

Department of  
Art History

# Art History

Fall 2017

Course

Catalog

**School of  
Art & Art History**



Department of  
Art History

# Art History

## Fall 2017

## Course

## Catalog

**Register online!**

[my.uic.edu](http://my.uic.edu)

**Questions?**

[sah@uic.edu](mailto:sah@uic.edu)

School of  
Art & Art History



# Introduction to Art and

AH 100

# Art History: Great Monuments, Bold Interpretations

**Credit Hours: 3**

**Instructors: Elise Archias/Blake Stimson**

Introduction to the study of art and its history as complex historical, social, and psychological problems that develop student critical thinking and visual literacy skills. Each lecture centers on one world-historical monument and one discipline-changing interpretation. Discussion sections, one field trip and one group presentation.



**Days: M/W/F**

**Time: 11.00–11.50 am**

CRN: 27410

**Days: M/W/F**

**Time: 1.00–1.50 pm**

CRN: 31612

AH 110

# World History

## World History of Art and the Built Environment I

**Credit Hours: 4**

**Instructor: Ömür Harmanşah**

Comprehensive overview of world art, architecture, and visual culture of ancient and medieval societies from prehistory to 1400 BCE. Introduces students to basic analytical tools of art history in studying pre-modern art and architecture in their cultural, political and historical context.

This is an online OR blended course. Students can choose to take all course materials online (lectures, and discussions with TAs) OR take the lectures online, and choose one TA session a week.



**Days: M/W/F**

**Time: 12.00–12.50 pm**

CRNs: 10114 +

discussion section

### **Course Schedule Information:**

Students must sign up for one lecture + one discussion in order to be properly registered.

See online for a full list of discussion sections.

# Introduction

AH 125

# to the Art and

**Introduction to Art and Achitecture of Asia**

**Credit Hours: 3**

**Instructor: Catherine Becker**

# Architecture

Organized chronologically, thematically, and geographically, this course introduces students to the major artistic methods, monuments, and concepts associated with the dazzling and diverse art and architecture from Asia. Topics to be investigated include bronze casting, ink landscape painting, the relationship between political authority and artistic patronage, the dynamic interaction of text and image in art and related performance traditions, and the interpretation and collection of Asian art by western audiences. This course has no prerequisites and fulfills the Understand the Creative Arts and Exploring World Cultures requirements.

# of Asia



**Days: T/R**

**Time: 12.30–1.45 pm**

**CRN: 41012**

# Trends in International Contemporary Art Since 1960

**AH 160**

**Trends in International  
Contemporary Art Since 1960**

**Credit Hours: 3  
Instructor: TBD**

Surveys international trends in art since 1960.  
Emphasis is on movements, new media, intermedia,  
criticism and theory.

**Days: F  
Time: 9.00–11.45 am  
CRN: 23943**

# Introduction to Museum & Exhibition Studies

AH 180

## Introduction to Museum & Exhibition Studies

**Credit Hours: 3**

**Instructor: TBD**

Engages students with museum and exhibition histories, frameworks and experiences through activities, reading and films, field trips and lectures by professionals and faculty in affiliated areas including anthropology, art, and history.

Field trips required at a nominal fee.

**Days: T/R**

**Time: 9.30–10.45 am**

CRNs: 38682 + 38683

**Course Schedule Information:**

Students must sign up for one lecture + one discussion in order to be properly registered.

# Greek Art and

## AH 204 **Archaeology**

**European Art from 1750 to 1900**

**Credit Hours: 3**

**Instructor: TBD**

Experience “the Glory that was Greece!” Visit the Palace of King Minos, legendary home of the bloodthirsty Minotaur. Tour the Parthenon, most perfect of all Greek temples. Explore the range of Greek sculpture from the sublime works of the High Classical Period to the surprising, and sometimes brutal diversity of Hellenistic sculpture -- highlights include a beat-up boxer, a grizzled granny tottering off to market, and a very determined little-boy jockey. We will also examine Greek vases, which provide tantalizing glimpses into both daily life and the world of Greek myth. The course is a survey of ancient Greek art and architecture in its historical and cultural context, from the Bronze Age through the Hellenistic Period. No prerequisites. Creative Arts, and Past course. Same as CL 204 and HIST 204.

**Days: M/W/F**

**Time: 12.00–12.50 pm**

CRN: 10122/

10124 (Honors)

# The Art and Archaeology of Ancient Egypt

AH 210

The Art and Archaeology of Ancient Egypt

Credit Hours: 3

Instructor: Jennifer Tobin

In this course you will study the art, architecture, history and religion of Ancient Egypt, from its origins in Predynastic times in the 4th millennium BCE through the end of the New Kingdom in 1000 BCE. You will learn what elements unified the nation and made it the foremost society in antiquity, and what pressures ultimately destroyed it. In between you will study such topics as how the pyramids were built, why Hatshepsut, a female pharaoh, dressed like a man, and what really killed King Tut. You will read excerpts of Egyptian literature, both public and private, to get a glimpse of what political pressures and personal emotions drove these people. The ultimate goal of this class is to train you to think like an archaeologist—to use assessment tools to understand how and why artifacts and architecture were created and what role they played in Egyptian society. Ideally you will leave this course with a deep appreciation of the achievements and challenges of the ancient Egyptians. Same as ARST 210 and AAST 210. Fulfills Gen Ed requirements for Understanding the Past, and Understanding the Creative Arts.



Days: T/R

Time: 8.00–9.15 am

CRN: 33625/

33626 (Honors)

# History of Film I: 1890 to World War II

**AH 232**

**History of Film I: 1890 to World War II**

**Credit Hours: 3**

**Instructors: Martin Rubin/Andrew Osborne**

History of film from its beginnings in the 1890s up to World War II. Recommended background: ENGL 102. Same as ENGL 232 and MOVI 232.

**Course Schedule Information:**

Students must sign up for one lecture + one discussion in order to be properly registered.

**Days: M/W**

**Time: 3.00–4.50 pm**

CRNs: 10128 + 10130

AH 235

# History of

History of Design I: 1760–1925

# Design I:

Credit Hours: 3

Instructor: TBD

# 1760–1925

This lecture course surveys the history of design in Europe and the United States from about 1760 to 1925 from various historical, methodological, and theoretical perspectives. Covering a range of fields, including industrial design, graphic design, architecture, interior architecture, and fashion, this course will explore the evolution of the role of the designer in modern society and examine a wide range of objects as both products and agents of social, cultural, and political transformation. Ultimately, this course aims to introduce students to the myriad ways in which design interacts with culture and society. Same as DES 235.



View of the Great Exhibition of the Works of Industry of All Nations at the Crystal Palace, London, England, 1851

**Days: T/R**

**Time: 11.00–12.15 pm**

CRN: 10143/

10145 (Honors)

# European Art from 1750 to 1900

**AH 260**

**European Art from 1750 to 1900**

**Credit Hours: 3**

**Instructor: TBD**

Painting and sculpture in Western Europe from Neo-Classicism through early Modernism.

Prerequisite(s): 3 hours of art history at the 100-level or consent of the instructor. Creative Arts course.

**Days: M/W/F**

**Time: 1.00–1.50 pm**

CRN: 10154/

10155 (Honors)

# Pre-Columbian Art of

AH 274

## Mesoamerica

**Pre-Columbian Art of Mesoamerica**

**Credit Hours: 3**

**Instructor: 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.

Same as LALS 240. Creative Arts course, and World Cultures course.



**Days: M/W/F**

**Time: 11.00–11.50 am**

**CRN: 40266**

# Theories and Methods in Art History

AH 301

**Theories and Methods in Art History**

**Credit Hours: 3**

**Instructor: Elise Archias**

Seminar exploring how some of the most sensitive scholars of art history have come to understand and appreciate challenging works of art and architecture.



**Day: R**

**Time: 2.00–4.45 pm**

**CRN: 35368**

# Building a

AH 302

# Community Museum

Building a Community Museum  
in North Lawndale

# Museum in

# North

# Lawndale

**Credit Hours: 3**

**Instructors: Benneth Lee / Laurie Jo Reynolds /  
Jonathan Kelley**

In this project-based class, we will work with neighborhood organizations, community leaders, formerly incarcerated people, and local youth to conceptualize and eventually create a physical space for people in and around the area to come together to make, share, remember, learn, teach, envision, organize, and support one another. This project was conceived by course instructor Benneth Lee, a violence interrupter, prisoner reentry specialist, former Insane Vice Lord leader, and educator. This class is open to both graduate and undergraduate students from any department. Same as ART 382.



**Day: T/R**

**Time: 5.00–7.45 pm**

CRNs: 39395 + 39450

**Course Schedule Information:**

Students must sign up for one lecture + one discussion in order to be properly registered.

# Writing in Art History

**AH 303**

## **Writing in Art History**

**Credit Hour: 1**

**Instructors: Nina Dubin**

Research methodology and writing in the field of art history.

**Day: TBD**  
**Time: TBD**  
CRN: 39948

# Classic Mimbres

AH 470

## Ceramics and

## the Ancient

## Southwest

**Topics in Indigenous American Art,  
Architecture, and Visual Culture**

**Credit Hours: 3/4 (Undergrad/Grad)**

**Instructor: Andrew Finegold**

A survey of pre-Hispanic art and architecture from the southwestern US and northern Mexico, including the Ancestral Puebloan (Anasazi), Hohokam, and Casas Grandes cultures. The majority of the semester will be focused on Classic Mimbres ceramics, which were decorated with graphically compelling geometric designs and pictorial imagery representing a wide variety of subjects. There will be a significant engagement with methodological issues related to the interpretation of images in the absence of texts. No prior familiarity with the visual culture of the region is required.



**Day: M**

**Time: 2.00–4.45 pm**

CRN: Undergrad: 33168/

Grad: 33428

AH 471

# Topics in

Topics in Asian Art and Architecture

Credit Hours: 3/4 (Undergrad/Grad)

Instructor: Catherine Becker

Colossal images of deities materializing in urban spaces, sound and light shows illuminating historic monuments, holographic politicians presiding over campaign rallies, death threats forcing artists into exile, and . . . an international museum of toilets—these are but a few of the spectacles that have emerged since India's adoption of economic reforms in the 1990s.

This seminar investigates these examples and other recent forms of image production with special attention to how the remnants of the past—not only in the form of physical monuments, objects, and images but also in more abstract definitions of "tradition"—have been pressed into the service of present ideologies.



**Day: R**

**Time: 5.00–7.45 pm**

CRN: Undergrad: 27747/

Grad: 27841

# Historiography

AH 510

## of the

**Historiography of the Visual Arts, 1750 to 1960:  
The Promise and Peril of Liking Art**

## Visual Arts,

**Credit Hours: 4**

**Instructor: Blake Stimson**

## 1750 to 1960

This seminar will take its start by turning away from what Theodor Adorno called the “abominable resignation of methodology.” We will raise the question of meaning in the visual arts for German philosophy (Kant, Hegel, Marx, Nietzsche, Freud, Heidegger, Adorno) and German/Germanic art history (Winckelmann, Wölfflin, Riegl, Warburg, Panofsky, Greenberg, Lukács, Hauser) in order to consider what an unabominable, unresigned form of art historical understanding might be.

## The Promise

## and Peril of

## Liking



Quentin Matsys, *The Moneylender and his Wife*, 1514

**Day: R**

**Time: 2.00–4.45 pm**

CRN: 10246

# Museum Collections

Graduate Only

**AH 532**

## **Museum Collections**

**Credit Hours: 4**

**Instructor: Jennifer Scott**

Practical, theoretical and institutional settings of the museum and exhibition professions. Students meet in seminar environments, read and discuss core texts and ideas; travel to representative exhibition and cultural heritage sites.

Extensive computer use required. Prerequisite(s):  
Approval of the Department.

**Day: F**

**Time: 1.00–3.45 pm**

CRN: 36677

# Writing for Exhibitions

Graduate Only

**AH 543**

**Writing for Exhibitions**

**Credit Hours: 4**

**Instructor: Claudine Ise**

Practicum in producing texts for sites across physical and virtual museum and exhibition environments, from labels to exhibition catalogs. Includes digital and virtual exhibition venues.

Prerequisite(s): Approval of the Department.

**Day: M**

**Time: 2.00–4.45 pm**

CRN: 37264

# Museum Genres, Practices and Institutions

**AH 545**

## **Museum Genres, Practices and Institutions**

**Credit Hours: 4**

**Instructor: Therese Quinn**

History of museums, cultural heritage sites, other sites of preservation and exhibition; includes discussion of contemporary sites of virtual display.

Field trips to multiple cultural sites in the Chicago area. Prerequisite(s): Approval of the Department.

**Day: W**

**Time: 6.00–8.45 pm**

CRN: 33173

# Actively

**AH 546**

# Archiving:

**Actively Archiving Strategies for  
Building a Collective Existence**

**Credit Hours: 4**

**Instructor: Skyla Hearn**

# Strategies

# for Building a

# Collective

# Existence

This course will address the many roles of the archivist as information professionals, cultural workers, administrators and more. Students will be challenged to critique these roles and the archives as both the collective body of information and the space where the materials live. Students will learn about current archival standards and practices, alternative practices, application through practice, and theory. Students will gain hands-on experience through short-term projects and have the opportunity to share finished products as presentations, exhibitions or research papers at the end of the semester. This class is open to both graduate and undergraduate students from any department.



**Day: T**

**Time: 6.00–8.45 pm**

CRN: 41015

AH 546

# Building a Community Museum in North Lawndale

## Building a Community Museum in North Lawndale

**Credit Hours: 4**

**Instructors: Benneth Lee/Laurie Jo Reynolds/  
Jonathan Kelley**

In this project-based class, we will work with neighborhood organizations, community leaders, formerly incarcerated people, and local youth to conceptualize and eventually create a physical space for people in and around the area to come together to make, share, remember, learn, teach, envision, organize, and support one another. This project was conceived by course instructor Benneth Lee, a violence interrupter, prisoner reentry specialist, former Insane Vice Lord leader, and educator. This class is open to both graduate and undergraduate students from any department. Same as ART 520.



**Day: T/R**

**Time: 5.00–7.45 pm**

CRN: 41213

