

# School of Art & Art History



**Fall 2019 Courses**

**Department of  
Art History**

# Art History (AH)

- 100 Introduction to Art and Art History: GREAT MONUMENTS, BOLD INTERPRETATIONS**  
Instructor TBD, M/W/F, 10:00–10:50am, CRN: 27410  
Elise Archias, M/W/F, 1:00–1:50pm, CRN: 31612  
Blake Stimson, M/W/F, 2:00–2:50pm, CRN: 42789  
Influential interpretations of historic monuments of art and architecture considered through four distinct ways of seeing: the “believing eye,” the “analytic eye,” the “alienated eye,” and the “market eye.” Students will develop and enhance their visual literacy to better prepare for an increasingly cross-cultural world. *Creative Arts* course.
- 110 World History of Art and the Built Environment I**  
Andrew Finegold, M/W/F, 12:00–12:50pm, CRN: 10114 + discussion  
Comprehensive overview of world art, architecture, and visual culture of ancient and medieval societies from prehistory to 1400 CE. *Creative Arts* course.
- 122 History of Chicago Architecture**  
Mikolaj Czerwinski, T/R, 11:00am–12:15pm, CRN: 32181  
This course explores the development of Chicago as the center of architectural and urban innovation since the early 19th century until the present day. It focuses on its architecture: its residential, commercial, and public buildings as well as its infrastructure: the railroads, transit systems, and highways. *Creative Arts* and *Understanding the Past* course.
- 160 Art Since 1960: WHAT’S NEXT?**  
Blake Stimson, M/W, 6:00–7:15pm, CRN: 23943  
In biennials, art fairs, galleries and pop-ups around the world since 1960, the idea of art has congealed into a single homogenous style. Referred to as “contemporary” rather than “modern,” it is assumed to be Global rather than Eurocentric. We will ask why art has turned out as it has, what it means, and whether it will be changed by you. *Creative Arts* course.
- 180 Intro to Museum & Exhibition**  
Karen Greenwalt, T/R, 9:30–10:45am, CRN: 38682 + 38683  
This class will explore museums and exhibitions through a variety of readings, field trips, lectures, films, case studies, and more. Students will be encouraged to think critically about how museums construct narratives, both art historical and national, and to understand the socio-political contexts of exhibitions and our responses to them. *Creative Arts* and *Understanding the Individual and Society* course.
- 204 Greek Art and Archaeology**  
Karen Ros, M/W/F, 2:00–2:50pm, CRN: 10122 / 10124 (Honors)  
Contributions of archaeological excavations to the study of ancient Greece, 600 BC to 31 BC. Architecture, sculpture and painting in their social and historical contexts. Same as CL 204, and HIST 204. *Creative Arts* and *Understanding the Past* course.
- 232 History of Film I: 1890 to World War II**  
Martin Rubin, T/R, 5:00–7:00pm, CRNs 10130+10128  
History of film from its beginnings in the 1890s up to World War II. Same as ENGL 232 and MOVI 232. Recommended: ENGL 102.
- 235 History of Design I: 1760–1925**  
Jonathan Mekinda, T/R, 11:00am–12:15pm, CRN: 10143 / 10145 (Honors)  
Survey of industrial and graphic design from the Industrial Revolution to 1925. Same as DES 235. Prerequisite(s): 3 hours of Art History at the 100-level or consent of the instructor.
- 260 European Art, 1750–1900**  
Nina Dubin, T/R, 11:00am–12:15pm, CRN: 10154 / 10155 (Honors)  
This course surveys modern European art from the rise of paintings of everyday life in eighteenth-century Paris to the heyday of Impressionism and Post-Impressionism. *Creative Arts* course.
- 262 American Art to 1945**  
Marissa Baker, M/W, 9:30–10:45am, CRN: 34433 / 34435 (Honors)  
This course will examine the connections between art and nationalism in the American context. We will consider how gender, class, and race, as well as encounters with diverse cultural traditions, have contributed to the formation and expression of American national mythology and identity. *Creative Arts* course.
- 263 Latin American Colonial Art**  
Emmanuel Ortega, M/W, 9:30–10:45am, CRN: 41505 / 41507 (H)  
This class is intended to be a survey of Latin American colonial art from from European invasion to independence. Painting, sculpture, “decorative art”, and architecture will serve as platforms to discuss issues of class, race and gender in Spanish colonial communities. *Creative Arts* course and *Exploring World Cultures* course.
- 275 South Asian Visual Cultures**  
Catherine Becker, T/R, 12:30–1:45pm, CRN: 29924 / 29925 (Honors)  
From the well-ordered brick cities of the Indus Valley Civilization to Bollywood visions of the sweeping vistas of contemporary New Delhi, this introductory survey explores the art, architecture, and visual culture of South Asia. *Creative Arts* and *Exploring World Cultures* course.
- 301 Theories and Methods in Art History**  
Nina Dubin, T/R, 2:00–3:15pm, CRN: 35368  
This course acquaints students with the writings of prominent thinkers who have shaped the discipline of art history, as well as with the range of methods encompassed by the field.
- 303 Writing Art History**  
Elise Archias, F, 11:00–11:50am, CRN: 39948  
A one-unit course exploring, practicing, refining, and criticizing the various modes critics and art historians have found to capture aesthetic experience in words, keeping always in mind the question of how we want to write art history today.
- 404 House and Home: Dwelling in the Early Modern**  
Martha Pollak, T, 3:30–6:00pm, CRN: (UG) 25108 / (G) 25110  
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.
- 460 Abstract Art in the 20th Century: Key Readings, New Objects**  
Elise Archias, M, 3:00–5:30pm, CRN: (UG) 34436 / (G) 36236  
In this seminar we will consider some of the most compelling art historical arguments and artist’s writings about the meaning of twentieth century abstract painting, sculpture, and dance, and we will test these ideas’ and interpretations’ reach and usefulness for an expanding history of “global modernism” by bringing them into relation with examples that have received less analytical attention. For fuller description, write to archias@uic.edu.
- 510 Historiography, 1750 to 1960: WHAT WAS ART?**  
Blake Stimson, R, 12:00–2:45pm, CRN: 10246  
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 the meaning of art 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 non-method of art historical understanding might be.
- 512 Art History Teaching Seminar**  
Andrew Finegold, F, 1:00–3:30pm, CRN: TBD  
Theoretical and practical aspects of teaching in undergraduate courses in the history of the visual arts.
- 531 The Sensorial City: Case Studies from South Asia**  
Catherine Becker, R, 3:30–6:15pm, CRN: 43870  
How are the long histories of urban spaces experienced, envisioned, and shared? This seminar will examine how architecture, cartography, painting, photography, and related story-telling traditions structure, disseminate, and, on occasion, erase the embodied experiences of a city. Our focus will be Delhi and other selected cities in South Asia.
- 562 Cartographies of the Empire, the Visual Culture of Latin American Landscape 1492–1850**  
Emmanuel Ortega, W, 6:30–9:15pm, CRN: 42290  
This is a seminar designed to explore the ways in which the Spanish Empire defined its boundaries in the Americas. We will explore everything from maps, chronicles and mural painting to understand the ideological implications behind landscape painting during the colonial period.