

A Seminar on Teaching
Pre-Modern European Art in Context

The Uses of Antiquity

July 13–18, 2014

Smart Museum of Art ☛ University of Chicago
Chicago, Illinois

NOMINATION DEADLINE: DECEMBER 2, 2013

Made possible with the generous support of the Samuel H. Kress Foundation



THE COUNCIL OF
INDEPENDENT COLLEGES

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Renaissance and Baroque artists who adopted classical styles, quoted from ancient artworks, and depicted ancient subject matter had many different purposes in mind. The early modern European response to antiquity could, among other things, assert cultural authority; serve as a morality tale about the dangers of empire or the inevitable decline of civilizations; express a mood of nostalgia; play out contemporary rivalries; and advertise the learning of the artist or portrait sitter.



This seminar will be led by Rebecca Zorach, professor of art history and the college at the University of Chicago, and will be held at the University of Chicago's Smart Museum of Art. It will take as its starting point European objects spanning the years 1300–1800 at the Smart Museum and participants will have the chance to examine prints and rare printed books in the Regenstein Library's Special Collections Research Center, principally the very large collection of the *Speculum Romanae Magnificentiae* and related prints after Roman monuments and antiquities, considering the role of prints, books, and other small objects in disseminating and popularizing classical styles and imagery. Moving beyond the European early modern period, the seminar also will visit other local sites—the Oriental Institute, campus and neighborhood murals, and buildings such as the nearby Museum of Science and Industry—to think about how participants can use their own local resources creatively to discuss with students ways in which artists, architects, patrons, and others have understood and reinterpreted the past. The seminar will examine recent and older scholarship on the uses of the past and draw on the expertise and teaching experience of participants. For many of our students, differences between an ancient Greek temple and a Renaissance church (or a 19th-century Beaux-Arts museum, for that matter) barely register. But the benefits of teasing out the nuances of references and associations go beyond awareness of the chronology of style. Pedagogical discussions will address close looking, the relationship of texts to objects, and ways faculty members can help students think critically about the texture of history and the practices and decisions of artists.

Zorach teaches late medieval and Renaissance art, primarily French and Italian; gender studies and critical theory; print culture and technology; and contemporary activist art. Her books include *The Passionate Triangle* (2011) and *Blood, Milk, Ink, Gold: Abundance and Excess in the French Renaissance* (which received the Society for the Study of Early Modern Women 2005 Book Award), both published by the University of Chicago Press. In addition, she has created catalogues for several exhibitions, including *The Virtual Tourist in Renaissance Rome: Printing and Collecting the Speculum Romanae Magnificentiae* produced in conjunction with *The Speculum Romanae Magnificentiae Digital Collection*, and *Paper Museums: The Reproductive Print in Europe 1500–1800*, co-edited with Elizabeth Rodini.

Named in memory of David and Alfred Smart—the publishers of *Esquire*, *Coronet*, and other magazines—the Smart Museum of Art first opened to the public in 1974. The institution became the central repository for the University of Chicago's fine arts collection with some holdings dating back to the university's founding in the 1890s. From the beginning, the Smart was guided by an educational mission focused on teaching and research and by a commitment to make the arts accessible to the university community and wider public through its collection and special exhibitions. Over the past decades, the Smart's collection has expanded significantly, both through major gifts and through an active acquisitions program. Likewise, the scope of the museum's mission has grown substantially. Initially run from within the art history department, the Smart gained administrative autonomy in 1983 and adopted a broader focus on public outreach, first within the campus community and then throughout the city. In the 1990s, the museum began a seminal phase of programmatic expansion, launching an innovative educational outreach program for local public schools as well as a faculty-curated exhibition program.

PARTICIPANTS, LOCATION, AND EXPENSES

Up to 20 individuals will be selected by competitive nomination. Participants must be full-time faculty members who regularly teach art history and whose institutions are members of the Council of Independent Colleges. There is no seminar fee. Lodging and some meals will be covered with support from CIC, the Smart Museum, and the Samuel H. Kress Foundation. Participants or their institutions are expected to cover the cost of transportation to the seminar at the Smart Museum of Art in Chicago, Illinois, although some funds are available to assist a limited number of participants who otherwise would be unable to attend. Please note that spouses and friends are not permitted to stay in the provided housing at the University of Chicago nor are spouses and friends permitted to attend the seminar.

NOMINATION PROCESS

Faculty members who wish to participate in the seminar should ask the chief academic officer of their institution to send a letter of nomination to CIC. The letter should detail the nominee's teaching qualifications and explain the opportunities he or she will be given upon returning to campus to use what has been learned in his or her teaching. Each institution may nominate more than one individual, and faculty members in all academic ranks are eligible to participate. The nomination form is available online at www.cic.edu/ArtHistory. Each nomination package should consist of the following:

- Nomination letter from the chief academic officer;
- Completed nomination form;
- Nominee's curriculum vitae; and
- Nominee's statement of reasons for wishing to participate in the seminar and exploration of anticipated outcomes (no more than one page).

NOMINATION DEADLINE

Please submit the completed nomination in a single package to CIC by **Monday, December 2, 2013**.

Selection of participants will be announced **Friday, February 28, 2014**.

Nomination materials should be submitted online. For questions about the seminar or the nomination process, please contact Stephen Gibson, director of programs, Council of Independent Colleges, at (202) 466-7230 or sgibson@cic.nche.edu.



Daphne Fleeing from Apollo

Master of the *Apollo and Daphne Legend*, Italian (Florentine), active c. 1480–1510
Italian, c. 1500, Oil, formerly on panel, transferred to canvas
25% x 53% in.

Smart Museum of Art, Gift of the Samuel H. Kress Foundation



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