

# Course flyers

Spring 2019



# Art History

SPRING 2019

AH101

## The Naked and the Nude Studies in Visual Literacy

Prof. Blake Stimson

Diverse social and psychological aspects of nakedness, nudity and related forms of bodily vulnerability studied through a wide-ranging history of art. Team-taught by the entire Art History faculty. Rigorous training in visual literacy. Museum visit. Course Information: Field trips required at a nominal fee. Class Schedule Information: To be properly registered, students must enroll in one Lecture and one Discussion. *Individual and Society* course.

**MW 12-12:50 | CRN 37790 + F dis**





# Art History

SPRING 2019

AH111

## History of World Art and the Built Environment II [ONLINE]

Prof. Hannah B Higgins

Comprehensive overview of how art, architecture and visual culture from 1400 CE through contemporary respond to and shape culture, religion, politics and history. To be properly registered students must enroll in three credits online lecture (19877) and one credit discussion section (either online or on campus). *Creative Arts* Gen Ed. 4 credits. Schedule determined by Discussion Section.

**CRN 19877 + Discussion Section**



# Art History

SPRING 2019

AH/GLAS 125

## Introduction to the Art and Architecture of Asia

Prof. Catherine Becker

Spanning more than two millennia, the art and architecture of Asia is diverse and dazzling. This course introduces students to the major artistic methods, monuments, and concepts associated with Asian art and architecture. The class examines topics including bronze-casting, ink landscape painting, the relationship between political authority and artistic patronage, and the synergies between text and image in art and related performance traditions, with special attention to visual storytelling techniques. *Understanding the Creative Arts* and *Exploring World Cultures* course

**TTh 12:30-1:45 | CRN 35429**



# Art History

SPRING 2019

AH208

## Survey of Mexican Painting: From Teotihuacan to Modernism

Prof. Emmanuel Ortega

This course is an overview of the history of Mexican art with an emphasis on Spanish Colonial painting. By carefully analyzing the history of painting in México, before and after the conquest, it answers a set of thematic questions regarding the exclusionary practices of painting in and outside of the hegemonic artistic discourses. The main goal is to critically engage with the history of colonial guilds, the academy of art, and the syncretic local religious practices that shaped the way painting developed as a leading cultural practice in Mexico.

**MW 10:15-11:30 | CRN 36951/36952**





# **Art History**

SPRING 2019

AH208

## **Episodes in Mid-century Modern Art: Europe, the U.S., Brazil, and Japan**

**Prof. Elise Archias**

Exploration of modernist painting and sculpture (plus one work of architecture) as it took shape in four geographic areas from 1920 to 1960 and the tremendous aesthetic changes that followed in the Sixties. We'll consider how certain modernist formal questions about relations between abstraction and figuration, structure and accident, universal and particular were taken up and played out by artists and artist groups in these different places and why.

**TTh 2-3:15 | CRN 40704/40705**



# Art History

SPRING 2019

AH250

## Italian Renaissance Art

Prof. Martha Pollak

This course will survey the history of architecture and related visual culture (paintings, sculpture and graphic art) from the revival of antiquity in the fifteenth century in Florence and Rome to the start of the counter-Reformation in 1563. We will examine residential, military and religious architecture, cities and urban design, and country estates and gardens, with emphasis on the Italian peninsula. The goal of this course is to make you knowledgeable about this watershed moment in the history of Western civilization, whose creative contributions to the visual arts continue to be influential today.

**TTH 11-12.15 | CRN 34430**





# Art History

SPRING 2019

AH263

## Latin American Colonial Art

Prof. Emmanuel Ortega

This class was designed to offer an overview of the history of Latin American colonial art with an emphasis on the viceroyalties of New Spain, Brazil and Peru. As a common thread throughout this course we will discuss the development of painting, altarpieces and architecture from 1500-1820. From the missions of New Mexico to the Cuzco School of Painting, this class will cover the broad cultural production of the Spanish colonies in the Americas. Same as LALS 263. Prerequisite(s): Three hours of art history at the 100 level, or consent of the instructor. Creative Arts course, and World Cultures course.

**MW 8:00-9:15 | CRN 28599/28600 (Hon)**







# Art History

SPRING 2019

AH273

## Visual Culture of The Ancient Andes

Prof. Andrew Finegold

A survey of the visual expressions, material culture, and built environment of ancient Andean civilization, from the earliest manifestations of societal complexity through the Spanish Conquest, with particular attention to the environmental, ideological, and socio-political dimensions of aesthetic production. Cultures to be discussed include Chavín, Nasca, Moche, Wari, and Inca. Course Information: Same as LALS 239. Creative Arts course, and World Cultures course.

**T/Th 11-12:15 | CRN 28601 28603**





# Art History

SPRING 2019

AH404

## Art History in Action

Prof. Catherine Becker

Curator? Conservator? Critic? Does thinking about a career in art history feel like gazing out into a foggy abyss? If so, Art History 404 is designed for you. Through guest lectures by Chicago-area professionals and field trips to local institutions, this seminar will introduce a range of careers that require knowledge of art history. Readings, discussions, and assignments will provide students with opportunities to analyze and engage with a range of art historical practices.

**F 11:00-1:40 | CRN 32354/32355**





# Art History

SPRING 2019

AH460

## Legacies of the Modern in the 1960s

Prof. Elise Archias

Many works made by women, people of color, and former colonial subjects in the late 1950s and early 1960s continue to build on strategies and ideas learned from 19th and 20th c. modern art. How should we understand this difference from Pop and minimalist art made by white, male artists that would dominate the art world and effectively displace “modern” art by 1965? Among other texts, we will read Kenneth Warren’s two books on mid-century African American literature and ask whether any of his insights might be adapted for art history.

**TTh 9:30-10:45 | CRN 19776/20525**



# Art History

SPRING 2019

AH466

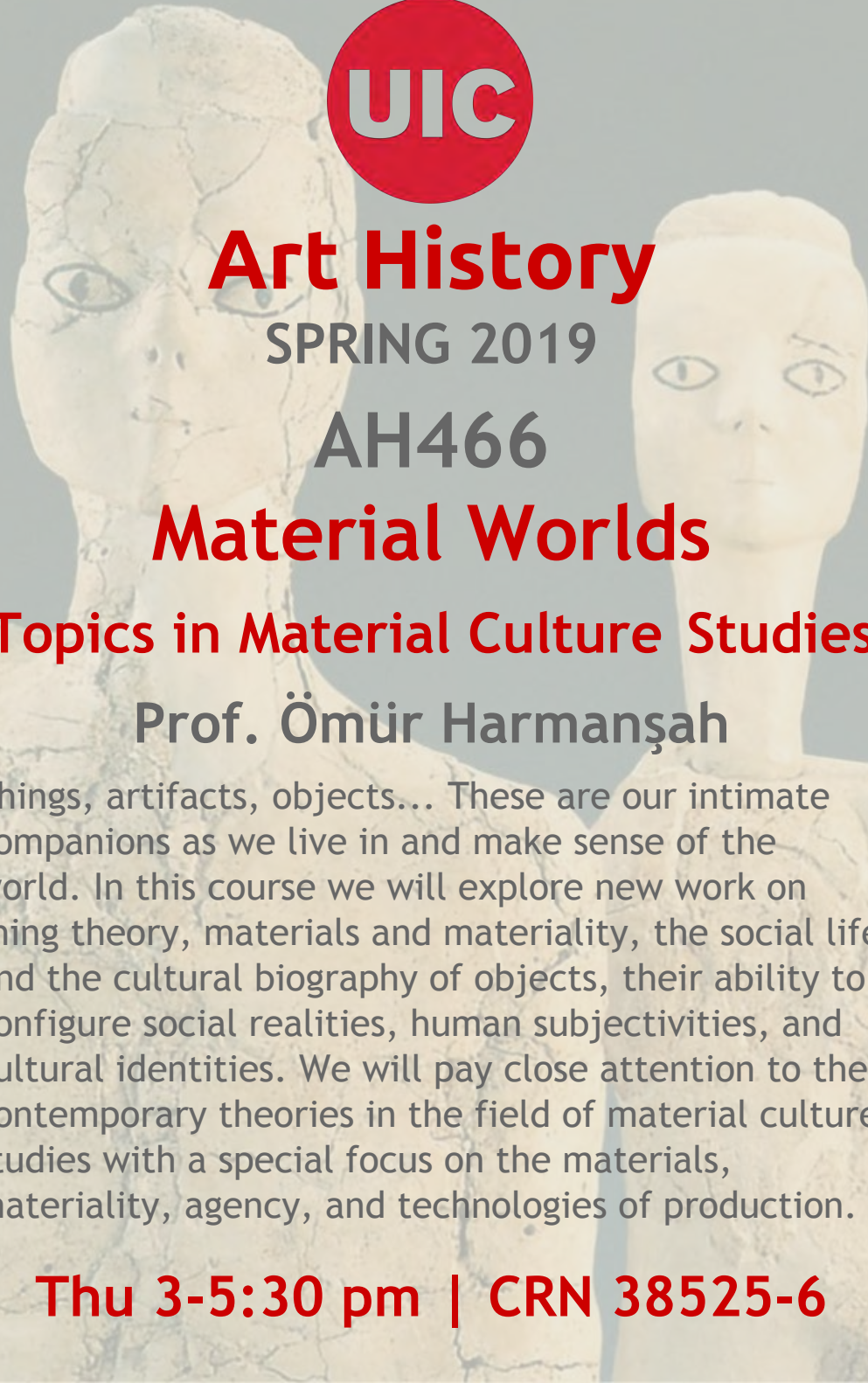
## Material Worlds

Topics in Material Culture Studies

Prof. Ömür Harmanşah

Things, artifacts, objects... These are our intimate companions as we live in and make sense of the world. In this course we will explore new work on thing theory, materials and materiality, the social life and the cultural biography of objects, their ability to configure social realities, human subjectivities, and cultural identities. We will pay close attention to the contemporary theories in the field of material culture studies with a special focus on the materials, materiality, agency, and technologies of production.

**Thu 3-5:30 pm | CRN 38525-6**





# Art History

SPRING 2019

AH470

## Art and Architecture of The Ancient Maya

Prof. Andrew Finegold

An in-depth examination of the visual and material culture of Maya civilization. Both relatably humanistic in its focus on the body and radically unfamiliar in its representation of—and articulation with—a distinctive worldview, Maya aesthetic production will be contextualized through a parallel investigation of indigenous cosmology, mythology, ideology, and history.

**T 3:30-6 | CRN 30064 30211**



# Art History

SPRING 2019

AH550

## Art & Risk in the Early Modern World

Prof. Nina Dubin

This course explores the making of early modern art in a globalizing world. We will primarily focus on art production in seventeenth- and eighteenth-century Europe and the Americas in an age that witnessed the expansion of an international commodities trade with its attendant opportunities, catastrophes and risks.

**T 1:00-3:45 | CRN 41859**





# Art History

SPRING 2019

AH513

## The State is Not a Work of Art

Prof. Blake Stimson

It has been a commonplace for a century now that “to understand the esthetic”—this is John Dewey in 1934 —“one must begin with it in the raw.” Therein lies art’s autonomy, its capacity for critical distance. This course will question this assumption by drawing on the tradition in German philosophy that turns on Hegel’s assertion “The state is not a work of art.” By drawing on the continuities between the political and aesthetic philosophies of Kant, Hegel, Marx, Lukács and Adorno we will develop a working account of realism that might effectively respond to the tragic cultural politics of our own day.

**Mondays 3:00-5:30 | CRN 26866**

