

# Spring 2019 Courses

## Department of Art History

### AH 100 Introduction to Art and Art History

Instructor TBD, M/W/F, 9.00–9.50 am, CRN: 22801

Instructor TBD, M/W/F, 12.00–12.50 pm, CRN: 36950

Instructor TBD, M/W/F, 1.00–1.50 pm, CRN: 26464

Explore the forms, meanings, and purposes of art in this in depth introductory course. Discussion of techniques, styles and content as well as historical and social contexts, in various media and cultures. *Creative Arts* course.

### AH 101 The Naked and the Nude: Studies in Visual Literacy

Blake Stimson, MWF 12.00–12.50 pm, CRN: 37790

Diverse social and psychological aspects of nakedness, nudity and forms of bodily vulnerability studied through the history of art. Team-taught by the entire Art History faculty. Rigorous training in visual literacy. Museum visit. *Individual and Society* course.

### AH 111 World History of Art and the Built Environment II

Hannah Higgins, Online, CRNs: 19877 + discussion section

Comprehensive overview of how world art, architecture, and visual culture from 1400 CE through contemporary respond to and shape culture, religion, politics and history. Class Schedule Information: To be properly registered, students must enroll in one discussion/recitation and one Lecture. *Creative Arts* course.

### AH 125 Introduction to the Art and Architecture of Asia

Catherine Becker, T/R, 12.30–1.45 pm, CRN: 35429/35430 [Honors]

Using cross-cultural case studies, this course introduces students to some of the major artistic methods, monuments, and themes associated with Asian art and architecture. Same as GLAS 125. *Creative Arts* course, and *Exploring World Cultures* course.

### AH 130 Photography in History.

Instructor TBD, MWF, 2.00-2.50 pm, CRN: 39221

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. Field trips required at a nominal fee. Recommended background: Any art history course; any photography studio course. *Understanding the Past* course.

### AH 201 Reading and Writing Art Criticism.

Instructor TBD, MW, 3.00-4.15 pm, CRN: 31002

Introduction to the writing and reading of art criticism in a variety of media. Course Information: Recommended background: 3 hours of Art History at the 100-level. *Creative Arts* course.

### AH 205 Roman Art and Archaeology

Jennifer Tobin, T/R, 8.00–9.15 am, CRN: 13870 / 13871 (Honors)

Contributions of archaeological excavations to the study of ancient Rome and her empire 1000 BC-400 AD. Architecture, sculpture and painting in their social and historical contexts. Course Information: Same as CL 205, and HIST 205. *Creative Arts* and *Understanding the Past* course.

### AH 206 Museums and Exhibitions in Motion

Instructor TBD, T/R, 3.30–4.45 am, CRN: 37914

Students will shadow museum staff, and learn about traditional and leading-edge exhibition craft through example and practice. They will look at exhibitions, and examine creative and critical interventions made by artists, activists and scholars. Prerequisite(s): AH 180.

### AH 208 Survey of Mexican Painting: From Teotihuacan to Modernism.

Emmanuel Ortega, M/W, 10.15–11.30 am, CRN: 36951/36952

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 exclusive 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.

### AH 208 Episodes in Mid-century Modern Art: Europe, the U.S., Brazil, and Japan

Elise Archias, T/R, 2.00–3.15 pm, CRN: 40704/40705

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.

### AH 209 The Art and Archaeology of Ancient Near East

Jennifer Tobin, T/R, 9.30–10.45 am, CRN: 24921 / 24924 (Honors)

Introduction to the ancient cultures of Mesopotamia and neighboring regions from the first settled villages of the early Neolithic to the Persian conquest of Babylon. Same as ARST 209. Prerequisite(s): Sophomore standing or above. *Creative Arts* course, and *Understanding the Past* course.

### AH 218 Pompeii: Everyday Life in a Roman Town

Karen Ros, MWF, 10.00–10.50 am, CRN: 35880

The town of Pompeii, buried and miraculously preserved by the eruption of Mt. Vesuvius in 79 CE, offers a unique opportunity for an in-depth exploration of everyday life in a Roman town. Topics include Pompeii's history, society, politics, economy, religion, art, architecture, and entertainments, both public and private. Prerequisite(s): CL 101 or CL 103 or CL 205 or AH 110 or consent of the instructor. *Understanding the Past* course.

### AH 233 History of Film II: World War II to the Present

Martin Rubin/Justin Raden, M/W, 3.00–4.50 pm, CRN: 13880/1

An overview of the modern era of film history, with emphasis on the various "new waves" that rocked the cinema establishment during the postwar period, and on the major technical developments (widescreen, Dolby stereo, digital media) that have changed the ways we see, hear, and consume movies. Same as ENGL 233 and MOVI 233.

### AH 236 History of Design II: 1925 to the Present

Mik Czerwinski, T/R, 11.00–12.15 pm, CRN: 22808 / 22809 (Hon)

This course surveys the history of design in Europe and the US from 1925 to the present from various historical, methodological, and theoretical perspectives. Covering industrial design, graphic design, architecture, and fashion, it explores the evolution of the designer and examines objects as agents of social, cultural, and political transformation. Same as DES 236. Prerequisite(s): 3 hours of Art History at the 100-level or consent of the instructor. Recommended background: AH 235 or DES 235.

### **AH 244 Islamic Art and Architecture**

Peri Johnson, M/W, 3.00–4.15 pm, CRN: 40708

This course is an introduction to the architecture and art of Islam and the diverse cultures ‘historically associated with Islam and Muslims.’ Geographically it focuses on the cultures of the Arab Mediterranean, Iraq and the Arabian Peninsula, Turkey, and Iran with forays into Afghanistan, Central Asia, and South Asia. The course provides a strong foundation in early Islamic architecture and art, the complexity of later Islamic visual culture, and contemporary issues in the art of the Islamic world. Prerequisite(s): Consent of the instructor or 3 hours of Art History courses at 100-level. *Creative Arts* course, and *World Cultures* course.

### **AH 250 Italian Renaissance Art**

Martha Pollak, T/R, 11.00–12.15 pm, CRN: 28597/28598 (Hon)

This course surveys the history of architecture, painting and sculpture, and related visual and literary culture from the revival of antiquity in the fifteenth century in Florence and Rome to the start of the counter-Reformation in 1563. We examine residential military and religious buildings and their decorations, urban design, and gardens in Western Europe, with emphasis on the Italian peninsula. *Creative Arts* course.

### **AH 263 Latin American Colonial Art**

Emmanuel Ortega, M/W, 8.00–9.15 am, CRN: 28599/28600 (Hon)

This class was designed to offer an overview of the history of Latin American colonial art with an emphasis on the viceroalties 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.

### **AH 273 Visual Culture of the Ancient Andes**

Andrew Finegold, T/R, 11.00 am–12.15 pm, CRNs: 28601/28603

(Hon) 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. *Creative Arts* course and *World Cultures* course.

### **AH 302 Museum and Exhibition Workshop**

Lorelei Stewart, W 1.00–3.40 pm, CRN: 41095+39227

Taught as a laboratory-like practicum, this course focuses on imaginative, justice-focused exhibition making. It will be organized around the collaborative design and completion of an exhibition or related project. Prerequisite(s): AH 180. To be properly registered, students must enroll in both the Lecture and Discussion sections.

### **AH 404 Art History in Action**

Catherine Becker, F, 11.00 am–1.40 pm, CRN: 32354/32355 (Grad)

Curator? Conservator? Critic? Are you thinking about a career in art history? 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. 3 undergrad. hours. 4 grad. hours.

### **AH 460 Legacies of the Modern in the 1960s**

Elise Archias, T/R, 9.30–10.45 am, 19776/20525 (Grad)

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. 3 undergraduate hours. 4 graduate hours. Prerequisite(s): 3 hours of modern art and architecture or consent of the instructor.

### **AH 466 Material Worlds: Topics in Material Culture Studies**

Ömür Harmanşah, R, 3.30–6.15 pm, 38525/38526 (Grad)

Things, artifacts, objects... These are our intimate companions as we live in and make sense of the world. In this course we 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 theories in material culture studies, focusing on materials, materiality, agency, and technologies of production. 3 undergraduate hours. 4 graduate hours. Same as ANTH 466 and CL 466.

### **AH 470 Art and Architecture of the Ancient Maya**

Andrew Finegold, T, 3.30–6.15 pm, CRN: 30064/30211 (Grad)

In-depth examination of the visual and material culture of Maya civilization. Both relatedly 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. 3 undergraduate hours. 4 graduate hours.

### **AH 512 Art History Teaching Seminar**

Hannah Higgins, F, 11.00–11.50 pm, CRN: 10248

Theoretical and practical aspects of teaching in undergraduate courses in the history of the visual arts. Satisfactory/Unsatisfactory grading only. Prerequisite(s): Graduate standing in the art history program and appointment as a teaching assistant in the department.

### **AH 513 The State is Not a Work of Art**

Blake Stimson, M, 3.00–5.45 pm, CRN: 26866

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.

### **AH 550 Art & Risk in the Early Modern World**

Nina Dubin, T, 12.30–3.15 pm, CRN: 41859

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.

## **Interdisciplinary Education in the Arts**

### **IDEA 120. Digital Practices in Design and Arts.**

Tiffany Funk, T/R, 9.30–10.40 am, CRN: 41676

Introduction to key ideas and fundamentals of computing in contemporary digital practices in design and the arts disciplines. Class will expose students to exciting practitioners in the field. Course Information: Previously listed as [ISA 120](#). Extensive computer use required. Class Schedule Information: To be properly registered, students must enroll in one Lecture-Discussion and one Laboratory.