

Course flyers

Spring 2023



Art History

SPRING 2023

AH100

Introduction to Art and Art History

Jacki Putnam

This course explores the wealth of different meanings and purposes of works of art. Students will develop and enhance their visual literacy to better prepare for our increasingly cross-cultural world. Studying art across a wide range of times, places, and contexts, this course aims to present a broad introduction to the history of art.

In-Person | MWF 10:00-10:50 | CRN 22801



Art History

SPRING 2023

AH101

The Naked and the Nude

Julian Adoff

This team-taught course introduces students to the social and psychological aspects of embodiment and its related manifestations of nakedness and nudity in art. Introducing students to the entire art history faculty, along with select affiliated faculty and doctoral candidates, this course offers a full range of art-historical subfields and methods. Divided into thematic units, this course considers a multitude of societal processes for how the nude came into being and how they can be understood through a variety of sociohistorical contexts.

In Person | MW 2-2:50 Lecture (37790)

**Discussions: F 1-1:50 (38338), F 2-2:50
(38337)**





Art History

SPRING 2023

AH 130

Photography in History

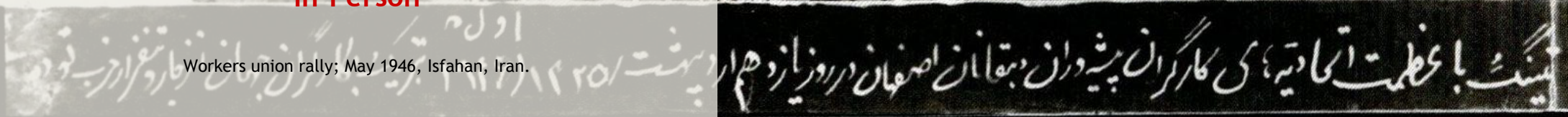
Siamack Hajimohammad

Developments in the history of photography including cultural, social, commercial, scientific, political, and artistic applications, and its transformation of the related social meanings of art and subjectivity. AH 130 is an Understanding the Past Course in the General Education Program.

MWF 9-9:50 | CRN 39221

In-Person

Workers union rally; May 1946, Isfahan, Iran.





Art History

SPRING 2023

AH111

World History of Art and the Built Environment II (4 hrs)

Chris Reeves

AH 111 is a comprehensive overview of world art, architecture, and visual culture, from the later middle ages to the 21st century, concentrating on Europe but also including Asia, Africa, and Meso-America. While AH 111 emphasizes period artistic styles, many religious, historical, social, economic, geographic, and psychological elements will be considered to explain why the visual expressions took the forms that they did.

Online Asynchronous | CRN 19877 + Disc



Art History

Spring 2023

AH122

History of Chicago Architecture

Aleksandar Vujkov

This course investigates architecture and urban form of Chicago in a long historical span. While consulting texts that reflect on the experience of this metropolis, we will also discuss thematically relevant readings that will equip students with knowledge of protocols of history of architecture, further informing their critical understanding of the built environment. Issues of structural, formal and programmatic innovation, but also social justice and question of how practice of architecture contributed to it or gave rise to social inequality, will be our concern. Mechanisms of production of space and their critical reading will form core of our interests.

M/W/F 1:00-1:50 PM | CRN 28592



Art History

Spring 2023

AH150

Art and Money

Nina Dubin

This course surveys the intertwined histories of art and money. Spanning Renaissance banking to present-day booms and busts, with a focus on Europe and its colonies and ending with the United States, we will ask how artists have engaged with the topic of money and with an often mysterious marketplace. Fulfills the *Understanding the Past* and *Understanding the Creative Arts* general education requirements.

T/Th 12:30-1:45 PM | CRN 46495 / 46496



Art History

SPRING 2023

AH 160

Trends in Global Contemporary Art since 1960

Leili Adibfar

Since 1960, the idea of art has congealed into a style referred to as “contemporary” rather than “modern.” Focusing on this shift in the art world in relation to its global entanglements, in this course we will investigate what characterizes contemporary art and why it has emerged as such.

MW 3:00-4:15 pm | CRN 19744
Synchronous Online

Image: Rania Ghosn & El Hadi Jazairi. *After Oil (Strait of Hormuz Grand Chessboard)*.
2016. Inkjet print on canvas.

MoMA





Treasures looted in a British military attack on the royal palace of Benin in 1897 are scattered between as many as 160 museums and institutions worldwide



Art History

Spring 2023

AH180

Introduction to Museums & Exhibitions

Lorelei Stewart

What are museums? What stories do they tell and how do they tell those stories? Throughout the semester, we will explore museums and exhibitions through a variety of readings, field trips, guest visits, videos, and more. We will consider the theoretical and practical functions of museums. Students will learn how to analyze, interpret, and engage with art exhibitions. Students will be encouraged to think critically about how museums construct narratives, both art historical and national, and to understand the issues of equity and justice within and around exhibitions and museums.

In Person | CRNs 39630 & 39631



Art History

Spring 2023

AH201

Reading and Writing Art Criticism

Raquel Flecha Vega

How have art historians interpreted and evaluated diverse works of art from different cultures and places? What kind of arguments and evidence have they used? How did their methods engage with the social and political changes of their time? This course will explore these questions by looking at key art historical debates, exhibitions, and art criticism from Latin America and the U.S. during the twentieth century. The course will emphasize critical thinking and visual literacy through writing workshops, short writing assignments, and a final paper project.

MWF 10:00-10:50 | CRN 31002

Russian Material and Visual Culture: Technologies

Russ 248/AH 248
Spring 2023

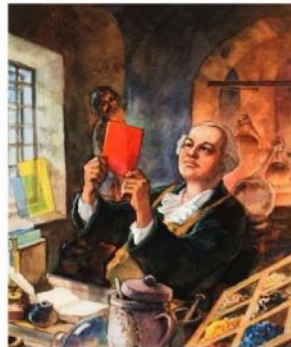
Julia Vaingurt

This course will survey the aesthetics and politics behind three centuries of Russian design, beginning with the semiotics of Lomonosov's glass, zooming in on the avant-garde's furniture and textile designs, visiting Soviet records and rockets, kitchens and kitsch, and ending with Putin's oil-soaked baroque.

In the process we will ponder the following questions: How are material goods, and specifically technologies, deployed on behalf of a political agenda? Are tools value-neutral or invested with the values of the societies that create them? How does the past manifest itself through material and visual culture? What makes technologies artful or art technological?

TR 11-12:15

CRN35494/35938





Art History

Spring 2023

AH252

BAROQUE ART AND ARCHITECTURE

Prof. MARTHA POLLAK

Ranging from 1590 to c.1725 this course takes up the artistic production of painters, sculptors and architects working in western Europe--mostly in Rome, Paris and London--during a period fraught by religious and political conflicts. Creative Arts course.

TTH 11am -12.15pm | CRN 30057



Art History

SPRING TERM 2023

AH253

House and Home: Dwelling in the Early Modern

Prof. Martha Pollak

This seminar will explore the architectural design and interior decoration of the house between 1450 and 1750 in western European practice. Although few actual objects survive from the period, the visual record -- in the form of drawings, prints, buildings, and paintings -- offers abundant clues for an exploration of privacy and the role of art in the home.

TTH 2.00-3:15pm | CRN 34168



Art History

Spring 2023

AH265

History of Performance Art 1900 - present

Prof. Elise Archias

Explores examples of performance art and dance from Europe, the U.S., Russia, Brazil, and Japan. One main theme: how “modernity” was quickly changing the ways people experienced their own embodiment. Students will learn to describe languages of the body, grapple with theoretical texts that characterize four historical periods, and write a research paper on a performance artist of their choice. Oral final exam.

TTH 9:30-10:45 a.m. | CRN 46475





Art History

Spring 2023

AH274

Visual Culture of Mesoamerica

Prof. Andrew Finegold

A survey of the visual expressions, material culture, and built environment of ancient Mesoamerican 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 Olmec, Teotihuacan, Maya, and Aztec. Course Information: Same as LALS 240. Creative Arts course, and World Cultures course.

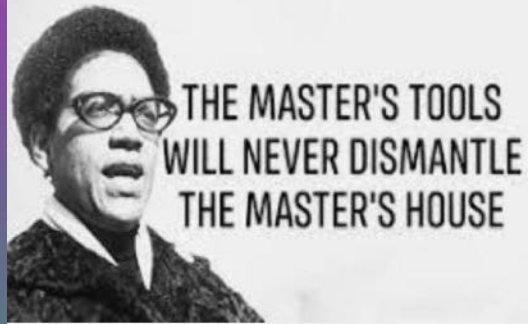
Asynchronous Online | CRN 36771





Work,
Work,
Work,
Work,
Work.

-Rihanna



Art History

SPRING 2023

AH 302

Museum and Exhibition Workshop

Prof. Lisa Yun Lee

This seminar and practical workshop explores how museums interpret difficult, traumatic, contested, and troubled histories. We will grapple with ethical issues, learn about the museum metaverse, and play with aesthetic, technological, and participatory, strategies that have been successfully deployed in museums across the globe. Students will learn from case studies and contribute to a public exhibit in collaboration with the National Public Housing Museum. Prerequisite: AH 180.

F 3:00-5:00 | CRN 41095/ 39227



Art History

Spring 2023

AH460

Sculpture and the Human 1950-2000

Prof. Elise Archias

This course launches from a symposium, “Surrogates: Embodied Histories of Sculpture in the Short 20th Century” held at Yale University in Fall 2022. We will consider how changing conceptions of the human, greater emphasis on differentiated identities, and changing attitudes toward humanism informed sculpture in the latter half of the 20th century.

W 3:30-6:00 | CRNs 19776 / 20525





Art History

Spring 2023

AH465

Arts of the Black Atlantic

Prof. Blake Stimson

This seminar will focus on the postwar period of African decolonization. Our guiding question will be whether the category we now call “global contemporary art” can be said both to have given rise to and be born of the contradictions of the anticolonial revolutions in the same way that “European modern art” is understood to have triggered and expressed the contradictions introduced by the French revolution. If 1789 launched the conflicts between the citizen and the comrade, the bourgeois, the bohemian and the proletarian, what defining conflicts did 1960—the so-called “Year of Africa”—introduce for our own time?

T 3:30-6:00 on zoom | CRNs 44152 44165



La Noire de..., dir. Ousmane Sembène (Senegal: 1966)



Art History

Spring 2023

AH470

Mesoamerican Codices

Prof. Andrew Finegold

An exploration of the scribal arts of Mesoamerica, with particular attention to the ways historical and ritual time was pictorially represented and structured in pre-Hispanic books. We will engage with the primary sources both through physical facsimiles of the screenfold manuscripts as well as through high-resolution digital images, and we will read a variety of scholarship providing insights into the nature of Indigenous writing and calendrical systems, religious beliefs and epistemologies, and the integration of these with socio-political considerations.

In-Person | M 3:00-5:30 | CRNs 30064 & 30211



ANTHROPOCENE



Art History

SPRING 2023

AH522

Landscapes of the Anthropocene
Art, Heritage, and Politics in a Changing Climate

Prof. Ömür Harmanşah

This graduate seminar will engage recent debates on climate change, the global ecological crisis and the new geological epoch known as the Anthropocene. Particular attention will be paid to the newly emerging fields of environmental humanities, political ecology, and posthumanism. How are artists, historians and others in the humanities responding to the new climate regime and the urgent need to decolonize the planet? What can humanities do for world communities in their struggles for climate and heritage justice against extractive economies of late capitalism? What are some of the difficult questions raised about the entrenched Western concepts of growth, progress, freedom, humanism, and anthropocentrism?

Thursdays 3:30 - 6:00 pm | CRN 36953



Art History

SPRING 2023

AH562

Sentimentality

Prof. Emmanuel Ortega

According to Shirley Samuels, “sentimentality produces or reproduces spectacles that cross race, class, and gender boundaries.” In this seminar we will evaluate the art production of sentimentalism and the ways that it influenced nation building in the Americas, from the conquest of Mexico to the twentieth century. By centering the subjectivity and depiction of First Nation peoples in art and literature, we will address issues of class, race, and gender and the formation of the nation. Human feelings and the cultural productions attached to them will always be at the center of this evaluation and critical analysis.

W 6-9pm In-person | CRN 33019