

Art History

Spring 2017

Course

Catalog

**School of
Art & Art History**



Art History

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Course

Catalog

Register online!

my.uic.edu

Questions?

sah@uic.edu

Introduction to Art and Art History

AH 100

Introduction to Art and Art History

Credit Hours: 3

Explore the forms, meanings, and purposes of art. Discussion of techniques, styles, and content as well as historical and social contexts, in various media and cultures.



Dates: M/W/F

Time: 9.00–9.50 am

Instructor:

Daniel Sánchez Bataller

CRN: 22801

Dates: M/W/F

Time: 10.00–10.50 am

Instructor: Cassy Smith

CRN: 26464

Course Schedule Information:

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

AH 101

The Naked and the Nude

The Naked and the Nude

Credit Hours: 3

Instructor: Elise Archias

This team-taught course by more than 12 faculty members will expose students to a full range of art historical areas and methods as well as introducing them to the full range of methods for developing visual literacy. The course title, “The Naked and the Nude” comes from the landmark 1956 study by Kenneth Clark, *The Nude: A Study in Ideal Form*. “To be naked is to be deprived of our clothes, and the word implies some of the embarrassment most of us feel in that condition,” he wrote. “The word ‘nude’ on the other hand, carries, in educated usage, no uncomfortable overtone. The vague image it projects into the mind is not of a huddled and defenseless body, but of a balanced, prosperous, and confident body: the body re-formed.” The course as a whole will represent a sustained critical engagement with, and theoretical opening up of, Clark’s foundational psychosocial categories. Nakedness, nudity and related forms of bodily vulnerability or functional form stripped of all decorative flourishes (such as glass houses and unornamented design) open up a broad array of compelling psychological, sociological, historical and art-historical questions about the relationship of the individual to society by focusing on the boundary between them.

Course Schedule Information:

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

Dates: M/W/F

Time: 12.00–12.50 pm

CRN: 37790 + 38342

World History of Art and the Built Environment II

AH 111

**World History of Art and
the Built Environment II**

Credit Hours: 4
Instructor: Hannah Higgins

Comprehensive overview of how world art, architecture, and visual culture from 1400 CE through contemporary respond to and shape culture, religion, politics and history.

Lecture T/R: Online

CRN: 19877 +
discussion section

See online for
discussion sections.

Course Schedule Information:

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

AH 180

Introduction to Museum & Exhibition Studies

Credit Hours: 3
Instructor: Pinar Uner Yilmaz

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.



Course Schedule Information:

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

Date: M/W/F

Time: 10.00–10.50 am
CRN: 39630 + 39631

Reading and Writing Art Criticism

AH 201

Reading and Writing Art Criticism

Credit Hours: 3

Instructor: Becky Bivens

Art criticism involves evaluating works of art: what makes a work of art successful or unsuccessful? Although this will be our central question for the class, we won't be able to answer it with any finality. Aesthetic experience is too playful, too mysterious, and too imaginative to base its value on a standard formula. Still, many critics believe that some artworks are glorious and others are unconvincing—and not for reasons that are fundamentally mysterious or simply personal. Our readings will survey the enormous variety of critical standards for evaluating works of art, from judgments of beauty to political judgments. Finally, students will write essays that rely on visual observation and knowledge gathered from the readings in order to evaluate works of art and exhibitions on view in the Chicago area.



Date: F
Time: 9.00–11.50 am
CRN: 31002

Museums and Exhibitions in Motion

AH 206

Museums and Exhibitions in Motion

Credit Hours: 3

Instructor: TBD

This course explores and introduces students to the work that makes museums, galleries, and alternative exhibition spaces sites for social action and catalysts for change. Though museums are often seen as institutions dedicated to timelessness. Museums are propelled by cultural workers, a multitude of museum professionals and systems in motion, responding to social, cultural, and economic demands in real time. Through readings, discussions, interactions with museum professionals, and close analysis of specific exhibitions and programs, students will explore the changing role of museums and galleries in contemporary life. A particular focus will include the programs and exhibitions of UIC's Gallery 400, a leading edge contemporary art space on campus. Course activities will include visits to Chicago's largest and smallest museums, conversations with museum and gallery professionals, and engagement with the history of artists' interventions in cultural institutions.

Date: T/R
Time: 2.00–3.15 pm
CRN: 37914

Rococo to Revolution

AH 207

Rococo to Revolution

Credit Hours: 3

Instructor: Nina Dubin

This course focuses on European art of the eighteenth century through the lens of the era's sweeping political, social and cultural transformations—foremost among them the dramatic rise of a contentious, critical, and powerful public sphere. Spanning Absolutism, Enlightenment and Revolution, the course emphasizes the relationship between art and politics, while also considering such topics as the shifting self-conception of the artist; landscape and urbanism; genre painting and the growth of the market; the aesthetic of the sublime and the cult of ruins.



Date: T/R

Time: 12.30–1.45 pm

CRN: 30055,
30056 (Honors)

AH 209

**The Art and Archaeology
of the Ancient Near East**

Credit Hours: 3

Instructor: Ömür Harmanşah

Who lived in the Tower of Babel? Who was buried in the Royal Tombs of Ur? How were the ziggurats built? Peoples of the Ancient Near East produced a unique corpus of artifacts and monuments, using a remarkable variety of materials and technologies, and created a diverse culture of visuality and materiality. This lecture course investigates the art, architecture, and visual culture of Near Eastern societies from prehistory to the time of Alexander the Great (ca. 330 BCE). The art and architecture of the earliest urban centers in ancient Mesopotamia, Anatolia, Syria, Iran and the Levant will be studied. We will explore not only how modern scholars make sense of pictorial, sculptural and architectural forms of Near Eastern art, but will also investigate various technologies of production.



Date: T/R

Time: 9.30–10.45 am

CRN: 24921,
24924 (Honors)

Pompeii: Everyday Life in a Roman Town

AH 218

Pompeii: Everyday Life in a Roman Town

Credit Hours: 3

Instructor: Karen Ros

Examination of the Roman town of Pompeii, including its history, society, politics, economy, religion, art, architecture, and entertainments.

Same as CL 218 and HIST 218. Prerequisite(s): CL 101, CL 103, CL 205, or AH 110; or consent of the instructor.

Date: M/W/F
Time: 11.00–11.50 am
CRN: 35880

AH/GLAS 219

Art and Architecture of East Asia

Credit Hours: 3

Instructor: Catherine Becker

This introductory survey will examine more than six millennia of East Asian art: beginning with Neolithic pottery and concluding with the burgeoning contemporary art of China, Korea, and Japan. Lectures will present thematically linked case studies from this diverse and dazzlingly spectrum of artistic production. Such themes will include the relationship between art and political power, the use of imagery in death rituals, the adoption and adaptation of Buddhism and its material culture, the creation of numinous landscapes in ink painting, and the circulation of mass-produced imagery. We will investigate not only the dynamic exchange of ideas and objects between these three countries, but also the ways in which the arts of East Asia have been collected and displayed in the United States. This course has no prerequisites; all students are welcome! Satisfies the Exploring World Cultures and Understanding the Creative Arts General Education Requirements.



Date: M/W/F
Time: 11.00–11.50 am
CRN: 34167

History of Film II: World War II to the Present

AH 233

History of Film II: World War II to the Present

Credit Hours: 3

Instructor: Martin Rubin

History of film from World War II to contemporary movements in world cinema.

Same as ENGL 233 and MOVI 233.

Date: M/W
Time: 3.00–4.50 pm
CRN: 13880 + 13881

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

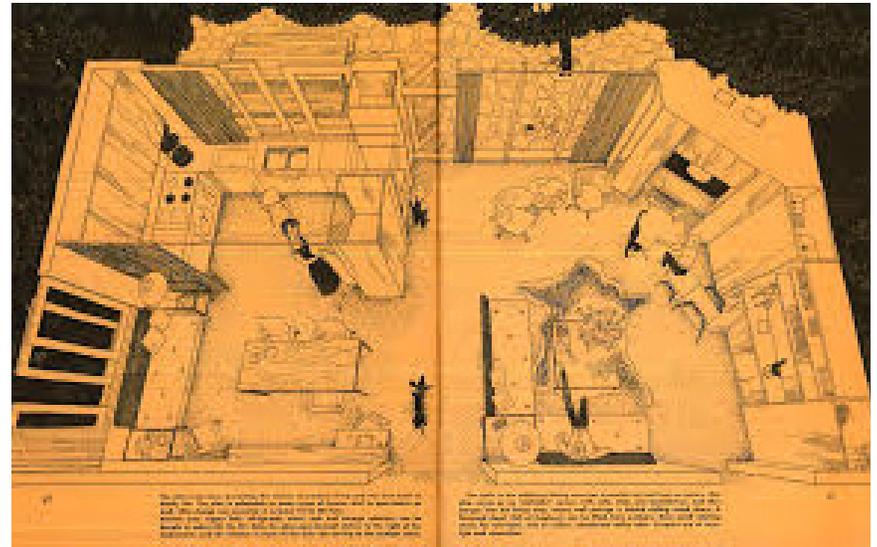
AH 236

History of Design II: 1925 to the Present

Credit Hours: 3

Instructor: Jonathan Mekinda

This lecture course surveys the history of design from about 1925 to the present from various historical, methodological, and theoretical perspectives. Covering a range of fields, including industrial design, graphic design, architecture, interior architecture, fashion, and film, this course will examine objects as the products of discrete historical actors and processes and as indices of larger social, cultural, and political issues. Ultimately, this course aims to introduce students to the myriad ways in which design interacts with culture and society, and to provide an understanding of the evolution of the role of the designer in modern society.



Date: T/R
Time: 11.00–12.15 pm
CRN: 22808,
22809 (Honors)

History of Performance Art: 1900–Present

AH 265

History of Performance Art: 1900–Present

Credit Hours: 3

Instructor: Elise Archias

This course explores selected examples of performance art made since 1900. One of the major themes motivating the class is the sense many people began to have at the turn of the 20th century that “modernity” was quickly changing the ways they experienced their own embodiment. How artists used the body as an artistic material to give form to what these changes felt like – both the negative consequences and the sense of new potential – will be a question we return to again and again. The course will consider the historical significance of the feelings particular artworks convey insofar as they articulate responses to the conditions governing everyday life in the places they were made (we will closely consider Europe, the U.S., Russia, and Japan.) Students will develop their ability to describe languages of the body as they function statically and as they unfold in time within performative structures, grapple with theoretical texts that characterize four historical periods and consider how their ideas might apply to the artworks, practice comparing different works from within the same period and between different periods in order to craft a sense of a historical narrative, and write a research paper that analyzes and situates 2-3 works by a performance artist of their choosing within history.

Date: M
Time: 2.00–4.45 pm
CRN: 39224

Pre-Columbian Art of South America

AH 273/LALS 239

Pre-Columbian Art of South America

Credit Hours: 3

Instructor: Andrew Finegold

Introduction to the art and architecture of indigenous Andean cultures from 3000 B.C. to the sixteenth century, including Chavin, Moche, and Inca.

Prerequisite(s): Three hours of art history at the 100 level or consent of the instructor. Creative Arts course, and World Cultures course.



Date: T/R
Time: 2.00–3.15 pm
CRN: 28601,
28603 (Honors)

Chicago

AH 424

Design:

Chicago Design: Histories and Narratives

Histories and

Credit Hours: 3/4 (Undergraduate/Graduate)

Instructor: Jonathan Mekinda

Narratives

This seminar will explore Chicago's history as a major center of design activity. While the concept of a "Chicago School" has long been central to the architectural history of the city—even if in recent decades it has served primarily as a foil for critical revisions to the founding myths of that history—scholars have given little attention to thinking about the design history of the city in similar terms. This seminar proposes just such a place-based approach to the history of design in Chicago with the aim of identifying and interrogating any unifying conditions that might distinguish design produced here from that produced elsewhere. Conceiving "design" in the broadest terms, we will consider work at a range of scales, from the individually crafted to the mass produced, and from across the history of the city.

This seminar is part of a larger project to prepare an online Encyclopedia of Chicago Design, which is supported by the Terra Foundation for American Art. Students will be expected to conduct research on a number of selected figures, events, or institutions in the history of Chicago design and to prepare entries on their assigned subjects for the Encyclopedia. Some class time will also be devoted to considering both the demands and the possibilities of the encyclopedia in the digital age. The course is open to upper-level undergraduate and graduate students in all disciplines, and there are no prerequisites; it may also be repeated for credit.

Date: T/R

Time: 6.00–7.30 pm

CRN: 36777

Any questions about the class may be addressed to Prof. Mekinda at mekinda@uic.edu.

AH 460

Love Letters, from Vermeer to Sophie Calle

Credit Hours: 3/4 (Undergraduate/Graduate)

Instructor: Nina Dubin

This seminar takes its lead from French conceptual artist Sophie Calle's highly acclaimed installation at the 2007 Venice Biennale, *Take Care of Yourself*, which featured photographic portraits of over one hundred women enlisted by the artist to interpret a break-up letter she had received from her lover. For our purposes, the piece warrants special attention as taking part in a pictorial tradition with roots in early modern European culture. In the seventeenth and eighteenth centuries, images of women sending and receiving letters abound not only in paintings by the likes of Vermeer and Fragonard but also in a host of other media, from fashion plates to tarot cards. Making use of new scholarship across the humanities and looking broadly at the visual and material cultures of epistolarity, this seminar attempts to account for the enduring fascination with love letters as a subject of art.



Date: R

Time: 2.00–4.45 pm

CRN: 19776/20525

(Undergrad/Grad)

Collecting Art and Building the Art Museum

AH 480

Collecting Art and Building the Art Museum

Credit Hours: 3/4 (Undergraduate/Graduate)**Instructor: Martha Pollak**

This course takes up the formation of art collections and the founding of art museums. We will examine public, academic, and private collections of art, and the development of the museum as building type. Themes will include the history of the earliest collections of art (1500-1750), the Kunstkammer, and the exhibition of sculpture and antiquities. There will be special emphasis on the contribution of American collectors, their role in the art market, and in the founding of public museums in the US.

Date: T**Time: 2.00–4.45 pm**

CRN: 28612/28738

(Undergrad/Grad)

Political Ecologies: Perspectives on Nature, Place and Heritage (Issues in Architecture, Design and Urbanism)

AH 522

Political Ecologies: Perspectives on Nature, Place and Heritage (Issues in Architecture, Design and Urbanism)**Credit Hours: 4****Instructor: Ömür Harmanşah**

Debates on the Anthropocene, climate change, and the global environmental crisis brought to attention that we are at an important turning point in history of the earth, (and in many places communities are increasingly denied basic rights to their environment, including access to water, land, clean air, biodiversity, and heritage. Political ecology is a rapidly growing field of research and political platform concerning the place-based activism in coming to terms with development projects, resource extraction, military conflict, and the effects of globalization. This graduate seminar will investigate key contemporary debates in and fieldwork methodologies of political ecology through the perspectives of nature, place and heritage. These three concepts remain at the core of artistic and architectural engagements with the environment throughout history and will form the main threads of discussion. Case studies will feature examples of threats over architectural and natural heritage at sites of dam construction and extreme extraction, destruction of archaeological and cultural heritage at sites of military conflict, genealogies of places and landscapes, debates on deep past and deep future, and ecologically conscious art practice.

Date: R**Time: 3.00–6.00 pm**

CRN: 30068

Issues in the

AH 570

Graduate Only

Art of the

Americas:

The Afterlife

of Ancient

American Art

**Issues in the Art of the Americas:
The Afterlife of Ancient American Art**

Credit Hours: 4

Instructor: Andrew Finegold

The recognition and reception of the art produced by Pre-Columbian civilizations of the Americas has followed a fascinating trajectory that reflects the evolving tastes, values, politics, and intellectual preoccupations of the modern, Western world. From the first Spanish accounts at the time of the Conquest, to the illustrated travelogues of nineteenth-century adventurers, to their eventual aesthetic apotheosis in the twentieth century, the characterization of ancient American cultural production has shifted while continually negotiating a balance between admiration and exoticism.

In charting this history, topics to be discussed include the engagement of Prehispanic cultures with the material remains of their predecessors through reuses, archaisms, and shifted contexts; the changing roles and aesthetics of archaeological illustrations from the 18th to the 21st century; the invocation of the Pre-Columbian past in the formation of modern national identities; the inspiration drawn from ancient American buildings and objects by twentieth-century architects and artists including Frank Lloyd Wright, Henry Moore, Anni and Josef Albers, Michael Heizer, and others; the evolving techniques and expectations involved in the faking and restoration of ancient objects; the aesthetic and didactic considerations of museum display and exhibition design; and the reconstruction of entire ruined cities into tourist destinations. The treatment of the Pre-Columbian past in recent popular culture, including pop-archaeology, New Age religiosity, and the world of entertainment will also be considered.

Date: T

Time: 5.30–8.30 pm

CRN: 39289

AH 542

Material

Graduate Only

Material and Display Practices for Exhibitions

Credit Hours: 4

Instructor: Lorelei Stewart

Exhibition Practices examines the key issues in exhibition making today, including historical precedents, theories, techniques, audience, collaboration, context, new technologies, and the relationship of exhibitions to changes in the fields they present. As a class we will critically analyze exhibitions as entities, evaluate exhibitions in light of stated aims; recognize sources of influence and interest; relate exhibitions to institutional contexts or lack thereof; and discern implied goals from specific programs. Students will learn the steps necessary to build exhibitions from idea conception to planning to promotion and production. Throughout the course we will read histories of exhibitions, theories and proposals about curating, and texts on the logistical development of exhibitions. The class will work together on a project within the upcoming Gallery 400 exhibition *The Earth Will Not Abide*, opening April 21, 2017. In the second half of the course students will create their own exhibition proposal.



Date: W

Time: 1.00–4.00 pm

CRN: 35438

Public

AH 544

Graduate Only

Public Engagement in Museums

Credit Hours: 4

Instructor: William Estrada

In this participatory seminar, students will develop programming to ethically and critically engage members of various neighborhoods through the curation of temporal exhibitions of art by incarcerated people and teaching artists working at Stateville Prison. We will collaborate with Prison + Neighborhood Arts Project students and teaching artists to reexamine how institutions can open up exhibitions and programs to incorporate the thoughts, objects, and practices of diverse audiences and publics in discussing incarceration and its effects on Chicago communities. Through readings, research, visits from artists and museums professionals, and attendance at particular programs; students will collaboratively acquire methods and practices for producing community based exhibition experiences, as well as the tools for documenting and evaluating the impact of this work. In this particular version of the course, a special emphasis is placed upon exhibitions and programs that occur outside institutional walls.



Date: F
 Time: 3.00–6.00 pm
 CRN: 33020

Evaluating

AH 546

Graduate Only

Evaluating Institutions: Theory and Methods

Credit Hours: 4

Instructor: Jessica Roberts

What is the role of evaluation? What questions can we answer, and who is served by those answers? As the practice of evaluation in museums is shifting from merely a requirement to satisfy funding agencies to a strategic and powerful tool used to shape exhibitions and inform us about how people learn in museums, it is increasingly important to understand the theory and methods underlying museum research and evaluation. This course will look critically at qualitative and quantitative methods practiced in museums. Students will read and discuss empirical studies and theory-based literature to understand the kinds of questions that can be asked and answered and will reflect on how these questions serve different populations (e.g. visitors, curators, designers, and funders). Students will gain hands-on experience with evaluation tools and will design and conduct an evaluation project in an informal learning context.



Date: M
 Time: 1.00–3.45 pm
 CRN: 39576

MUSE

AH 546

Graduate Only

Publication-

MUSE Publication-Producing *Fwd: Museums*

Credit Hours: 4

Instructor: Therese Quinn

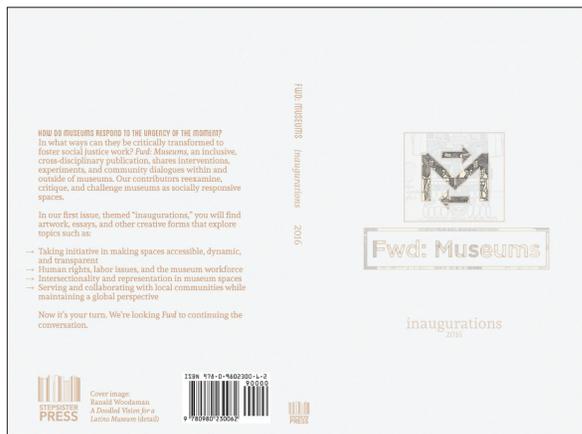
Producing

This seminar focuses on the production of the second issue of *Fwd: Museums*, a journal produced by the Museum and Exhibition Studies Program and printed by Chicago's Stepsister Press.

Fwd: Museums

Offering a platform for participating in and advancing the discourses of radical/critical museum studies and practice, *Fwd: Museums* features student and solicited research, essays, interviews, reviews, artwork, experiments and interventions.

Meeting weekly, students enrolled in this seminar will read articles offering grounding in critical museum studies, review submissions, identify key publication components (contents, contributors, and format for the second issue, and theme for third issue), and participate in all aspects of the journal's production. Each student will receive a copy of the completed journal



Date: F
Time: 9.00-11.45 am
CRN: 39232