform, unsettle, or inspire the way we imagine cities today.

Instructor(s): E. Johnson Terms Offered: Spring

Prerequisite(s): This course is an art in context core course. This course fulfills the following requirements in the ARTH major and minor: European and American pre-1800

Equivalent Course(s): HIST 12204

ARTH 17602. Contemporary Art Beyond Korea. 100 Units.

This course surveys key histories and theoretical discourses of contemporary art, with a particular focus on Korea, both North and South. Beginning at the end of the Korean War (1950-1953), the course reexamines the notion of the "postwar" from Korean and broader Asian perspectives, extending the conversation to art produced in the present day. The parallel postwar histories—industrialization, authoritarianism, democratization movements, and globalization across East and Southeast Asia—necessitate an interregional and global approach. Korea, from the aftermath of the Korean War onwards, has served as a significant testing ground within these interconnected historical trajectories. While centering discussions on artworks and discourses from Korea, the course will also engage with artistic practices from other regions, including but not limited to Japan, China, Taiwan, Europe, the United States, Malaysia, Singapore, Indonesia, Vietnam, and the Philippines. This course may include a self-directed visit to the MCA and the Art Institute, as well as participation in selected artist talks.

Instructor(s): S. Ryu Terms Offered: Spring

Note(s): This course fulfills the following requirements in the ARTH major and minor: Asian, modern (1800-present)

ARTH 17761. Introduction to Modern Architecture: Modernity and Its Other. 100 Units.

This course invites students to reflect on the idea of modernity in architecture as it developed from the 15th century to the late 20th century. Its aims are twofold: first, to introduce students to selected architectural episodes across time and space; second, to demonstrate that modernity is a concept deeply charged with power dynamics. Historically, the idea of modernity has defined its margins by systematically portraying certain people, cultures, and places as deficient in the modern mind, techniques, or aesthetics. In this respect, modernity and its antonyms are inseparable, like two sides of the same coin. Over the quarter, we will examine exclusionary visions of modernity, challenge their claims to universality, and amplify the voices of those who proposed alternative models for modernity in architecture.

Instructor(s): J. Huet Terms Offered: Autumn

Prerequisite(s): Fulfills the following requirements in the ARTH major and minor: African, Asian, modern (post-1800), European and American, modern (post-1800), Latin American, Theory and Historiography

Equivalent Course(s): CEGU 27761, ARCH 17761

ARTH 17781. Women in 20th-Century Architecture. 100 Units.

From the Renaissance to the present day, architecture has been a blatantly male-centric field. This course invites students to consider women who overcame systemic barriers to become figures of agency in 20th-century architecture. We will examine the lives and works of women who have managed to attend architecture schools, despite historical gender-based exclusion or restriction on enrollment, as well as those who found impactful ways to play architectural roles without academic training. We will pay particular attention to how these protagonists add necessary complexity to the modernist canon. The course will start with a first module on positionality (women as architects, women as clients, and women as residents) followed by a second module with a biographical scope (Minnette De Silva, Eileen Gray, bell hooks, and Sibyl Moholy-Nagy).

Instructor(s): J. Huet Terms Offered: Winter

Note(s): This course fulfills the Art In Context Core Requirement: European and American, modern (post-1800), Theory and Historiography

Equivalent Course(s): GNSE 20145, ARCH 17781

ARTH 17904. Chinatown, the Japanese Garden, the Period Room: Diasporic Architecture from East Asia. 100 Units.

The built environment serves as a powerful connection to its time, place, and cultural origins. This course examines East Asian architecture and landscapes that have transcended their native contexts, as well as East

Asian-style buildings designed for cultural others. From the bustling streets of Chinatown to the serene Japanese gardens and the meticulously curated period rooms showcasing East Asia's arts and cultures, the course explores a wide range of architectural forms, urban designs, and landscapes spanning two centuries. These structures are studied not as static artifacts but as dynamic platforms for social events, cultural debates, and political opportunities, shaped by historical and ongoing negotiations between their home and host contexts. Central to the course is the concept of diaspora, through which we investigate how the experience of living outside one's home country—sometimes in foreign or even unwelcoming environments—can be understood through the lens of the built environment. In this framework, architecture becomes a reflection of the dynamic experiences of immigration, racialization, cultural exchange, and confrontation. It is also subject to processes of representation, appropriation, modification, and reinvention. Through immersive field trips in the Chicago metropolitan area, students will critically analyze the formal language, spatial experiences, cultural symbolism, and social dynamics embedded in East Asian-style architecture and landscapes.

Instructor(s): Z. Yang Terms Offered: Spring

Prerequisite(s): Fulfills the following categories in the ARTH major and minor: Asian, modern (post-1800), European and American, modern (post-1800). This course is an Art in Context seminar

Equivalent Course(s): ARCH 17904, CHST 17904, RDIN 17904

ARTH 18160. Islamic Arts of the Book. 100 Units.

This course is an introduction to the Islamic art of the book, with a particular focus on Arabic and Persian manuscripts spanning the 11th to 17th centuries and beyond. By paying attention to the relationships between calligraphy, illumination, and painting through the lens of manuscript materiality and bookmaking technologies we will explore key histories, artworks, and discourses surrounding Islamic manuscripts, from Qur'ans to lavishly illustrated historical, scientific, and literary texts. While attending to issues of style, image-text relationships, and the transmission of knowledge in a roughly chronological framework, the course also engages with broader questions about materiality and the socio-economic conditions of manuscripts including economies of manuscript production and circulation, and systems of patronage. The course emphasizes close looking and in-depth study of manuscripts from the ISAC, the Hanna Holborn Gray Special Collections, and the Art Institute of Chicago. Sessions will also include workshops at the Seldon Institute in Hyde Park. Visits to local collections will supplement classroom discussions and assigned readings.

Instructor(s): S. Hosseini Terms Offered: Winter

Prerequisite(s): This course is an Art in Context core. This course fulfills the following requirements in the ARTH major and minor: Asian pre-1800, Asian post-1800

ARTH 18704. Contemporary Art Beyond Korea. 100 Units.

This course surveys key histories and theoretical discourses of contemporary art with a focus on Korea, both North and South. Beginning at the end of the Korean War (1950-1953), the course reexamines the notion of the "postwar" from Korean and broader Asian perspectives, extending the conversation to art produced in the present day. The parallel postwar histories—industrialization, authoritarianism, democratization movements, and globalization across East and Southeast Asia—necessitate an interregional and global approach. Korea, from the aftermath of the Korean War onwards, has served as a testing ground within these interconnected historical trajectories. While centering discussions on artworks and discourses from Korea, the course will also engage with artistic practices from other regions, including but not limited to Japan, China, Taiwan, Europe, the United States, Malaysia, Singapore, Indonesia, Vietnam, and the Philippines. This course may include a self-directed visit to the MCA and the Art Institute, along with participation in selected artist talks.

Instructor(s): S. Ryu Terms Offered: Winter

Note(s): This course fulfills the following requirements in the ARTH major and minor: Asian post-1800

ARTH 20164. Exhibiting the Environmental Humanities: Curatorial Practicum. 100 Units.

Collaboratively, students in this course will design and mount an exhibition based on research in the Environmental Humanities. Students will explore not just the exhibition's content and historical contextualization but think through critical questions about choices made in the collecting and display of selected objects as well as examine the history of exhibitions in the United States. Drawing on methods from museum studies, art history, history, environmental studies, and others, students will develop interdisciplinary approaches to research and practice communicating humanistic inquiry to general audiences. In the Fall 2024 Quarter, Students in Exhibiting the Environmental Humanities will have the opportunity to collaborate with the Sterling Morton Library at the Morton Arboretum to tell the story of May Theilgarrrd Watts, an early environmental educator at the Arboretum, naturalist, author, and UChicago alumna.

Instructor(s): Jessica Landau Terms Offered: Autumn

Equivalent Course(s): CHST 20164, CEGU 20164

ARTH 20336. Researching Chicago's Historic Parks and Neighborhoods. 100 Units.

Often described as a "City of Neighborhoods," Chicago has a fascinating network of community areas that were shaped by historical events and developments. Many of the city's neighborhoods include parks that have their own significant architectural, landscape and social histories. The class will introduce students to some of Chicago's most interesting historic neighborhoods and parks; expose them to key regional digital and on-site archives; and instruct them in appropriate methodologies for conducting deep research on sites and landscapes, with a special focus on Chicago's historic park system. Students will utilize an array of resources including Sanborn maps, US Census records, historic plans, photographs, and archival newspapers to provide in-depth studies of unpreserved sites. The course will also expose students to historic preservation policies,

methodologies, and guidelines to provide practical strategies for preserving lesser-known places and sites. As a Chicago Studies class, its pedagogy will also include excursions into the city, engagement with local guest speakers, and research in relevant Chicago-area archives/special collections.

Instructor(s): Bachrach, Julia Terms Offered: Winter

Note(s): This special class is offered in conjunction with the University's ongoing commemoration of the 200th anniversary of the birth of Frederick Law Olmsted, the father of American landscape architecture. Olmsted and his sons, the Olmsted Brothers, had a substantial influence on the city's South Side, including the University's campus and the development of small parks that provided services to dense immigrant neighborhoods in the early 20th century. The class will include field trips during some Friday class sessions.

Equivalent Course(s): CEGU 20336, HIST 27312, ARCH 10336, CHST 20336

ARTH 20500. Arts + Public Life: Relationships, Engagement and Cultural Stewardship on Chicago's South Side. 100 Units.

Founded in 2011 and located in Chicago's legendary Washington Park neighborhood, Arts + Public Life (APL) is a dynamic hub of exploration, expression, and exchange that fosters neighborhood vibrancy through the arts on the South Side of Chicago. This class gives students an opportunity to learn from APL's embedded practice of supporting the arts and cultural history of the South Side of Chicago to learn how they might become responsible and responsive stewards of this work themselves. Each week students will be immersed into a different aspect of APL's robust portfolio, all of which center relationships, community engagement, and cultural stewardship. Readings and visitors will provide background, inspiration, and know-how about APL's cultural production processes and location in Washington Park. Students will engage with APL team members to refine their own project ideas throughout the quarter. Class will primarily take place in APL's spaces on the Arts Block in Washington Park.

Instructor(s): Bharani, Nootan Terms Offered: Spring

Note(s): Consent is required for this class. Interested students should email the instructor Nootan Bharani, nbharani@uchicago.edu, to briefly explain their interest, however no previous experience is necessary.

Equivalent Course(s): RDIN 20501, CHST 20500, ARTV 20707

ARTH 20618. What Was Art? What Is Art? What Will Art Be? 100 Units.

In this course we will consider thorny questions about art and its existence in contemporary society. Our primary focus will be on visual art, generally contemplated within Euro-American contexts across the long twentieth century. We will read texts from within the discipline of art history, as well as others in allied fields of a critical, philosophical, or theoretical bent, and still others by artists, critics, curators, and enthusiasts. Throughout the quarter we will endeavor to contemplate works from a wide range of spatial and temporal situations.

Instructor(s): M. Jackson Terms Offered: Winter

Equivalent Course(s): ARTH 30618, ARTV 30618, ARTV 20618

ARTH 20692. Armenian History through Art and Culture. 100 Units.

Who are the Armenians and where do they come from? What is the cultural contribution of Armenians to their neighbors and overall world heritage? This crash-course will try to answer these and many other similar questions while surveying Armenian history and elements of culture (mythology, religion, manuscript illumination, art, architecture, etc.). It also will discuss transformations of Armenian identity and symbols of 'Armenianness' through time, based on such elements of national identity as language, religion, art, or shared history. Due to the greatest artistic quality and the transcultural nature of its monuments and artifacts, Armenia has much to offer in the field of Art History, especially when we think about global transculturation and appropriation among cultures as a result of peoples' movements and contacts. The course is recommended for students with interest in Armenian Studies or related fields, in Area or Civilizations Studies, Art and Cultural Studies, etc.

Instructor(s): Hripsime Haroutunian Terms Offered: Autumn

Equivalent Course(s): NEHC 30692, ARCH 20692, NEHC 20692, HIST 25711

ARTH 20705. City Imagined... 100 Units.

This urban design studio course, split across two quarters, takes two distinct notions of the city as its starting point: grand, imaginative plans - utopian, unbuilt, semi-realized, real... both as aesthetic objects, and as ideas - and how the minute flows of day-to-day life, up from the smallest scale, enter into dialogue with built and lived details, intended or not. Drawing on both Chicago and other places chosen by students, we will dream small and big, search past and present, and tap precisely into what we dream and what we experience... seeking not to dictate what the city will be, but to use these different modes of understanding to expand our sense of what a city can be. Necessarily, through studio work, reading and seminar conversation, we'll grapple with difficult contradictions cities pose, our most central assumptions about spaces and places, and ways that cities change. We take as given the inevitable gap between how places actually evolve and how, perhaps, they could, and use that gap as a site for the imagination to step in, while also confronting the hubris of imagining cities real. Studio work will proceed in three stages: individually developing an alternate vision for a place you know well (winter), breaking each others' plans (winter into spring)... and finally, using real observations and spontaneity to complicate and rebuild your vision into something lovelier (spring). (Starting Nov 18, visit arthistory.uchicago.edu/archconsent to request consent.)

Instructor(s): L. Joyner Terms Offered: Winter

Prerequisite(s): Starting November 17, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email. Prior completion

of at least one ARCH studio course is strongly recommended for enrollment in this class, as many of its themes and conversations will build on familiarity with at least one approach to courses like these. Fulfills the following categories in the ARTH major and minor: European and American, modern (post-1800)

Note(s): Note: this is the first course of a two-course sequence. You do not have to commit to enrolling in "...City Observed" in spring to take this course in winter, but it is strongly recommended. You must, however, take this course to enroll in "...City Observed" in the spring.

Equivalent Course(s): ARCH 20705

ARTH 20706. ...City Observed. 100 Units.

TBD

Instructor(s): L. Joyner Terms Offered: Spring

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

Starting February 24, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Note(s): Note: this is the second course of a two-course sequence. You must take "City Imagined..." in Winter 2026 to enroll in this spring course.)

Equivalent Course(s): ARCH 20706

ARTH 20908. Media Revolutions Then and Now. 100 Units.

Media Revolutions Then and Now" explores how the Protestant Reformation and innovations in printing technology coincided to catalyze a sweeping revolution that paved the way for media culture as we know it today. The seminar aims to interrogate traditional narratives that center on printing technology as the driving force of the Reformation, and instead shows how essential religious thought and practice were for the emergence and success of modern media. We will highlight how Reformers like Martin Luther not only provided content but also a theological legitimacy that sustained the print industry, thereby transforming print from a nascent technology into a powerful tool for religious and cultural change. Central to this historical and critical interrogation is the notion of the Reformation as the first modern media event, showcasing how this interplay of theology and technology laid the foundation for our modern media landscape. Accompanying an exhibition at Regenstein's Special Collections which is running through the winter quarter, the seminar draws not only on the displayed items but also the library rich holdings in early prints. Students will be encouraged to put their own understanding and experience of contemporary media ecologies in dialogue with media ecosystem of the early Gutenberg Galaxy.

Instructor(s): T. Golan and C. Wild Terms Offered: Winter

Prerequisite(s): Fulfills the following categories in the ARTH major and minor: European and American, pre-modern (pre-1800)

Equivalent Course(s): GRMN 35908, CDIN 30908, MADD 15908, RLST 28708, HIST 33101, GRMN 25908, RLVC 30908, HIST 23101, CDIN 20908, ARTH 30908

ARTH 21013. Plunder, Theft, Forgery: Crime and Cultural Property in the Ancient Mediterranean and Today. 100 Units.

Who owns antiquity? In this seminar, we will interrogate this question by examining ancient cases of antiquities theft and more contemporary appropriations and destructions of cultural heritage in the Greco-Roman world. We will focus predominantly on three interrelated phenomena: 1) state-sanctioned plunder and spoils of war; 2) private collecting, theft, and looting; and 3) "fakes"/"forgeries" and the demands of the antiquities market. Students will develop an interdisciplinary methodology for analyzing a wide array of source material (whether textual or archaeological) as well as gain familiarity with key themes and topics across several fields, from Roman cultural imperialism to modern archaeological ethics. We will also visit and engage with collections of antiquities in Chicago to gain first-hand experience with material objects as a counterpoint to our regular class sessions.

Instructor(s): E. Heintges Terms Offered: Autumn

Equivalent Course(s): HIST 21013, CLCV 21013

ARTH 21014. Medieval Indian Cities. 100 Units.

This seminar examines the fascinating, surprising, and confounding ways in which cities developed in "medieval" South Asia—a millennium long period comprising roughly ca. 500 to 1500 CE. Some of these cities, such as Delhi, have grown to become modern metropolises. Some others, such as Hampi (one of the largest cities on earth at the height of their fame), have become abandoned archaeological towns. What social, political, religious, and mercantile networks shaped their development? How did people—the elites and the so-called subalterns—live in these cities? And what can a serious study of this distant period tell us about the pressures that shaped medieval built environments and that continue to affect cities today? Among the cities to be discussed are Delhi, Surat, Thanjavur, Hampi (Vijayanagara), Warangal, Daulatabad, and Gwalior. Final assignment could take the shape of an academic paper, or, in consultation with the instructor, a creative assignment that imagines an aspect of urban life in a medieval Indian city. Seminar is directed towards students with interests in medieval history, religious history, South Asian history, urban history, and architectural history.

Instructor(s): M. Manohar Terms Offered: Spring

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: Asian pre-1800

Equivalent Course(s): SALC 21014, CEGU 31114, ARTH 31014, SALC 31014, MDVL 21014, CEGU 21114, ARCH 21014

ARTH 21310. Art and Technology: From the Historical Avant Gardes to the Algorithmic Present. 100 Units.

This seminar tracks the entanglements of visual art and "technology," a term which took on an increasingly expanded set of meanings beginning in the early decades of the twentieth century. Focusing on the period between World War I and the present, we examine these expanded meanings and ask how the work of art fundamentally shifted with, extended, tested, or acted upon "technology." We consider cases from the art historical avant gardes, the impact of cybernetics and systems thinking on architecture and visual perception, midcentury collectives that sought to institutionalize collaborations between artists and engineers, as well as more subtle exchanges between art and technology brewing since the Cold War. Course readings drawn from art history and the histories of science and technology, as well as site visits to art collections on campus, will inform our investigation. Students will gain historical insights into the relation between visual art and technology; develop analytical tools for critically engaging with the present-day interface of art, science, and engineering; and consider the implications for the futures we imagine.

Instructor(s): T. Shabtay Terms Offered: Winter

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): MADD 15310, KNOW 21310, ARTH 31310

ARTH 21326. Can a Photograph Change the World? 100 Units.

Can a single lens-based image change the course of history? This course traces iconic photographs from across the documentary tradition to examine their formal character, circulation, and social impact. In our approach to this question, we will explore traditional frameworks for discussing documentary truth and ethics in photojournalism, but we will also consciously set aside those concerns to consider the influence of images in the public sphere regardless of their integrity as photographs. At stake in this reframing is how photographs function in the "post-truth" era. Course sessions will be based around individual case studies of iconic and "viral" images.

Instructor(s): C. Fulnder Terms Offered: Spring

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): ARTH 31326

ARTH 21333. (Re)Branding the Balkan City: Comtemp. Belgrade/Sarajevo/Zagreb. 100 Units.

The freedom to make and remake our cities (and ourselves) is one of the most precious yet most neglected of the human rights," argues David Harvey. In this course, we use an urban studies lens to explore the complex history, social fabric, architecture, infrastructure, and cultural transformation of the former Yugoslav capitals. Since their inception, these cities have relied on multifaceted exchanges of peoples and political projects, forms of knowledge, financial and cultural capital, means of production, and innovative ideas. Among others, these exchanges produced two phenomena, Yugoslav architecture, embodying one of the great political experiments of the modern era, and the Non-Aligned Movement, as explored in recent documentary films (Turajlić 2023), museum exhibits (MoMA 2018, "Toward a Concrete Utopia: Architecture in Yugoslavia 1948-1980"), and monographs (Tito in Africa: Picturing Solidarity). Drawing on anthropological theory and ethnography of the city, we consider processes of urban destruction and renewal, practices of branding spaces and identities, metropolitan citizenship, arts and design, architectural histories and styles, and the broader politics of space. The course is complemented by cultural and historical media, guest speakers, and virtual tours. Classes are conducted in English.

Instructor(s): Nada Petkovic Terms Offered: Spring

Equivalent Course(s): BCSN 21300, HIST 24008, REES 21300, BCSN 31303, ARCH 21300, ARTH 31333, GLST 21301, REES 31303

ARTH 21416. Avant-Garde and Kitsch" in the 21st Century: Socialism, Modernism, Elitism. 100 Units.

The course is a thoroughgoing study of American art critic Clement Greenberg's seminal "Avant-Garde and Kitsch." Published in 1939, Greenberg's essay is not only a passionate defense of the superiority of so-called "formal," "elevated," or "highbrow" culture relative to the "rudimentary," "popular," or "lowbrow" forms abounding within modern industrial society; the text is also a subtle argument for what art is and why it matters, one indebted to a Marxist theory of history and grounded in a belief in the possibly imminent realization of global socialism. For Greenberg, it was not bourgeois elitism but popular entertainment that most gravely threatened humanity's full cultural flourishing-in short: socialism demanded modernism in the arts. But by his death in 1994, having earned a reputation as a conservative aesthete, Greenberg had long since abandoned his leftist commitments. Was this shift in Greenberg's political sensibility inevitable? How are socialism and modernism related historically? Is elitism in art necessarily incompatible with socialism in politics? These will be some of our core questions. Ultimately, the course is a quarter-length rumination on the contemporary relevance of the rather enigmatic final lines of Greenberg's famous essay: "Today we no longer look toward socialism for a new culture - as inevitably as one will appear, once we do have socialism. Today we look to socialism simply for the preservation of whatever living culture we have right now."

Instructor(s): C. Gruber Terms Offered: Winter

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): FNDL 21426

ARTH 21426. Marx's Theory of Class. 100 Units.

The topic of this course is Karl Marx's theory of socio-economic class. Its purpose is to gain insight into Marx's fundamental thesis that understanding classes helps us understand politics. Though it is one of the topics for which his name is most remembered, his view of class is often misrepresented. For instance, one might hear that, for Marx, there are just the two most famous classes of capitalist society—the so-called proletariat (workers) and the bourgeoisie (capitalists). Like classical economists before him and heterodox economists after him, however, Marx actually believes that modern societies consist of at least three classes: workers, capitalists, and landlords or rentiers, as well as other marginalized groups. And he even disaggregates those classes into the smaller groups which constitute them (e.g., productive and unproductive labor; industrial, commercial, and financial capital, etc.). By examining selections from his mature political-economic writings, we will reconstruct Marx's theory of social classes and consider his application of that theory in significant case studies such as the American Civil War. Themes which we will address include the relation between economy and politics, class and race, science and ideology, as well as agency and structure in historical development. Questions which we will ask include the advantages and disadvantages of Marx's view with an eye to contemporary questions.

ARTH 21702. Ekphrasis: Art, Description and Religion. 100 Units.

This course explores the rich traditions of description - ekphrasis - from Greco-Roman antiquity into the middle ages. It tackles texts (both prose and verse) in order to establish the ramifications of a genre in the European tradition, and its applications in particular to visual culture and religion. There will be opportunity in the final paper to range beyond these into questions of comparative literature, art (history) writing, religious imagination and ekphrasis in all periods or contexts, as well as into the use of images or films as themselves forms of descriptive response. The course is intended for graduates but interested undergraduates are very welcome. It will be examined on the basis of a paper, due on a subject to be agreed and on a date to be agreed at the end of the Spring quarter.

Instructor(s): Jaś Elsner Terms Offered: Spring

Note(s): This course will be taught virtually for the last two weeks of the quarter. This course meets the HS or LMCS Committee distribution requirement for Divinity students.

Equivalent Course(s): MDVL 29004, RLST 29004, RLVC 40400, BIBL 40400, ARTH 40400, CLAS 42600, CLCV 29600

ARTH 21821. (Re-)Living Nazi Germany through the Eyes of the Graphic Novel. 100 Units.

This course considers the graphic novel as an aesthetic and political response to Nazi Germany and the Holocaust. Through close reading of three paradigmatic graphic novels by German and American artists from WWII to the present day, we will develop a critical vocabulary to analyze the intermedial form and explore the historical conditions out of which these cultural artefacts emerge. Our journey begins with Charlotte Salomon's pioneering masterpiece *Life? Or Theater?* (1941-1943), a recently discovered autobiographical account of life in the Third Reich created by the visionary German-Jewish artist before her death at Auschwitz at the age of 26. One generation later, Art Spiegelman, the son of a Holocaust survivor, produces his seminal 1980 graphic narrative *Maus* based on interviews with his father. In Nora Krug's 2018 graphic novel *Belonging*, the author seeks to understand her grandparents' potential collusion with the forces of ethnic cleansing in Nazi Germany. Our interpretative readings will focus on the authors' engagement with questions of European and Jewish identity and their treatment of historical trauma and culpability in the graphic novel form. This course is designed both for German majors/minors and majors from other disciplines. All texts are available in translation and class will be held in English. German majors are invited to engage directly with the German-language editions and historical sources. Additional discussions in German will be offered bi-weekly.

Instructor(s): Emily Dreyfus Terms Offered: Winter

Equivalent Course(s): GRMN 21821

ARTH 22115. Iconoclasm. 100 Units.

The recent removal of Confederate statues in the US and ISIL's destruction of ancient sites in Iraq and Syria, while motivated by different aims, find a common solution in dealing with images deemed inappropriate. Context is crucial to understanding what is at stake in these different iconoclastic acts: What is being destroyed? Who is destroying it and why? Although the term "iconoclasm" initially was used to describe the violent clashes between rival Christian ideologies over the status of images in a religious context in the 8th century, scholars now use it more capaciously and it refers to any movement dedicated to the destruction of images, be it in ancient Mesopotamia, Reformist Europe, or Talibanist Afghanistan. While the term offers syntactical clarity, it simultaneously obscures the various processes that go into practicing iconoclasm; for example, what motivated Byzantine destruction of icons is distinct from why European colonizers destroyed Native American heritage. This seminar proposes a broad and historically contingent study of iconoclasm. By looking at a range of examples from different periods and geographical contexts, we will examine the ways in which images have been perceived as threats, aberrations, seductions, or inconveniences best removed. We will also explore the various ways in which removed images continue to resonate with new meanings. The seminar spends a week defining the key terms before delving into particular case studies of iconoclasm.

Instructor(s): M. Manohar Terms Offered: Spring

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: Asian pre-1800, Asian post-1800

Equivalent Course(s): SALC 32115, PARR 22115, SALC 22115, NEHC 22115, ARTH 32115, RLST 28312

ARTH 22120. Ecocritical Art History: Perspectives from South Asia. 100 Units.

How can art history contribute to the ongoing discourse about environmentalism? What can the study of art tell us about the interrelatedness of human creativity and the environment? In this seminar, we will wrestle with these questions through an ecocritical study of South Asian art. Ecocriticism has its origins in literary studies, although it is now an interdisciplinary field of study that explores how the natural world is portrayed in the arts, broadly conceived. Art history has long been interested in analyzing how artists depicted the natural world. However, such explorations have usually been framed by a narrow set of discreet concerns that have their origins in Enlightenment-era discourse; for example, landscape studies, animal studies (zoology), plant studies (botany), etc. Ecocriticism does not have any such limiting framework. An ecocritical study attempts to move beyond the irreducibly anthropocentric approach in the humanities to understand the natural environments in which humans made art. South Asian art is fundamentally marked by an interest in nature. The towers of Indian temples were conceived of as physical manifestations of the Himalayas. The door guardians that stand on either side of temple entrances are anthropomorphic depictions of the rivers Ganga and Yamuna.

Instructor(s): M. Manohar Terms Offered: Winter

Equivalent Course(s): ARTH 32120

ARTH 22305. Interpreting and Exhibiting Textiles from North Africa and Southwest Asia. 100 Units.

This seminar explores visual culture and historical arts of Africa primarily from the nineteenth and early twentieth centuries with a focus on traditional textiles and adornment in North Africa and Southwest Asia. We will cover that broad geographical range with case studies that center on production, practices, and uses for textiles and related objects of devotion in everyday life. Investigations will highlight textiles' tangible and intangible elements to examine their spiritual and protective dimensions through various lenses: organized religions, including the three Abrahamic faiths, local belief systems and ritual practices, social or political organizations, and other cultural distinctions. Such contextualization will contribute to students' recognition of the diversity and historical depth of the continent's arts and cultures. We will visit objects in storage and spend time in the galleries for the exhibition, Embroidered Traditions from Morocco to Afghanistan, for in-person, close looking and to fuel discussions surrounding the role of museums, museum display, and interpretation. At least two class sessions will take place at the Art Institute of Chicago.

Instructor(s): J. Purdy Terms Offered: Autumn

Prerequisite(s): Consent only. This course fulfills the following requirements in the ARTH major and minor:

African Art

Equivalent Course(s): ARTH 32305, RLVC 38345, CHST 22305, RLST 28345

ARTH 22338. Heaven#Earth#People in Korean Arts and Letters. 100 Units.

This course offers an interdisciplinary introduction to the histories, methodologies, and practices foundational to Korean visual, literary, oral, and performing traditions. Its central concern is how historical overlaps, ruptures, and interactions among diverse media and various cultural origins have shaped Korean artistic and cultural production and contributed to its contemporary global visibility. The first half surveys Korean history, writing systems, and philosophical thought from ancient to modern periods, organized around the thematic framework of "heaven (ch'ön; hanül), earth (chi; ttang), and people (in; saram)." This triad has underpinned the Korean vernacular script (han'gül), indigenous belief systems, and artistic practices from antiquity to the present. The second half turns to intertwined studies of visual and literary sources ranging from the late Chosön period (eighteenth and nineteenth centuries) through the pre-digital contemporary era—the era in which Korea was richly and irrevocably exposed to the world outside. Designed for undergraduate and graduate students with limited or no prior exposure to Korea who wish to incorporate Korean materials into their studies or deepen their understanding of Korean culture, the course requires no prior knowledge of Korea or the Korean language.

Instructor(s): K. Choi, S. Ryu Terms Offered: Winter

Equivalent Course(s): EALC 22338, ARTH 32338, EALC 32338

ARTH 22410. Architecture Studio: Bodies, Objects, Spaces. 100 Units.

How do we experience the world beyond what we simply see? Architecture Studio: Bodies, Objects, Spaces is a hands-on, multisensory introduction to architecture that centers the human body as a starting point for design. Open to students with no prior experience in architecture or drawing, the studio begins with close observation of an everyday interior space, mapping its sensory landscape through measurement, drawing, and annotation that attends to sight, sound, smell, and touch. Students then engage in a series of design investigations, including the fabrication of a body-scale object that amplifies or alters a chosen sense. In the final phase of the course, students play with scale, transforming a bodily object into an architectural proposition by designing a room that frames, houses, or activates it for others to experience. Through making, drawing, and iteration, students explore how architectural ideas can emerge from the relationship between bodies, objects, and spaces, developing conceptual clarity while gaining foundational skills in architectural representation and spatial thinking.

Instructor(s): C. Haouzi Terms Offered: Spring

Prerequisite(s): Architecture Studios: Architecture Studios introduce students to technical skills and creative approaches for designing the built environment. While exploring different themes, the cumulative design exercises of these studios prepare students for Advanced Architecture Studios. No prior studio or art experience is required. This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): ARCH 22410, ARTV 32410, CHST 22410, ARTV 22410, CEGU 32410, CEGU 22410, ARTH 32410

ARTH 22814. Who's to Blame for the Renaissance? 100 Units.

Gombrich once called periodization a "necessary evil," an epistemological need that nonetheless distorts what it claims to describe. This seminar takes up the problem of periodization in art history, focusing on the division between medieval and Renaissance (or "early modern") Europe. We will read foundational accounts of stylistic change alongside critiques that question periodization's ideological underpinnings and its flattening of regional diversity. Case studies may include figures long credited with inaugurating new eras, such as Giotto, Van Eyck, and Dürer, as well as objects and images that resist tidy classification. Throughout, we will ask what such divisions enable and foreclose, how they shape canons and hierarchies, and whether the medieval/Renaissance boundary looks different when viewed from outside western Europe or from other disciplines entirely. Students are encouraged to bring questions about periodization from their own subfields to bear on our discussions.

Instructor(s): T. Golan Terms Offered: Winter

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: European and American, pre-modern (pre-1800), Theory and Historiography

Equivalent Course(s): ARTH 32814

ARTH 22816. Narrative Frescos in Early Modern Italy. 100 Units.

In this course we will observe different ways to tell a story through painting, and we will analyze strategies used by artists in early modern Italy to describe space and time in visual terms. Students will engage with different artists, from Giotto to Raphael and Pellegrino Tibaldi, and different cultural and geographic contexts, from Padua and Bologna to Florence, Venice, and Rome, over the span of about three centuries. Students will explore a wide range of visual examples and textual sources on various subject matters, from poetry to history, from the Bible to vernacular accounts about saints, from mythology to contemporary chronicles, in order to investigate what kind of stories were told on the walls of halls and courts of honor, private rooms, or public spaces, aiming at understanding why each of them was chosen. Complex projects such as narrative mural and ceiling paintings usually involved a tight collaboration among artists, patrons, and iconographic consultants, all figures with whom students will become familiar. We will also analyse the theory behind the comparison of poetry and painting ("ut pictura poesis", "as is painting so is poetry") by investigating the meaning and the reception of this ancient concept in early modern times, and its implications on the social role of the artist. Students will investigate the significance of narrative frescos in early modern times, while also asking questions about their value and impact today.

Instructor(s): F. Caneparo Terms Offered: Winter

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: European and American pre-1800

Equivalent Course(s): ARTH 32816, ITAL 32888, ITAL 22888

ARTH 23324. The Human Form in Contemporary Art. 100 Units.

In a present where humanity faces planetary challenges with an unprecedented urgency, the human form - what Marx calls our "genus-being" (Gattungswesen) - has become a focus for artistic production of all sorts. The thesis of the class is this: Contemporary art is an actualization of the human form that doesn't presuppose the form, doesn't take it for granted, but instead troubles the form and poses it as a question. The class considers presentations of the form in performance art (Tino Sehgal, Anne Imhof, Wu Tsang), sculpture (Kara Walker, Cai Guo-Qiang, Cecilia Vicuña), writing (Friederike Mayröcker, Layli Long Soldier, Tracie Morris), sound (Maria Chavez, Christina Kubisch, Samson Young), and painting (Michael Armitage, Tammy Nguyen, Mark Bradford). The class contextualizes these artists with theoretical work by Sylvia Wynter, Donna Haraway, Bruno Latour, Peter Sloterdijk, Dipesh Chakrabarty, Jane Bennett, Achille Mbembe, Eva Horn, and Emanuele Coccia. Readings and discussion in English.

Instructor(s): Florian Klinger Terms Offered: Autumn

Equivalent Course(s): CMLT 23324, MUSI 23324, GRMN 23324

ARTH 23325. Touch and Tactility in East Asian Art. 100 Units.

This course considers East Asian art through the dimensions of touch and tactility. What happens when we think of art not just as something to be seen, but felt? How do material, tactile, and haptic qualities shape creative processes, as well as our understanding of art across China, Japan, Korean, and beyond? How have modern museum practices, with their "do not touch" signs, transformed our relationship with these works? Through various case studies—from the sensuous surfaces of Chinese decorative objects and the ritualized grinding of ink on stone, the hand-formed and deliberately textured Japanese tea bowls meant to be cradled in hands, to the illusionistic tactility in Korean chaekgeori still-life paintings—we will explore the significance of touch and materiality in artistic expressions and aesthetic experiences in East Asian art history. We will engage with art objects hands-on when possible, develop methodologies for analyzing tactile dimensions of art, and critically examine how touch intersects with cultural values, social hierarchies, and aesthetics across East Asian traditions

Instructor(s): S. Yi Terms Offered: Autumn

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: Asian pre-1800

Equivalent Course(s): ARTH 33325

ARTH 23401. Revision, Expression & Portfolio Design. 100 Units.

This studio course, similar to a "senior seminar" in other disciplines, serves five purposes: (1) to allow students to pick up a few elements (drawings, models, collages, visual and place-based research, etc.) they've produced in other ARCH studio courses and spend more time refining them, outside the broader demands of a thematic studio class, (2) to acquaint students with advanced skills in expression and representation related to the revision

and refinement of these elements, based on student interest and needs, (3) to assist students in the development of a portfolio of studio work, either toward application for graduate school or simply to have for themselves, and in systems to organize projects and revisions, (4) to add to students' typographic and graphic design skillsets, primarily using the Adobe Creative Suite, as part of the portfolio process, and (5) to practice and hone communication and writing skills related to discussing architectural projects. While there will be a modest set of skills-based exercises each week, to help structure the studio, most of the work for this class will be students' own project revisions and portfolios, and most of class time will be spent sharing and refining both. Priority for this "senior studio" course will be given to 3rd and 4th years who've taken at least two other ARCH studio classes already. Starting July 14, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios

Instructor(s): L. Joyner Terms Offered: Autumn

Prerequisite(s): Priority for this "senior studio" course will be given to third and fourth years who've taken at least two other ARCH studio classes already. Starting July 14, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Fulfills the following categories in the ARTH major and minor: European and American, modern (post-1800)

Note(s): This course counts towards the ENST 4th year Capstone requirement.

Equivalent Course(s): ARCH 23401, CEGU 23401

ARTH 23816. Scroll, Screen, Stela: East Asian Art and Its Mediums. 100 Units.

This course invites students to engage critically with the materials and mediums used to create East Asian artworks, spanning from antiquity to the contemporary era. In addition to exploring subject matter and iconography specific to various historical periods, we will approach these works as physical, image-bearing objects and architectural structures—considering how their material forms shape both their creation and reception. As a COSI Mellon Museum Seminar, the course meets once weekly in a three-hour session held at local collections, including the Art Institute of Chicago, the Field Museum, the Hanna Holborn Gray Special Collections Research Center, Heritage Museum of Asian Art, and the Smart Museum of Art. Each session focuses on a major art medium—such as metalwork, scroll painting, albums and bound books, folding screens, stone carvings and rubbings, and woodblock prints. Students will read selected primary sources in translation alongside modern scholarship, and participate in close, in-person examination of objects. Over the quarter, students will build a historically grounded understanding of prominent East Asian art forms, gain hands-on experience in object observation and handling, and develop a critical sensitivity to various visual media in the contemporary world.

Instructor(s): L. Sun Terms Offered: Spring

Prerequisite(s): No prior background in East Asian art is required. This course fulfills the following requirements in the ARTH major and minor: Asian pre-1800, Asian post-1800

Equivalent Course(s): EALC 23816, ARTV 20816

ARTH 24030. Sexuality Studies in American Art. 100 Units.

TBD

Equivalent Course(s): ARTH 34030, GNSE 26102, AMER 34030, AMER 24030

ARTH 24045. Painting Landscapes in 19th century France. 100 Units.

Over the course of the 19th century in France, landscape emerged as a preeminent genre for exploring the complexities of the modern world. The massive growth of cities, industry, tourism, and other environmental changes dramatically affected inherited notions of ecological balance. How did landscape painters respond to these challenges by developing new aesthetic attitudes and representational strategies? We'll study how landscapes evolved from the Romantics and the Barbizon school, through the Realists at mid-century, to the Impressionists and Post-Impressionists. Artists to be considered in depth include Théodore Rousseau, Gustave Courbet, Claude Monet, Camille Pissarro, Paul Cézanne, Georges Seurat, and Vincent van Gogh. As many classes as possible will be held at the Louvre and Musée d'Orsay. We'll also make field trips to some of the sites represented by these painters.

Instructor(s): M. Ward Terms Offered: Spring

Note(s): This course will be taught in Paris

ARTH 24091. Environmental Art History. 100 Units.

This course explores the historical and contemporary relationships between art and the environment in a global context. Two central questions will guide our inquiry. First, what constitutes "environmental art" as a field that is both theoretically and historically grounded yet open to redefinition, methodological innovation, and interdisciplinary experimentation? Second, what are the stakes of historicizing this field in a global framework? For instance, in parts of Asia, the term "environmental art" often refers to the environment in spatial and technological terms detached from environmentalist thought. Similarly, Land Art, a key milestone in the field, creates a productive tension with land-based or ecological perspectives. Considering the term's porosity and evolving definitions, the course adopts a broad purview, encompassing landscape painting, still life paintings, and plantation architecture, as well as recent debates on the Anthropocene, Indigenous land-based thought, environmental justice, and new materialisms. In addition to examining the objects and theories that constitute environmental art, the course will also consider cases of environmentally-informed art historical practice.

Instructor(s): S. Ryu Terms Offered: Spring

Equivalent Course(s): ARTH 34091

ARTH 24092. Public and Political Locations of South Asian Art History. 100 Units.

This seminar will be addressing some of the new directions in South Asian art history over the turn of the 21st century, foregrounding the public and political inhabitations of the field. The background is set by two broad shifts in disciplinary focus and approach - from the ancient and medieval artistic pasts of the subcontinent to the modern and contemporary era; from the canonical genres of architecture, sculpture and painting to different visual media, image complexes, and spheres of popular production and consumption. The geo-political map of South Asia that frames the course is that of the dismantled empire and the dismembered subcontinent, born out of the twin occurrences of Independence and Partition, the making of multiple nation-states, and the ceaseless eruption of linguistic, ethnic and religious divisions. Placed within this historical context, South Asian history can be seen as an unquiet discipline: one that keeps interrogating the categories of art, nation and modernity, and recalibrating the registers of the secular and the religious, the national and the regional, the global and local in this sphere.

Instructor(s): T. Guha-Thakurta Terms Offered: Spring

Prerequisite(s): This course is intended for advanced undergraduates in their final year as well as graduate students.

Equivalent Course(s): SALC 34092, SALC 24092, ARTH 34092

ARTH 24181. Introductory Architecture Studio: House, Housing. 100 Units.

This introductory studio focuses on "missing middle" housing as an entry point to architectural design. Focusing on infill development in Chicago neighborhoods, students will explore existing housing typologies, research national and international precedents, and ultimately develop their own proposals for repeatable housing models that serve future needs. Through cumulative short design exercises, students study how housing typologies can respond to social and cultural context, increase density, and produce connectivity and community. The course introduces fundamental design concepts, including scale, circulation, structure and materiality. It also explores, through readings and discussions, innovation in these topics at a global scale. Students will also explore how regulation influences design, including zoning and the Chicago Building Code. Students will participate in field trips to notable Chicago residential projects, meet with practitioners, builders, and developers. Emphasizing both pragmatism and speculative design, the course centers housing as a lens through which to understand architecture's role in both shaping cities and everyday life.

Instructor(s): A. Lui Terms Offered: Winter

Prerequisite(s): Architecture Studios introduce students to technical skills and creative approaches for designing the built environment. While exploring different themes, the cumulative design exercises of these studios prepare students for Advanced Architecture Studios. No prior studio or art experience is required.

Equivalent Course(s): ARTH 34181, ARCH 24181

ARTH 24190. Imagining Chicago's Common Buildings. 100 Units.

This course is an architectural studio based in the common residential buildings of Chicago and the city's built environment. While design projects and architectural skills will be the focus of the course, it will also incorporate readings, a small amount of writing, some social and geographical history, and several explorations around Chicago. The studio will: (1) give students interested in pursuing architecture or the study of cities experience with a studio course and some skills related to architectural thinking, (2) acquaint students intimately with Chicago's common residential buildings and built fabric, and (3) situate all this within a context of social thought about residential architecture, common buildings, housing, and the city. While this class does not require prior experience, all ARCH studio courses require consent. Starting July 31, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.) Please also note that this course will include several field trips around Chicago during class time; if you have any questions or concerns about that, please share them in the consent form when you complete it.

Instructor(s): L. Joyner Terms Offered: Autumn

Note(s): While this class does not require prior experience, all ARCH studio courses require consent. Starting July 31, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.) Please also note that this course will include several field trips around Chicago during class time; if you have any questions or concerns about that, please share them in the consent form when you complete it.

Equivalent Course(s): ARTV 20210, ARCH 24190, CHST 24190, CEGU 24190, AMER 24190, GEOG 24190

ARTH 24193. Water Water Everywhere? 100 Units.

This interdisciplinary course explores aesthetics, environmental racism, and a human rights approach to the Commons to inform our perspective on the politics and aesthetics of water from the local to the global. The course will look at issues of scarcity and abundance through the lenses of art and human rights. The course will incorporate guest speakers, including artist Inigo Manglano-Ovalle and environmental and water rights experts and advocates. Students will consider works by artists such as Pope L, Mel Chin, Allan Kaprow, LaToya Ruby Frazier, and Fazal Sheikh, to understand how art can confront the 21st century's environmental challenges. A diverse set of texts will include relevant human rights instruments, the documentary film "Whose Water" (Kate Levy 2024); Lewis Hyde, "Common as Air: Revolution, Art, and Ownership"; and Emily Eliza Scott & Kristen Swenson, "Contemporary Art and the Politics of Land Art" from "Critical Landscapes: Art, Space, and Politics." The course will include site visits to nearby natural areas, such as the Big Marsh wetlands, the "Toxic Donut" near Altgeld Gardens, and Lake Michigan. This course is an extension of a collaborative project at the Gray Center

for Arts and Inquiry with human rights lawyer Susan Gzesh, artist Iñigo Manglano-Ovalle, and curator Abigail Winograd.

Instructor(s): Susan Gzesh, Abigail Winograd Terms Offered: May be offered in 2026-2027 Note(s): Students must attend first class to confirm enrollment.

Prerequisite(s): Third- or fourth-year standing

Equivalent Course(s): HMRT 24193, SOSC 21005, CEGU 24193, CHST 24193, BPRO 24193

ARTH 24199. The Life of Buildings. 100 Units.

This course will examine the life of buildings-- how they perform, evolve, and adapt over time. How do particular design decisions influence human experience and behavior? Which parts of the building align with its intended use and what are surprising outcomes or changes? These questions aim to provide students with a deeper understanding of the built environment and the series of decisions that shaped them. Through readings, surveys, site visits, and conversations with architects and building users, we will measure and examine the spaces around us. Students will begin with a series of short analysis and design exercises and create short films, projective collages and diagrams, and architectural concept models. Building on our collective observations, research, and analysis, we will then finish with a final project where we respond to an existing building and propose an alternate life path. The format of the course is part-seminar, part-studio that aims to equip students with practical tools and strategies needed to shape our world and account for the long-term impact of design. While this class does not require prior experience, all ARCH studio courses require consent. Starting July 14, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.

Instructor(s): C. Haouzi Terms Offered: Autumn

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

Starting July 14, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email. This course fulfills the following

requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): ARCH 24199, CHST 24199, CEGU 24199

ARTH 24267. Architecture of Memory. 100 Units.

This architecture studio course asks students to design a memorial. By imagining spaces that evoke emotion and incite action, and examining relationships and meaning between architecture and place, students will explore concepts for spaces created for the purpose of holding, preserving or honoring aspects of culture and history. The South Side of Chicago will be the primary focus. Students will reflect on readings about the South Side and 2020 events. Guest presentations and Arts + Public Life media and archives will be key resources. To form a basis for understanding and analyzing space and form, students will research and critique precedents. The class will visit spaces around the city either in-person or via virtual tours. As a beginning point for inquiry about space and emotions, students will reflect on readings about phenomenology in architecture. Seminars and discussions about architecture practice today will also be presented. Students will generate an analog portfolio of drawings and models throughout the quarter. For final design projects, students will choose real sites and will create a design for a memorial for an aspect of social history of the South Side of Chicago.

Instructor(s): N. Bharani Terms Offered: Spring

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): ARTV 34267, CEGU 24267, RDIN 34267, ARCH 24267, ARTH 34267, RDIN 24267, ARTV 24267, CHST 24267

ARTH 24612. Global Art Nouveau. 100 Units.

This course explores the dynamic, international movement of Art Nouveau (new art), which flourished from the 1880s through the early 20th century. Characterized by organic motifs, Art Nouveau emerged as a modern style that sought to dissolve traditional boundaries-between art and life, fine arts and craft, and tradition and innovation. While the movement spread rapidly across Europe and the United States, each region adapted the style to articulate its own national identity through ornament and heritage. This paradox-of a style that is both international and deeply nationalistic-is further complicated by Art Nouveau's reliance on a wide array of global decorative traditions, many shaped by colonial encounters and orientalist frameworks. Centering on cross-cultural exchanges, this course reconsiders Art Nouveau through a global lens. How do its international references-from Japanese prints, Chinese ceramics, Indonesian textiles, Central African natural motifs, to Islamic ornament-challenge the idea of Art Nouveau as a purely Western or European phenomenon? Rather than framing Art Nouveau as a singular stylistic break, we will examine it as a complex network of artistic transmission, translation, and appropriation. In doing so, we'll ask: how do global influences reshape our understanding of this "modern" style? And how might a reframing through the lens of the global open broader questions about cultural exchange, power, and modernity in the late nineteenth century?

Instructor(s): J. Alperin Terms Offered: Autumn

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

ARTH 24613. Rhoades Seminar: Provenance Research into the Art Institute of Chicago's Collections. 100 Units.

This course invites students to think about the journey taken by cultural objects from all over the world to Chicago and into the Art Institute's collection. By asking the question of who owned these items in the past

(their 'provenance'), we will look beyond the objects' surface, turning our attention to the people who cared for them and the societies these objects inhabited. Reconstructing the 'social biographies' of objects as they traveled through time and from place to place, we will explore how this knowledge changes the way in which we understand them as museum objects. Given that museums have historically presented themselves as the authority on the objects in their care, it may be surprising to learn how challenging this research can be in practice. Museum records often only tell us the name of the individual who owned the object right before it was acquired. In some cases, this leaves provenance gaps of several hundred years. Together, we will explore how provenance research has evolved from an auxiliary science focused on prestige and authenticity into a forensic tool that seeks to uncover the full history behind the objects in the galleries and storerooms. The course will introduce the key research strategies, methods, and resources that can be used to fill in these gaps and enable students to carry out their own research into select objects drawn from across the Art Institute's wide-ranging collection.

Instructor(s): J. Schuhmacher Terms Offered: Autumn

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: African, Asian, premodern (pre-1800), European and American, modern (post-1800), European and American, pre-modern (pre-1800), Theory and Historiography

Equivalent Course(s): ARTH 34613

ARTH 24614. Public Art, Land Art in Europe-Gold Gorvy Traveling Seminar. 100 Units.

This class examines the intersections of two categories of sculpture traditionally understood separately: land art and public art. If the former term typically captures artworks made in remote locations, the latter concept is associated with objects conceived in relation to architecture for dense urban contexts. Land Art usually features ephemeral earthen or other natural ingredients, whereas public art tends to be made from durable industrial and other man-made materials. In the context of postwar Europe and in the wake of the continent's reconstruction, however, artists often worked across these categories, problematizing dichotomies of nature and civilization, landscape and urbanism, artwork and context, figure and ground. We will read foundational texts on postwar sculpture; test the relevance of theories of the public; consider the roles of context, site-specificity, commemoration, architecture, and photography; and examine questions of materials and conservation. This is a Gold-Gorvy Traveling Seminar and students will travel to relevant artworks, sites, and exhibitions, including the 2027 iteration of *Skulptur Projekte Münster* and *documenta 16* in Kassel, Germany. Students must be available for two weeks of department-sponsored travel following June 5 convocation and prepare guided reading and research during spring quarter leading up to the traveling seminar itself.

Instructor(s): C. Mehring Terms Offered: Spring

Prerequisite(s): Consent note: Students should email instructor explaining relevant background and interest by January 10, 2027. This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): GRMN 34614, CEGU 34614, CEGU 24614, ARTV 20461, ARTV 30461, GRMN 24614, ARTH 34614, ARCH 24614

ARTH 24618. Rhoades Seminar: Unamerican Photographs. 100 Units.

Photography has played a pivotal role in the history and visual culture of the United States since the mid-nineteenth century, from Civil War albums to Nan Goldin's diaristic photographs of the downtown New York club scene during the AIDS crisis. Popular conceptions of photography often frame it as a 'democratic art' by pointing to its ease of use and low barrier to entry, implying a unique affinity to American democratic society and its values. This framing belies the contradictions at the heart of photography in America, which has been used to support projects of dispossession, racial hierarchy, and state violence, but also struggles for liberation, individual expression, and self-determination. Drawing on the Art Institute of Chicago's collection of photographs made in and about America from the nineteenth century to the present, this seminar will explore photography's role in establishing, sustaining, and critiquing some of the country's foundational narratives and principles. Who gets to be an American, and to whom does America belong? Who gets to be an American photographer, and whose photographs are allowed to represent America? What are 'American' values, and how have photographers tried to uphold or dismantle those values?

Instructor(s): Y Zhao Terms Offered: Spring

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: European and American post-1800. This course will meet at the Art Institute of Chicago but the first meeting will be in CWAC 152.

Equivalent Course(s): ARTH 34618

ARTH 24621. Do You Read Me? Curating Postwar Artists' Books. 100 Units.

This course is a combined research seminar and curatorial practicum with students co-curating an exhibition of artists' books. Following World War II, visual artists took up the book as an artistic medium, experimenting with and expanding the essential components of a medium that had remained unchanged for centuries. The results defied all expectations about traditional understandings of what constitutes a book, including the primacy of text and the use of paper, pages, and binding. This class will consider how books became visual and material objects to be viewed rather than read; made from modern materials such as plastics, concrete, or newspaper and in sizes as small as a square inch or as large as an over-life-sized wood construction; featuring unusual objects such as a sack of flour, a display shelf, or a comic book with stenciled holes; or prompting readers to actions with urban performance instructions or do-it-yourself watercolor kits. Drawing on (U)Chicago collections and a recently

gifted private collection, students will work on a fall 2027 exhibition in the Regenstein Library's gallery, including researching artists, visiting local collections, selecting artists' books, assessing conservation needs, writing object and section labels, and designing layout.

Instructor(s): Christine Mehring Terms Offered: Autumn

Prerequisite(s): Students should email instructor explaining relevant background and interest. This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): ARTV 30642, ARTH 34621, ARTV 20642, GRMN 24621, FNDL 24621, GRMN 34621

ARTH 24651. Latest Experiments in Architectural History. 100 Units.

This seminar invites students to examine recent scholarly experiments in architectural history. Participants will read and discuss a corpus of books published in the last five years. Each week, we will take a deep dive into a single publication by synthesizing its argument, unpacking its structure, and demonstrating its potential limits. In-class activities will catalyze dialogue and debate on the readings as well as highlight resonances across assigned books. By the end of the quarter, students will have developed transversal views of contemporary practices in architectural history and heightened their senses of methodological self-awareness.

Instructor(s): J. Huet Terms Offered: Autumn

Prerequisite(s): Fulfills the following requirements in the ARTH major and minor: Theory and Historiography

Equivalent Course(s): CEGU 24651, ARCH 24651, ARTH 34651, CEGU 34561

ARTH 24712. Envisioning Tokyo: City, Capital, Metropolis (Traveling Seminar) 100 Units.

One of the world's largest and most populous cities, Tokyo has long captivated the imaginations of Japanese artists, especially ukiyo-e (woodblock print) designers, who returned repeatedly to the tradition of the "100 Views" (hyakkei) of the city in an effort to capture its mystery, majesty, and constant transformations. This course is related to the planning phase of a special exhibition at the Museum of Fine Arts, Houston. It posits a periodization of Tokyo based around four major ukiyo-e series of "100 Views" from Hiroshige in the 1850s, to Kobayashi Kiyochika's 1876-1882 series in the Meiji period, and continuing on to the "100 Pictures of Great Tokyo in the Showa Era" (Showa dai Tokyo hyakuzue) by Koizumi Kishio (1893-1945), issued from 1927-1940. These prints will allow investigation of the creeping nationalism and rise in imperialism that would characterize the newly expanded "Great Tokyo" (Dai Tokyo) during the 1930s. The course concludes with an examination of a collaborative work entitled "100 Views of Tokyo: Message to the 21st Century" made from 1989-1999, which will allow investigation of new printing techniques, such as lithography and linocuts, as well as the culture and economy of "The Metropolis of Tokyo" (Tokyo-tou) in the post-Bubble era, concluding with Takashi Murakami's famed commissions for the real estate development Roppongi Hills.

Instructor(s): C. Foxwell Terms Offered: Winter

Prerequisite(s): Consent only via application. Fulfills the following categories in the ARTH major and minor:

Asian, modern (post-1800). Weekly sessions on campus will be supplemented by a mandatory 4-day field trip to Houston, Texas in January.

Equivalent Course(s): ARTH 34712, EALC 24222, EALC 34222

ARTH 24713. Animated Things in Premodern China. 100 Units.

This course explores how material objects from premodern China became animated, responsive, and efficacious through their design, manufacture, use, and transformation across media. By closely examining a wide range of objects-from bronze vessels and tomb figurines to fashion accessories and everyday utensils-we ask how matter came to possess vitality, affect, and the capacity to act in the world. Rather than treating objects as passive, the course foregrounds their roles in shaping perception, practice, belief, and emotion. The course emphasizes close looking and object-based analysis. Through lectures, discussions, museum visits, and readings drawn from art history and related fields, it aims to develop students' interpretive skills that connect material and visual qualities to meaning, and equip them with the tools to situate material things within broader social, cultural, and intellectual contexts.

Instructor(s): S. Yi Terms Offered: Autumn

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: Asian pre-1800

Equivalent Course(s): ARTH 34713

ARTH 24815. Collecting the Ancient World: Museum Practice and Politics. 100 Units.

Where is this artifact from? Who does it belong to? How did it get here? Who's telling its story? Critical inquiry into the practice and politics of museums has reached a new zenith in contemporary discourse. From discussions of acquisition and repatriation to provenience (archaeological findspot) and provenance (an object's ownership history) and the ethics of curation and modes of display, museum and art professionals-and the general public alike-are deliberating on the concept of museums and the responsibilities of such institutions towards the collections in their care. This course will explore the early history of museums and collecting practices and their impact on the field today, with a focus on cultural heritage collections from West Asia and North Africa. We will first spend time on such topics as archaeological exploration of "the Orient," colonial collecting practices, and the antiquities trade, as well as the politics of representation and reception in the nineteenth and twentieth centuries. Next, we will look at critical issues presently facing museums, including ethical collection stewardship, provenance research, repatriation, community engagement, and public education. The course will be structured in a seminar format, with lectures devoted to the presentation of key themes by the instructor and critical discussion as a group. Meetings will include visits to the ISAC Museum at UChicago.

Instructor(s): K. Neumann Terms Offered: Winter

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: Theory and Historiography, Asian, premodern (pre-1800), and African

Equivalent Course(s): NEHC 34815, NEHC 24815, HIST 20509, ARTH 34815, HIST 30509

ARTH 25115. Winckelmann: Enlightenment Art Historian and Philosopher. 100 Units.

We approach the first great modern art historian through reading his classic early and mature writings and through the art and criticism of his time (and at the end, our own). Reading-intensive, with a field trip to the Art Institute.

Instructor(s): Andrei Pop

Equivalent Course(s): KNOW 35000, GRMN 35015, ARTH 35115, SCTH 35000, GRMN 25015, CLAS 35014

ARTH 25116. The Art of Inca Sovereignty. 100 Units.

Inca art has often been described as abstract-but it was created before twentieth-century Euro-American concepts of abstraction even existed. While earlier Andean cultures produced a great deal of representational art, as well as motifs and styles that recurred from one culture to the next, Inca art can be geometric and something of an anomaly within the artistic traditions of the region. What caused this marked shift? And how might we interpret it? While surviving objects present one corpus of information, sixteenth- and seventeenth-century Spanish and Quechua texts offer additional understandings of how objects were used within the Inca Empire and what they potentially meant. Inca art produced after the Spanish invasion further manifests how this artistic canon transformed under colonial European influences. Early art historical analyses also logged distinct reads of Inca art, decrying it as repetitive and even boring. On the one hand, this course offers a deeper understanding of the art and architecture of the largest Indigenous society ever to exist in the Americas; on the other, it tries to get at how we perceive, react to, and evaluate art that is different-perhaps strikingly different-from what we're led to think it should be.

Instructor(s): A. Hamilton Terms Offered: Winter

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: Latin American

Equivalent Course(s): ARTH 35116

ARTH 25118. Color Everywhere: Synthetic Dyes and Modern Art. 100 Units.

This course will consider the profusion of new dyes (aniline, azo, and vat) available for coloring textiles, foodstuffs, and other materials in the second half of the nineteenth century and into the twentieth and ask if these industrial innovations, which fueled subsequent rapid shifts in fashion, paved the way for modernist experiments with color. Artists who engaged with various media, including Sonia Delaunay, Sophie Taeuber-Arp, and Marguerite Thompson Zorach, will be central to the discussion. Modern artists' engagement with theories of color, particularly those expounded by specialists working in the textile industry, such as Michel-Eugène Chevreul, will also be examined. The relationship between colors, dyes, coloniality, politics, and modernity will be interrogated in order to surface the othering and misrecognition of artists and artforms within art historical discourse. Those enrolled in this course will participate in the making of an accompanying exhibition as part of CWAC Exhibitions. This installation will feature the work of Chicago-based artist Lialia Kuchma as well as works in her textile collection. To register, please email the instructor explaining your academic background and interest in this course (2-3 sentences).

Instructor(s): Erica Warren Terms Offered: Spring

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: European and American post-1800. Students must have taken at least one other art history course and attend the first class to confirm enrollment. Consent is required to register. Please email the instructor with a brief paragraph stating your interest in the course.

Equivalent Course(s): ARTH 35118

ARTH 25119. Architecture and Colonialism in Algeria, Morocco, and Tunisia. 100 Units.

This seminar invites students to examine the intersections of colonialism with architecture in Algeria, Morocco, and Tunisia. Throughout the semester, we will discuss the designs of architects working in the region (Le Corbusier, Fernand Pouillon, Shadrach Woods, etc.) and concepts defining colonialism as a design project (segregation, repression, primitivism, etc.). We will also pay particular attention to modes of opposition pursued by residents and their historical impact toward the region's decolonization. Moments of heightened historical consequence, such as the strategic use of selected architectural spaces by independentist guerrillas, will be thoroughly discussed. The class will progress through a chronological scope, from Orientalism as a 19th century phenomenon to the enmeshment of modernism with colonialism in the 20th century. We will conclude with the emergence of postcolonial modernities.

Instructor(s): Jacobé Huet Terms Offered: Autumn

Equivalent Course(s): ARCH 25119, ARTH 35119, RDIN 25119, RDIN 35119

ARTH 25120. Design with A Mission. 100 Units.

This studio course invites students to explore architecture's potential to serve mission-driven organizations and address pressing social, cultural, and environmental issues. Through research, fieldwork, and iterative design exercises, students will investigate how architecture can function as a tool for advocacy, empowerment, and meaningful change. By examining case studies and crafting design manifestos, students will develop a personal approach to mission-driven practice. The course culminates in a design project that explores how architecture can embody personal and collective values. Starting November 17, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Instructor(s): C. Haozi Terms Offered: Winter

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: European and American post-1800.

Equivalent Course(s): CHST 25120, ARCH 25120, ARTH 35121

ARTH 25121. Architecture Studio: Drawing, Visualization & Modeling: Architectural Skills in Depth. 100 Units.

This hands-on studio introduces students to how architects visualize and communicate their design work. Architectural drawings can do so much more than represent physical form—they can convey atmosphere, emotion, and meaning, sometimes taking on a life of their own. Through a series of workshops and design projects, students will develop skills in mixed-media drawing, digital modeling and rendering, post-processing, and physical model-making. No prior studio or art experience is required. This course is highly recommended for students interested in taking studios, want to expand their creative skill set, or are planning to pursue careers in any design related field. Starting November 18, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.

Instructor(s): S. Park Terms Offered: Spring

Prerequisite(s): Architecture Studios: Architecture Studios introduce students to technical skills and creative approaches for designing the built environment. While exploring different themes, the cumulative design exercises of these studios prepare students for Advanced Architecture Studios. No prior studio or art experience is required. This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): CEGU 25121, ARTH 35122, ARTV 22512, ARTV 32512, ARCH 25121

ARTH 25140. Aesthetic Ecologies. 100 Units.

What would an intellectual history of the environment look like when told from the perspective of art history writing? The geographer Friedrich Ratzel, who first began using the term "Umwelt" ("environment") in a systematic way, claimed that, up to the end of the 19th century, the idea of environment had been primarily discussed not in scientific contexts but rather in aesthetic ones, by "artistically predisposed thinkers." In this course, we will take Ratzel's claim seriously and aim to recuperate the aesthetic side of theories of environment across diverse areas such as: notions of landscape ("the picturesque"); aesthetic and biological theories of media (Haeckel's "ecology," Taine's "milieu," Uexküll's "Umwelt"); the "sculpture of environment" (Rodin and Rilke); in architectural and urban space (Camillo Sitte, Otto Wagner, Paul Scheerbart); and in modern dance's "space-body" (Rudolf Laban). We will trace evocations of air as the material space surrounding an artwork in texts that thematize the continuity between artwork as image and material object. We will also trace evocations of air in which the media-theoretical notion of medium and the biological concept of milieu and environment intersect. Additional materials include: Claude Cahun, Anaïs Nin, Hilda 'H.D.' Doolittle, Aby Warburg, Siegfried Ebeling, Alois Riegl, Wassily Kandinsky, Loie Fuller, and others. Readings and discussions in English. All students welcome!

Instructor(s): Margareta Ingrid Christian Terms Offered: Winter

Equivalent Course(s): GRMN 23523, ARTH 35140, GRMN 33523

ARTH 25203. The History of Collecting from Treasury to Museum. 100 Units.

Renaissance collecting transcended the traditions of medieval treasuries, developed out of modes of categorization derived from antiquity, and ultimately became the foundation for the rise of the museum in the seventeenth and eighteenth centuries. Motivated by aesthetic consideration, curiosity, a quest for order and knowledge, and an interest in personal display, renaissance princes, noblewomen, emperors, naturalists and artists alike acquired art, objects, flora, fauna, ethnographic materials and exotica within a variety of different collecting spaces such as studioli, gardens, libraries, and kunst und wunderkammern. Through an examination of primary sources such as inventories, accounts and letters, of secondary sources about particular collections and collectors, and of various modern theories regarding possessing, consuming and gift giving things, this course explores the multifarious Renaissance collections of Europe, primarily focusing on Italy, Spain, Germany, France, the Netherlands and England.

Instructor(s): L. Markey Terms Offered: Spring

Note(s): This course fulfills the following requirements in the ARTH major and minor: European and American, pre-modern (pre-1800)

Equivalent Course(s): ARTH 35203

ARTH 25712. Photography and Political Ecology. 100 Units.

This seminar explores the role of photographic imagery in the global environmental movement from the 1960s through the present. We will investigate the uses of photography in shaping, documenting, and disseminating narratives surrounding ecological crises, activism, and public policy. Through a survey of photographic works in a variety of formats and media, we will explore how visual culture has shaped ecological thought and international politics over the last half-century, starting with the 1972 United Nations Conference on the Human Environment. Adopting an interdisciplinary human-centered framework, this course foregrounds questions of environmental justice, sustainability, and the impacts of colonialism on landscapes and communities, offering insight into the role of photographic media as a catalyst for societal change.

Instructor(s): C. Fuldner Terms Offered: Spring

Equivalent Course(s): ARTH 35712, MAPH 35712

ARTH 25885. 20th Century American Drama. 100 Units.

Beginning with O'Neill's 'Long Day's Journey into Night' through the American avant-garde to the most recent production on Broadway, this course focuses on American contemporary playwrights who have made a significant impact with regard to dramatic form in context to specific decade as well as cumulatively through the twentieth century. Textual analysis is consistently oriented towards production possibilities, both historically and hypothetically. ATTENDANCE AT FIRST CLASS SESSION IS MANDATORY.

Instructor(s): H. Coleman

Equivalent Course(s): ENGL 24503, TAPS 20110

ARTH 26001. Religion and Visual Culture in the Late Antique Mediterranean. 100 Units.

In this seminar, we examine sacred sites and artifacts of early Christians and their neighbors in the regions around the Mediterranean from the third century to about 750 CE. Case studies will illustrate the wealth of religious art and architecture associated with different religions that existed side by side—Christianity, Judaism, polytheism, and emerging Islam. This course has five main objectives: (1) to examine how the designs of religious spaces, buildings, and objects respond to specific spiritual or ritualistic needs; (2) to gain familiarity with typical features characterizing the arts of each religion or sect; (3) to identify elements of a common visual language that result from shared traditions or artistic cross-pollination; (4) to examine different ways in which material artifacts were employed as means of ideological propaganda; and (5) to study art and architecture as evidence of doctrinal competition and conflict. While this course foregrounds the study of material culture, written sources (in translation) complement the analysis of the visual evidence.

Instructor(s): Karin Krause Terms Offered: Spring. Not offered 2025–26

Note(s): This course meets the HS or LMCS Committee distribution for Divinity students.

Equivalent Course(s): MDVL 26001, HCHR 36001, RLCV 36001, ARTH 36001, CLCV 26024, CLAS 36024, NEHC 26001, JWSC 26020, RLST 26001

ARTH 26004. Introduction to Art, Religion, and Spirituality. 100 Units.

Throughout the course of human history, the pervasive belief in spirits, gods, natural and supernatural forces has significantly shaped and influenced various cultures, leaving an essential mark on their artistic expressions. This course takes a broad approach, utilizing artifacts and artworks from the Smart Museum of Art, Field Museum, and the Art Institute of Chicago collections, art history, and visual studies to explore the intersections of art, religion, and spirituality.

Instructor(s): Donato Loia Terms Offered: Winter

Equivalent Course(s): GLST 26003, ARTV 20804, RLST 26003

ARTH 26367. Objects, Place and Power. 100 Units.

Objects are not only formed and interpreted through ideas of place and power, but also shape place and identity. This course looks at how material culture has, in part, formed understandings of the Calumet. Through methods drawn from art history and museum studies, we will look closely at objects, collections, and institutions in the region to analyze the power and politics of representation in placemaking.

Instructor(s): Jessica Landau Terms Offered: Spring. Offered in Spring 2026 as part of Chicago Studies CIV sequence.

Equivalent Course(s): CHST 10367, HIST 27314, CEGU 26367

ARTH 26384. Art and the Archive in Greater Latin America. 100 Units.

How and why do artists engage records of the past in their work? What are the politics of both creating archives and culling from them to visually render or represent the past? Focusing on artists, art-making, and archives in Greater Latin America (including the United States), this course will consider the process of collecting and creating in artistic production from the perspectives of both theory and practice. Students in the course will work directly with archival materials in Chicago and collaborate on contemporary artistic projects that consider issues of relevance to people and places of the Western Hemisphere.

Instructor(s): Diana Schwartz-Francisco Terms Offered: Course not offered in 24-25

Equivalent Course(s): CHST 26384, RDIN 26384, HIST 26319, ARTV 20017, LACS 26384

ARTH 26501. Straight-line sensibilities. A hidden history of 20th Century Art. 100 Units.

The proliferation of straight lines in 20th Century art and architecture is generally associated with rational and universalist procedures and perspectives, and closely associated with the rise of industrial society. This course will look at straight lines in modern art from a very different perspective. We will study a hidden genealogy of straight lines that all seem to evoke the vagaries of sensory realities and capacities and that are aesthetic through and through. These type of straight lines are all, in their various ways, related to the close interaction between bodies and media technologies - one of the major themes in modern art. The question, of course, is how and why straight lines comes to express this relationship. To look at this question, we will study artworks and ideas that extend from the mid 19th-century to 21st century art and that includes a wide range of media and expressions, including architecture, painting, drawing, film, video and computer art.

Instructor(s): I. Bloom Terms Offered: Autumn

Prerequisite(s): Fulfills the following requirements in the ARTH major and minor: European and American, modern (post-1800), Theory and Historiography

Equivalent Course(s): CMST 36505, CMST 26505, MADD 26501, ARTH 36501

ARTH 26616. Tracing Time. 100 Units.

Tracing Time is a hybrid seminar and studio. The first portion of the course will invite students to engage with a curated selection of techniques for representing time as a broad category of concerns, containing a wide range of nuanced conceptual frameworks and constructs: subjective time, objective time, proper time, coordinate time, sidereal time, emergent time, encoding time, relativistic time, time dilation, reaction time, spacetime, etc. The second portion of the course will invite students to develop their own models, visualizations, and representations of time or temporal phenomenon as a support for considering time as a factor of change in relation to their own research or interest in a particular concern or context, or where time is bound to physical, psychological, ecological, climatic, biological, geological, economic, historical, geographic, or other entangled processes. This course requires no preparation and is therefore open to students from any discipline who share a general interest in urban design, architecture and the arts or who specifically wish to develop a deeper understanding of drawings, models, photographs, video and other graphic mediums as material supports for inquiry. While this class does not require prior experience, all ARCH studio courses require consent. Starting November 18, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Instructor(s): A. Schachman Terms Offered: Winter

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

Starting November 17, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email. This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): ARTH 36616, CHST 26616, ARCH 26616

ARTH 26704. Art and World Making in the 1890s. 100 Units.

While the final decade of the nineteenth century is often heralded as the cradle of artistic modernism, this seminar will take a more expansive view of artistic practices in the larger world of the 1890s. We will consider the ways in which painters, designers, architects, and art theorists developed a range of formal and innovative techniques to engage and represent a new global order beset by nationalist and populist fervor, unbounded scientific discovery, new forms of labor and social belonging, legal definitions of personhood and property, and the combined force of global conquest and attempts to resist it. Following a case-study approach grounded in Europe yet reaching out to its entanglement with the wider world (including West Africa, North America and the Caribbean, Eastern Europe, and Central Asia), students will dive deeply into artists', designers', and architects' bids to meaningfully represent experience of this extraordinary period while also reflecting on remarkable parallels with our own moment of global transformation. Participants need not be specialists in the period to enroll, but should be broadly interested in dissecting the ways in which art could meaningfully represent larger social, political, and conceptual concerns, often in unexpected ways. Assignments will include short writing assignments that engage objects from university archives, local collections, and a traveling exhibition.

Instructor(s): A. Fraser Terms Offered: Spring

Prerequisite(s): Consent Only. This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): MAPH 36704, ARTH 36704

ARTH 26710. Eisenstein. 100 Units.

TBD

Equivalent Course(s): ARTH 36710, CMST 26610, FNLD 26504, CMST 36610

ARTH 26809. Communicating Science: For Peers and the Public. 100 Units.

This architectural studio course explores strategies for effectively communicating and presenting science to the public in a campus setting. Students will discover a compelling science story generated by UC scholars and present it as a multimedia exhibit proposal. Student groups also will collaborate on the development of a plan for a campus science exhibition space and science quad involving design charrettes led by architects and landscapers. The class emphasizes verbal, visual, and spatial communication methods and incorporates scholarly writing, podcasts, websites, social media communication, design charrettes, and 3D model-making. Students will hone their skills to effectively communicate breaking science in an engaging manner in a new campus setting.

Instructor(s): Paul Sereno, Chana Haouzi, Jeremy Manier Terms Offered: Not offered in 2026-2027

Prerequisite(s): PQ: Third or fourth-year standing. This course does not require prior experience, and all are welcome. If you would like to join the class, please complete this consent form at arthistory.uchicago.edu/archconsent so we can learn more about you.

Equivalent Course(s): BPRO 26900, CHST 26900, MADD 26900, SCPD 26900, ARCH 26900

ARTH 26810. Topics in Curating Indigenous Art. 100 Units.

In twenty-first century museums, the curation of Indigenous objects brings with it many dynamically changing responsibilities and considerations, as well as ethical and legal questions that vary by region, country, and legislation. These topics are essential knowledge for students studying Indigenous art and archaeology in their curriculum and who may be considering careers in related fields. That said, even scholars who do not directly study Indigenous art may someday find themselves responsible for it, whether as a department chair or museum director, making familiarity with these issues essential preparation. Ultimately, the curation of Indigenous art is shaping the leading edge of curatorial practice in museums today-as well as popular discourse.

Instructor(s): A. Hamilton Terms Offered: Winter

Prerequisite(s): Fulfills the following requirements in the ARTH major and minor: Latin American

Equivalent Course(s): ARTH 36810

ARTH 27204. Art in the Age of Computation: From Cybernetics to AI. 100 Units.

This course explores how artists have engaged with computation—not only as a technology, but as a way of thinking about systems, information, thought, and perception—from the mid-twentieth century to the present. We consider how cybernetics and systems thinking helped reconfigure the work of art and visual perception; collectives that sought to institutionalize collaborations between artists and engineers; art in the age of nuclear energy, space exploration, and global telecommunications; as well as contemporary creative and critical responses to AI. Students will engage in close study of key artworks through lectures, discussions, and visits to local art collections. Discussions and short assignments will help students to situate artworks within broader historical, technological, and aesthetic contexts.

Instructor(s): T. Shabbtay Terms Offered: Autumn

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): ARTH 37204

ARTH 27205. Advanced Architecture Studio: The Next Chicago School. 100 Units.

TBA

Instructor(s): A. Schachman Terms Offered: Spring

Prerequisite(s): Advanced Architecture Studios engage deeply with specific topics in the built environment, architectural and design practice, or representation. Students should have completed at least one introductory Architecture Studio before enrolling. This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): ARTH 37205, ARCH 27202

ARTH 27314. Writing Art Criticism. 100 Units.

This course is a practicum in writing art criticism. Unlike art historians, art critics primarily respond to the art of their time and to developments in the contemporary art world. They write reviews of Chicago exhibitions that may be on view in galleries or museums and that may focus on single artists or broad themes. Importantly, art critics often produce the very first discourse on a given art, shaping subsequent thinking and historiography. Accordingly, art criticism is a genre that requires particular skills, for example, identifying why and how artworks matter, taking a fresh look at something familiar or developing a set of ideas even if unfamiliar with a subject, expressing strong yet sound opinions, and writing in impeccable and engaging ways. Students will develop these skills by reading and writing art criticism. We will examine the work of modern art critics ranging from Denis Diderot to Peter Schjeldahl and of artists active as critics ranging from Donald Judd to Barbara Kruger. Class discussions will be as much about the craft of writing as about the art reviewed. We will deliberate the style and rhetoric of exhibition reviews, including details such as first and last sentences, order of paragraphs, word choices, and the like. This seminar is writing intensive with a total of six exhibition reviews, four of which will be rewritten substantially based on instructor, visitor, and peer feedback and general class discussion. Off-campus field trips also required.

Instructor(s): C. Mehring Terms Offered: Autumn

Prerequisite(s): Permission of instructor required. Preference given to students with background in visual arts or architectural practice or writing. Please email mehring@uchicago.edu explaining relevant background. Fulfills the following requirements in the ARTH major and minor: European and American, modern (post-1800), Theory and Historiography

Equivalent Course(s): ARTV 27314, ARTV 37314, ARCH 27314, ARTH 37314, CHST 27314

ARTH 27316. Crafting Modernity. 100 Units.

This course proposes that craft defined artmaking in the United States during the the period after World War I and through to the post-World War II era. For the purposes of the course, craft will be broadly understood to encompass handmade items designed for practical use as well as artworks that, through concepts, materials, and/or processes, trace their lineage to a functional and handmade past. In framing this modernist history through craft, and discussing pedagogy, practitioners, objects, and theories of making, the course positions craft as a primary propagator of modernity. Artists with diverse material practices, such as Anni Albers, Emma Amos, Ruth Asawa, Faith Ringgold, and Lenore Tawney, will be central to the discussion and will foster an assessment and interrogation of craft's role in producing and popularizing modern art more broadly. In addition to foregrounding the ubiquity of craft and its wide-reaching impacts on culture and society (including educational initiatives and programs, exhibitions and museum collections, and publications), this course will also question craft's relative absence (until recently) in narratives of twentieth-century modernism in the United States. Furthermore, while craft has the potential to surface the classism, sexism, and media hierarchies in modern art historical discourse, the need to critically examine craft's relationship with colonialism, racism, and sexism will also be addressed.

Instructor(s): E. Warren Terms Offered: Spring

Equivalent Course(s): ARTH 37316

ARTH 27412. Design as Advocacy: Housing. 100 Units.

This course positions the architect as an advocate, engaging the building and zoning code as a critical site of design practice in addressing the housing crisis. Rather than treating regulation as a constraint, students will examine how architects can shape policy to expand housing supply, affordability, and typological breadth.

Focusing on "missing middle" housing, the course investigates how provisions-such as egress requirements, parking requirements, and unit standards-shape the production of housing, inclusive design, alongside emerging nation-wide movements such as the expansion of ADUs.

Instructor(s): A. Lui Terms Offered: Autumn

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: Theory and Historiography

Equivalent Course(s): ARTH 37412, ARCH 27412

ARTH 27440. Buddha Then and Now: Transformations from Amaravati to Anuradhapura. 100 Units.

The Buddhist sculptures in Amaravati are arguably the earliest to influence the early Buddhist art of the other parts of the sub-continent as well as south and southeast Asia. The course begins with the discussion of the context in which the Buddha images were made in Amaravati and the factors including Buddhist doctrinal developments that contributed to the spread of these images to various parts of Sri Lanka. Then it traces the course and function of Buddhist iconography in Sri Lanka until into the 21st century to assess the role of geopolitical factors. The positionality and portrayals of the images of Buddha are also considered and analyzed. The course traces the trajectories that transformed the image of the Buddha from a symbol of peace to jingoist assertiveness. Through the study of the images of the Buddha, the aim is to comprehend the ways Buddhism has changed over centuries from an inclusive posture which helped it sustain and spread to different parts of the world only later to become exclusionary.

Instructor(s): Sree Padma Holt Terms Offered: Winter

Equivalent Course(s): SALC 27440, HIST 36704, ARTH 37440, RLST 27440, RLVC 37440, HREL 37440, SALC 37440

ARTH 27441. Interregionalism in Modern and Contemporary Asian Art. 100 Units.

This course introduces "interregional art history" as an alternative to the dominant nation-state-based framework in the study of Asian art. The robust discourse on global art history in recent decades has generated a range of methodological approaches, including comparison, transnationalism, internationalism, regionalism, and the global contemporary. These approaches are also reflected in practice, as seen in artist-led collaborations, traveling exhibitions, and biennales. To capture the diversity of interregionalist thought and praxis, the course adopts a case study approach. Key themes include artistic engagements with Pan-Asianism, the 1955 Bandung Conference, Southeast Asian regionalism and ASEAN, Afro-Asia, Transpacific migration, the construction of the Third World and Global South, and the Asia Pacific Triennial (1993-present). While the course materials focus on East and Southeast Asia, students with diverse geographical interests are welcome. A significant portion of class time and assignments will be devoted to critically assessing the strengths, limitations, and future directions of global art history.

Instructor(s): S Ryu Terms Offered: Winter

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: Asian post-1800, Theory and Methodology

Equivalent Course(s): EALC 37441, EALC 27441, ARTH 37441

ARTH 27442. Environmental Art Histories of South Asia. 100 Units.

How can art history contribute to the ongoing discourse about environmentalism? What can the study of art tell us about the inter-relatedness of human creativity and the environment? In this seminar, we will wrestle with these questions through an ecocritical study of South Asian art. South Asian art is fundamentally marked by an interest in nature. The towers of Indian temples were conceived of as physical manifestations of the Himalayas. Temple doors often include anthropomorphic depictions of the rivers Ganga and Yamuna. Animals and birds are active agents in major Indian epics. Forests drew in meditating mystics, exiled princes, forlorn lovers. The ocean, capricious and vast, was a thing to fear. In the seminar we will look at the environment and its depiction in art. In considering the two together, we will ask: How did the natural environment shape and affect the arts? What significance can the arts have when the environment that gave it meaning is in danger of vanishing? We live in a time of unparalleled environmental crisis. While scientific disciplines have traditionally been at the forefront of describing our transforming environment, the present crisis calls on us to rethink all forms of scholarly discourse to offer a holistic view of the problems we face. To that end, an ecocritical approach allows us to rethink how humans have coexisted with the environment, and can, perhaps, offer a way forward.

Instructor(s): M. Manohar Terms Offered: Autumn

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: Asian post-1800
Equivalent Course(s): ARTH 37442

ARTH 27490. Art as Buddhism in Ancient India. 100 Units.

This course will examine the visual construction of early Buddhism in India, focusing in particular on stūpas and especially on the art of the great stūpa (mahachaitya) at Amarāvati in Andhra Pradesh. We will examine questions of Buddhology, of the diversity and range of conversations within early Buddhism, leading to the rise of the Mahāyāna, in relation to the visualization of Buddhist theory and narrative in the extensive and extraordinary decorations of the major sites. The course will introduce those taking it to the rich visual, material and epigraphic culture of the Buddhist stūpas as well as the vibrant textual world of Indian Buddhist writing - from stories to suttas to commentaries. Students will have the opportunity to develop their own final papers in relation to this material or comparatively with other material in which they also retain an interest (not necessarily only Buddhist).

Instructor(s): Jaś Elsner Terms Offered: Spring

Equivalent Course(s): RLST 27490, RLVC 37490, SALC 27490, HREL 37490, SALC 37490, ARTH 37490

ARTH 27799. Materiality and Artistic Intent: The Object, Conservation and Art History-Suzanne Deal Booth Seminar. 100 Units.

This course will investigate materiality in the context of art-historical study. Thirty years ago technical art history was a burgeoning field of study among a small number of museum conservators, curators and scientists. Today curatorial/conservation partnerships are common and analytic methods to examine and characterize artworks are sophisticated and often nondestructive. The intersection of the three disciplines - art history, conservation and materials science - has made it possible to study art in a more holistic and objective manner by understanding the art-making materials, the methods of using them, and the conscious choices made by artists to achieve their aesthetic goals. Additionally, changes to works of art, whether the result of inherent instability, external environmental factors, or artist's intent may be more readily identified and assessed. Case studies will be presented to show how artists' methods and materials can be informative within a broader art-historical context. The course will address the meaningful integration of technical study into one's own curatorial/art history practice. Students will examine works of art firsthand to determine the materials and methods used in their making, to assess their condition, and to see how various manipulations of different art-making materials inform their appearance. Students will evaluate selected readings and recent technical studies. Class participation is encouraged and expected.

Instructor(s): H. Strauss Terms Offered: Autumn

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: Theory and Methodology

Equivalent Course(s): ARTH 37799

ARTH 27800. The Material Science of Art-Suzanne Deal Booth Conservation Seminar. 100 Units.

This course will introduce students to the methods, theories, and strategies of scientific approaches to the study of art objects and will consider the meaning of different materials and surfaces across artistic media. It will showcase new scholarship in the fields of heritage science and object-driven art history, drawing strength from collaborative work among scientists, conservators, art historians, and curators. Heritage science draws on the applied sciences and engineering to understand how to preserve the world's cultural heritage and forge connections between making and meaning. The course will explore scientific methods for investigating the production and use of art objects. Focusing on the material studies of paintings and sculptures, pigments, and their binding media, students will learn about the material makeup of art objects. Readings will be drawn from a variety of disciplines, including material science and chemistry, art history, visual and material culture, anthropology, and philosophy.

Instructor(s): M. Kokkori Terms Offered: Spring

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: Theory and Methodology

Equivalent Course(s): MENG 20210, MENG 30210, ARTH 37800

ARTH 27802. 'Conserving Active Matter' - ((Suzanne Deal Booth Conservation Seminar) 100 Units.

Conserving contemporary art is a complex activity. This course raises questions about the goal of conservation in various media (painting, sculpture, and variable media) as well as in artistic movements since the 1960s, when the notion of authenticity and originality shifted. Conservation today is not limited to the treatment of the physical artwork; it demands an open dialogue with the varying stakeholders: the artist, collector, fabricator, curator, gallerist, dealer, shipper, art handler, as well as with other specialized conservators. The course also examines various models of artist estates, archives, and artist interviews, responding to the inevitable consequences of contemporary art without the artist.

Instructor(s): C. Scheidemann Terms Offered: Spring

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: Theory and Methodology

Equivalent Course(s): ARTH 37802

ARTH 28105. Body, Space, Desire; Feminist Theories of Visuality. 100 Units.

TBD

Equivalent Course(s): GNSE 38105, ARTH 38105, GNSE 28102

ARTH 28302. Experimental Art. 100 Units.

This seminar offers an in-depth study of the artistic movement in Korea known as Experimental Art (silheom misul). Loosely formed and spanning multiple mediums - photography, video, installation, sound, performance and its documentation - Experimental Art signaled a grassroots, counter-institutional direction in South Korean art that has only recently garnered international attention. The movement also effloresced during pivotal political moments, including nearly three decades of authoritarian rule (1961-1988) and the subsequent democratization movements as well as nation-wide labor struggles. Beginning with close readings of key artworks, the course examines the movement's interregional emergence (in conversation with artists from Japan, France, the Philippines, and the U.S.), its relevance to global contemporary art, and recent efforts in exhibition-making and historicization, with an eye toward methods for alternative historicizations of Korean art and Asian art more broadly. Reading knowledge of Korean and/or Japanese is helpful, but everyone is welcome. Those interested in global contemporary art, Korean history, interregionalism, art and politics, and/or art theory are highly encouraged to enroll.

Instructor(s): S. Ryu Terms Offered: Winter

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: Asian post-1800, Theory and Methodology

Equivalent Course(s): ARTH 38302

ARTH 28303. Art and Ethnography. 100 Units.

This course provides an overview of the intersections between art and ethnography, with a focus on modern and contemporary art of the Global South. The aim of the course is to equip advanced undergraduates and graduate students with historical and theoretical foundations in art and ethnography, as well as helpful skillsets for intensive field research, artistic or creative research, artist interviews, and critical/engaged ethnography. The first half of the course will focus on analyzing relevant texts and projects produced from the 1990s to the present; the latter half is dedicated to project workshops, with greater emphasis on sharing practical skills and familiarizing students with best practices for working in the "field." The course will be especially useful for students across disciplines who plan to undertake field research in the near future, although those at earlier brainstorming stages are also welcome.

Instructor(s): S. Ryu Terms Offered: Spring

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: Asian post-1800, Theory and Methodology

Equivalent Course(s): ARTH 38303, ARTV 20303, ARTV 30303

ARTH 28311. Image, Iconoclasm, Animation. 100 Units.

This course will explore the fantasies of the animation of images both ancient and early Christian, both secular and sacred, as the backdrop to examining the phenomenon of iconoclasm as an assault on the image from pre-Christian antiquity via Byzantium to the Protestant Reformation. It will tackle both texts and images, the archaeological context of image-assault and the conceptual (indeed theological) contexts within which such assault was both justified and condemned. These historical issues cannot be separated, in our scholarly approaches and responses, from a vibrant contemporary culture around question of virtuality, animation, image-worship and image-destruction in the current world. The course will provide space to reflect on the problems raised by this. The course will be taught over the first four and a half weeks in the Spring Quarter on an intensive schedule. It will be examined on the basis of a paper, due on a subject to be agreed and on a date to be agreed at the end of the Spring quarter.

Instructor(s): Jaś Elsner Terms Offered: Spring

Prerequisite(s): The course will be taught over the first 4 and a half weeks in the Spring Quarter on an intensive schedule.

Note(s): This course meets the HS or LMCS Committee distribution requirement for Divinity students.

Equivalent Course(s): MDVL 28311, ARTH 38311, CLAS 35923, RLST 28311, RLVC 38311, CLCV 25923, KNOW 38311

ARTH 28319. Iconophobia: The Prohibition and Destruction of Religious Images. 100 Units.

This course examines concepts of art that reflect iconophobia, "fear of images," in the Abrahamic religions—Judaism, Christianity, and Islam. Since antiquity, iconophobia has led to theological debates that resulted in the prohibition of images in sacred spaces, rituals, and other forms of religious practice. In extreme cases, iconophobia has caused acts of iconoclasm, the violent destruction of art. In all three religions, fear of idolatry ("idol worship") has been the main cause of iconophobia. We will examine what exactly constitutes an idol and how the definitions of idols differ from iconophile ("image-loving") assessments of religious art. Both iconophobic and iconophile arguments shed light on the various functions and effects of religious images and illustrate their power. Furthermore, they reveal attitudes towards artistic creation, materiality, aesthetics, sensory perception, and truth in art. Most of the topics and readings will focus on the premodern period from antiquity to the 16th century. However, we will also look at some of the effects of iconophobia in modernity. Readings will include, but are not limited to, texts from the Hebrew Bible, Christian exegesis, the Qur'an, Byzantine Iconoclasm, and the Protestant Reformation. Material evidence of iconophobia and iconoclasm from different religious contexts will also be discussed.

Instructor(s): Karin Krause Terms Offered: Winter

Equivalent Course(s): CLCV 28325, RLST 28319, RLVC 38319, HCHR 38319, MDVL 28319, CLAS 38325, ARTH 38319, GLST 28319

ARTH 28325. Art and Description in Antiquity and Byzantium. 100 Units.

This course explores the rich tradition of ekphrasis in Greco-Roman antiquity and Byzantium - as it ranges from vivid description in general to a specific engagement with works of art. While the prime focus will remain on texts from Greece, Rome and Byzantium - in order to establish what might be called the ancestry of a genre in the European tradition and especially its fascinating place between pagan polytheistic and Christian writing -- there will be opportunity in the final paper to range beyond this into questions of comparative literature, art (history) writing and ekphrasis in other periods or contexts, depending on students' interests and needs. A reading knowledge of Greek in particular could not be described as a disadvantage, but the course can be taken without knowing the ancient languages. The course will be taught over the first 4 and a half weeks in the Spring Quarter on an intensive schedule. It will be examined on the basis of a paper, due on a subject to be agreed and on a date to be agreed at the end of the Spring quarter.

Instructor(s): Jaś Elsner and Karin Krause Terms Offered: Spring

Prerequisite(s): The course will be taught over the first 4 and a half weeks in the Spring Quarter on an intensive schedule.

Note(s): This course meets the HS or LMCS Committee distribution requirement for Divinity students.

Equivalent Course(s): MDVL 28325, RLVC 38325, RLST 28325, CLCV 28323, KNOW 38325, ARTH 38325, CLAS 38323

ARTH 28328. Africa's Byzantine Heritage: Religion and Art in Pluralistic Societies. 100 Units.

This quarter-length course is conceived around themes and artifacts of an innovative special exhibition titled *Africa & Byzantium* at the Metropolitan Museum of Art that we will be visiting together (Feb. 16-18, 2024). It will be the first time a museum has showcased the important contributions of Africa's multiethnic societies to the cultural and religious life of the Christian Empire of Byzantium. In addition, the Met boasts a world-renowned permanent collection of Byzantine artifacts, several of which we will be studying as well during our field trip. The Byzantine Empire (4th cent.-1453) encompassed large parts of the Mediterranean, the Balkans, Anatolia, and the Middle East, with North and East Africa forming part of the empire from the fourth century CE to the Islamic conquest (early 7th cent.). Under Islamic rule, the African continent's Byzantine-Christian legacy continued to be influential and has a rich afterlife to this day. The field trip will enable students hone their competence in visual analysis through close-up study of artworks representing a range of artistic media and techniques. The classroom sessions will illuminate the historical and cultural framework in which the artifacts are situated. Africa's Byzantine heritage is an emerging field of study and in this course students who wish to pursue their own research projects will have ample opportunity to do so. Students will also attend weekly discussion sections led by the TA.

Instructor(s): Karin Krause Terms Offered: Winter

Prerequisite(s): Students enrolled in this course will participate in a *mandatory* three-day field trip to the Metropolitan Museum of Art (Feb. 16–18, 2024). Travel and lodging will be fully covered through a Curricular Innovation and Undergraduate Research grant provided by the College.

Equivalent Course(s): CLCV 25323, MDVL 28328, RLST 28328

ARTH 28330. Art and Religion from the Roman to the Christian Worlds. 100 Units.

This course will be an introduction to Roman and early Christian art from the early empire to late antiquity. It will explore the significance of the changes in visual production in relation to different attitudes to religion and society; its specific and conflictive historiography; the particular issues involved in the move to Christianity and a Christian visual culture. We shall veer between an empirical inductive approach, looking at lots of stuff and a more general account of theoretical overviews that have been offered for Roman and late art - overviews that have been influential in the broader historiography of art history as a discipline.

Instructor(s): Jaś Elsner Terms Offered: Spring

Note(s): The course will be taught over 5 weeks in the Spring Quarter on an intensive schedule. This course meets the HS or LMCS Committee distribution requirement for Divinity students.

Equivalent Course(s): CLAS 38322, CLCV 28322, RLVC 38330, RLST 28330, ARTH 38330

ARTH 28335. Art as Biblical Interpretation. 100 Units.

Long before the Christian Bible was established as we know it, biblical figures and stories were being visually depicted and developed for Christian purposes. The Christian biblical imagination encompasses a rich tradition-spanning time periods (ancient and medieval, Renaissance, and beyond), regions, denominations, and artistic media-important not only for the field of art history, but also for the fields of biblical interpretation and the history of Western civilization and culture. In this course we will be studying art as a unique mode of biblical interpretation, with its own purposes, challenges, and strengths. How are texts "translated" into images? With what strategies do images represent abstract concepts, inner thoughts or experiences, or narrative time? What does God look like, and why? What are the possible functions of biblical images? We will cover topics including incarnation, iconoclasm, beauty, evangelization and education, the depiction of violence, book and material culture, liturgy and devotion, and typology, all while familiarizing ourselves with some of the most commonly depicted biblical figures and stories. No prior knowledge is required.

Instructor(s): Lauren Beversluis Terms Offered: Autumn

Equivalent Course(s): RLST 28335, CHST 28335, ARTV 20811

ARTH 28500-28600. History of International Cinema I: Silent Era; History of International Cinema II: Sound Era to 1960.

This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.

ARTH 28500. History of International Cinema I: Silent Era. 100 Units.

This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.

Instructor(s): Daniel Morgan Terms Offered: Autumn

Prerequisite(s): Prior or concurrent registration in CMST 10100 is required. Course is required for students majoring or minoring in Cinema and Media Studies.

Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.

Equivalent Course(s): ARTV 20002, CMLT 32400, CMST 48500, MAPH 33600, ENGL 48700, CMLT 22400, CMST 28500, MADD 18500, ARTH 38500, ENGL 29300

ARTH 28600. History of International Cinema II: Sound Era to 1960. 100 Units.

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.

Instructor(s): James Lastra Terms Offered: Winter

Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.

Note(s): CMST 28500/48500 strongly recommended

Equivalent Course(s): CMLT 32500, CMST 48600, ENGL 29600, MAPH 33700, REES 25005, MADD 18600, REES 45005, CMST 28600, CMLT 22500, ARTV 20003, ARTH 38600, ENGL 48900

ARTH 28705. Christian Iconography. 100 Units.

In Christian culture, visual images have for many centuries played a pivotal role in ritual, devotion, intellectual thought, and religious instruction. The most important aims of this course are that students understand images convey meaning in very unique ways and learn how to decode their visual messages. The study of iconography encompasses a variety of methods used to identify the subject matter of a pictorial image, describe its contents, and analyze its discursive strategies in view of its original cultural context. We will cover some of the most important themes visualized in the arts of Christianity by analyzing imagery spanning different periods, geographical regions, pictorial media, and artistic techniques. While special emphasis is placed on the intersections of art and literature, we will also examine pictorial themes that are independent of a specific textual basis. Alongside the study of Christian iconography, this course will address broader issues of visual inquiry, such as patronage, viewer response, emotions, and gender roles. In this course, students will acquire a 'visual literacy' that will enable them to explore all kinds of works of art fruitfully as primary sources in their own right. Students will be examined on the basis of an essay and one oral presentation of a work of art. Active participation in the classroom discussion is also a requirement.

Instructor(s): Karin Krause Terms Offered: Spring

Note(s): This course is intended primarily for students who have little or no familiarity with the methods of visual analysis.

Equivalent Course(s): RLST 28705, MDVL 28705, CMLT 28705

ARTH 28717. The Veil and the Vision: Image and Cover in the Western Artistic Tradition. 100 Units.

This course will explore the fascinating culture of covering and veiling sacred icons, portraits and images that were thought to cause trauma or outrage in the European tradition. It will begin in the ancient world and explore mediaeval, Renaissance and modern art - both paintings and sculptures, as well as images that represent the covering of images... It will attempt to restore the sensual, the tactile and the performative to the experience of viewing art and engaging with its powers, by contrast to the prevailing regime of disinterested contemplation encouraged by the modernist art gallery. The course will be taught with much encouragement to students to experiment and think against the grain.

Instructor(s): Jaś Elsner Terms Offered: Spring

Note(s): The course will be taught over 4.5 weeks in the Spring Quarter on an intensive schedule. This course meets the LMCS Committee distribution requirement for Divinity students.

Equivalent Course(s): ARTH 38717, RLVC 38717, RLST 28717

ARTH 28815. World's Fairs, 1851-1937: Chicago and Paris. 100 Units.

The great era of world's fairs (or universal expositions) lasted about ninety years. Although this golden age originated in London and took expression on every continent, two of its most significant hosts were Paris and Chicago. This course will examine the character and impact of expositions in these two cities, concentrating on Paris expositions held between 1855 and 1937 and the two Chicago fairs of 1893 and 1933. Particular attention will be given to the art, design, and architecture featured, stimulated, and sometimes ignored by the fairs. But technological, racial, political, institutional, and social themes will be examined as well. This colloquium is meant to encourage creation of research papers. It will meet once a week and there will be heavy reliance upon images at each session.

Equivalent Course(s): HIST 28805

ARTH 28818. Institution/Critique: Within, Against, Beyond. 100 Units.

Students in this course will study creative applications to institutional engagement and institutional critique via material, social, scholarly, and embodied/movement research. This course will be scaffolded by conversation/debate with guest practitioners directly engaged with questions regarding art funding structures and alternative economies, ideological roadblocks, carceral culture in the contemporary landscape, and arts criticism. Students will study critical methods to making and presenting art vis-à-vis artist-run institutions of all kinds, particularly those emergent over the last sixty years. Students will leave class with an increased sense of artistic approaches to institutional engagement, refusal, and intervention as a series of tactics and strategies rooted in space, generosity,

and research. We will play throughout the course with interpretations of work, production, and resolution, but students should be prepared to spend the quarter responding to readings, viewings, visits, and conversation, and eventually develop and complete a final collaborative project. This course will be of particular interest to students working collaboratively or in social practice, engaging in social or institutional critique, participating in the programming and administrative side of the arts, and those who generally find themselves feeling awkward in whatever they understand as The Art World.

Instructor(s): A.M. Whitehead Terms Offered: Spring

Prerequisite(s): PQ: ARTV 10100, 10200, or 10300

Equivalent Course(s): ARTV 38818, ARTV 28818, CHST 28818, ARTH 38818

ARTH 29600. Doing Art History. 100 Units.

This course has two main objectives: to explore major texts and methodological approaches within the discipline of art history and to develop art historical research and argumentation skills. The course aims to deepen your understanding of art history as a discipline and the range of analytic strategies it affords. We read a mix of classic and more recent essays that have shaped and represent the discipline, and test their wider applicability and limitations. Through this process, participants are encouraged to discover the kinds of questions that most interest them.

Instructor(s): M. Ward Terms Offered: Winter

Prerequisite(s): Consent Only. Required of third-year students who are majoring in art history. Consent is required for registration. This course does not meet the general education requirement in the arts. Fulfills the following requirements in the ARTH major and minor: Theory and Methodology

Equivalent Course(s): ARCH 29600

ARTH 29700. Reading Course. 100 Units.

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. Prerequisite(s): Consent of Instructor and Director of Undergraduate Studies Note(s): 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 does not meet the general education requirement in the dramatic, musical, and visual arts.

Terms Offered: Autumn Spring Winter

Prerequisite(s): Consent of Instructor and Director of Undergraduate Studies

Note(s): 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 does not meet the general education requirement in the arts.

ARTH 29800. Senior Thesis Workshop. 100 Units.

This workshop provides guided research on the topic of the senior thesis. Students arrange their program of study and a schedule of meetings with their assigned section leader. Required of fourth-year Art History majors who wish to pursue honors.

Instructor(s): Staff Terms Offered: Autumn

Prerequisite(s): Possibly required of Fourth-Year Art History Majors; consult the program requirements in the catalog and contact Art History's Director of Undergraduate Studies for more information. Fulfills the following requirements in the ARTH major and minor: Theory and Methodology

Note(s): This course does not meet the general education requirement in the arts.

ARTH 29900. Preparation for the BA Paper. 100 Units.

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 advisor.

Instructor(s): Staff Terms Offered: Autumn, Spring, Winter

Prerequisite(s): Consent of instructor and Undergraduate Program Chair

Note(s): Students are required to submit the College Reading and Research Form. May be taken for P/F grading with consent of instructor.

