

SPRING 2018 UNDERGRADUATE COURSES

Course	Day/time	Location	Professor	Description	Category
ARTH 103 Survey of Art I	<i>Multiple sections, see VCU schedule of classes</i>	<i>Multiple sections, see VCU schedule of classes</i>	<i>Multiple sections, see VCU schedule of classes</i>	Introductory survey of art from the prehistoric era through the 13th century, including examples from selected regions of Europe, Asia, Africa and the Americas. Illustrated lectures demonstrate visual analysis and other art historical methods while also identifying key monuments and artists' work in relationship to historical contexts. Online: 003	
ARTH 104 Survey of Art II	<i>Multiple sections, see VCU schedule of classes</i>	<i>Multiple sections, see VCU schedule of classes</i>	<i>Multiple sections, see VCU schedule of classes</i>	Introductory survey of art from the 14th century through 21st century, including examples from selected regions of Europe, Asia, Africa and the Americas. Illustrated lectures demonstrate visual analysis and other art historical methods while also identifying key monuments and artists' work in relationship to historical contexts. School of the Arts only: 001, 003, 009, 901 Online: 002, 005	
ARTH 271 History of the Motion Picture	<i>Multiple sections, see VCU schedule of classes</i>	<i>Multiple sections, see VCU schedule of classes</i>	Profs. Jones and Nicholas	The history of development of the motion picture from post-WWII to the present, with both technical and aesthetic consideration. Students engage in analysis and discussion after viewing selected films.	Modern/ Contemporary
ARTH 305 Classical Art and Architecture - Art of the Changing Empire: Mediterranean and Europe (100-800 C.E.)	MW/ 11:00 am - 12:15 pm	Oliver Hall Room 1031	Prof. Hamilton	Prerequisites: ARTH 103 and UNIV 200 or HONR 200, all with minimum grade of C The transition from the Roman Empire to its Byzantine, Islamic, and Holy Roman successors saw both a thread of continuity and a paradigm shift in the art and culture of Europe and the Mediterranean. Visualized through the exchanges they made and the material record they left behind, we will also study extraordinary loci such as Celtic Briton, Visigothic Spain, and the cities of Ravenna and Rome. The role that women played in this transformation will be a regular theme throughout.	Emergence of Western Traditions

ARTH 325 19th Century Art and Architecture of Europe	TR/ 12:30 - 1:45 pm	Oliver Hall Room 1031	Prof. Sunderlin	Prerequisites: ARTH 104 and UNIV 200 or HONR 200, both with a minimum grade of C The study of European and American art and architecture from the late eighteenth to early twentieth century.	Modern/ Contemporary
ARTH 335 Pre-Columbian Art and Architecture	MW/ 5:30 - 6:45 pm	Oliver Hall Room 1031	Prof. Farmer	Prerequisites: ARTH 103 and UNIV 200 or HONR 200, both with a minimum grade of C A study of the major artistic traditions of ancient America (i.e., Maya, Aztec and Inca). The course concentrates on Mesoamerica and the Andean Region.	Non-Western
ARTH 338 Colonial Art and Architecture of Latin America	TR/ 2:00 - 3:15 pm	Hibbs Room 407	Prof. Panbehchi	Prerequisites: ARTH 104 and UNIV 200 or HONR 200, both with a minimum grade of C A study of the major artistic traditions in Latin America from the 16th to the end of the 18th century.	Renaissance/Baroque
ARTH 347 Arts of China	R/ 4:00 - 6:40 pm	Oliver Hall Room 1031	Prof. Brown	Prerequisite: UNIV 200 or HONR 200 Spanning the Neolithic Period to Contemporary arts movements, this course provides a comprehensive overview of art in China. Students are introduced to the ancient origins of Chinese culture and philosophy, while also examining the impact of global trade and exchange on traditional art and architecture. Special attention is placed on understanding how political, social, and religious shifts impacted Chinese visual culture.	Non-Western
ARTH 358 African Art and Architecture	M/ 7:00 - 9:40 pm	Oliver Hall Room 1031	Prof. Lawal	Prerequisite: UNIV 200 or HONR 200 A study of African art and architecture from prehistoric times to the present. Special emphasis is placed on form, content, function and meaning, as well as the impact of African art on modern and African-American art. Cross listed as: AFAM 358.	Non-Western

ARTH 359 Sharing Social Practice	M/ 10:00 am - 12:40 pm	Buford Room 202	Prof. van Loenen	<p>Prerequisites: ARTH 103, ARTH 104 and UNIV 200 or HONR 200</p> <p>Over the past decade the mass adoption of social media has been concurrent with the rise in social practice projects. This course will map the online sharing of social practice, its synergies and resistances, through activism, hacktivism, intentional living and other forms. Our use of social media platforms during the semester will enable us to be the not-there participants and followers of key artists and collectives. The course will draw on artist speakers, online archives and live event streams as well as seminal art historical texts from the past twenty years. These will inform our analysis of social practice now and how it might occupy the future. By the end of the semester students will have:</p> <ul style="list-style-type: none"> • Developed an understanding of social practice through its sources, energies and future challenges; • Established an in-depth knowledge of a chosen form of social practice; • Integrated social media in support of their scholarly research; • Collaborated to document the sessions and collate their social media engagement; • Defined a concept proposal for a social practice project in conjunction with a Richmond site or venue. 	Modern/ Contemporary
ARTH 361 The Human Condition: Arts Perspective	W/ 2:00 - 6:40 pm	VMFA	Prof. Lindauer	<p>Prerequisite: UNIV 200 or HONR 200</p> <p>Considers both the commonality of the human condition and differentiation among sociological and cultural experiences represented in selected artworks in the permanent collection of the Virginia Museum of Fine Arts.</p>	Modern/ Contemporary
ARTH 365 Modern and Contemporary Art I	MW/ 9:30 - 10:45 am	Oliver Hall Room 1031	Prof. TBA	<p>Prerequisites: ARTH 103, ARTH 104 and UNIV 200 or HONR 200</p> <p>An in-depth examination of art, theory and criticism from 1900-50.</p>	Modern/ Contemporary

ARTH 366 Modern and Contemporary Art II	TR/ 9:30 - 10:45 am	Oliver Hall Room 1031	Prof. Kleinman	<p>Prerequisites: ARTH 103, ARTH 104 and UNIV 200, all with a minimum grade of C</p> <p>This course will serve as a general introduction to the significant artists, artworks, and artistic movements of the last 65 years. Though we will focus on a range of practitioners throughout this brief history, our survey will not be exhaustive. Instead, this course will provide students with the necessary tools for interpreting, understanding, and evaluating contemporary artistic practice in a global context.</p>	Modern/ Contemporary
ARTH 374 Hitchcock and His Disciples <u>WINTER</u> <u>INTERSESSION</u> <u>COURSE</u> <u>12/27/17 - 1/9/18</u>	M- Sat./ 9:00 am - 2:00 pm	Hibbs Room 303	Prof. Jones	<p>Prerequisite: UNIV 200 or HONR 200</p> <p>Director Alfred Hitchcock’s career spanned five decades—1925-1976—with his popular and critical reputations rising concurrently during that time. Where are they today? At the top of the list apparently: critics in a recent Sight and Sound poll named Vertigo the greatest film of all time, and Hitchcock’s works continue to be the subject of annual scholarly publications. Perhaps the most recognizable director of all time (rivaling Chaplin), Hitchcock’s popularity was obviously abetted by his TV moniker as the “Master of Suspense”. And yet the fascination continues as Hitchcock’s life was the subject of two recent bio-pics released commercially. His stylistic and thematic preoccupations led the French New Wave to champion him as the prototype of the film “auteur” and he would be imitated by noteworthy directors Francois Truffaut, Claude Chabrol, Roman Polanski, and Brian DePalma, among others. And now looking back on ninety years of movies since 1925, there’s a strong argument that few have rivaled his art of style and story-telling or his continued influence on contemporary cinema. Perhaps, as critic Thomas Doherty said, “we are all Hitchcock’s children”.</p>	Modern/ Contemporary

ARTH 374 Surrealism and Film	W/ 7:00 - 9:40 pm	Life Science Building Room 155	Prof. Nicholas	<p>Prerequisite: UNIV 200 or HONR 200</p> <p>The early Surrealist artists of the 1920s were delighted by motion pictures. They eagerly watched films and some made films believing that cinema was more capable than other arts in capturing the irrational flow of dream-like narrative. This art history course will investigate Surrealist cinema from its “dada” roots to eventual absorption by modern-day popular culture primarily in feature films. Cartoons, music videos, and advertisements will also be considered. Among works likely to be screened will be those by Luis Buñuel, Salvador Dali, Man Ray, Marcel Duchamp, Hans Richter, Max Fleischer, Joseph Cornell, Alain Resnais, Ken Anger, David Lynch, David Byrne, Bjork, Beck, and DEVO.</p>	Modern/ Contemporary
ARTH 390 Art Historical Methods	MW/ 4:00 - 5:15 pm	Hibbs Room 441	Prof. Chapman	<p>Prerequisites: ARTH 104 and UNIV 200, both with a minimum grade of C</p> <p>A survey of key methods of analysis that have defined art history as a discipline (from its beginnings to the present). Course further develops critical thinking and writing skills specific to art history through several short written assignments and a final extended written project. This course will provide students with an overview of the history of art history through a (more or less) chronological survey of key methods of analysis that have defined the discipline from its beginnings to the present. The goals of the class are several, and by the end of the semester students will:</p> <ul style="list-style-type: none"> • Understand central concepts that have structured the scholarly study of art and representation, for example, art, history, style, form, representation, meaning; • Be familiar with significant philosophical and aesthetic concepts that underpin art history as a discipline; • Master important critical approaches to the study and practice of art history; • Hone their research skills, learning to synthesize large amounts of complex material and to distinguish legitimate from less-than-credible sources; • Further develop the ability to think and write critically about art and art history. 	This is a required course for Art History majors and must be taken PRIOR to enrolling in a senior capstone. This course is only offered during spring semester.

ARTH 440 Modern and Contemporary Art and Architecture of Africa	M/ 1:00 - 3:40 pm	Oliver Hall Room 1031	Prof. Lawal	Prerequisite: ARTH 390 with a minimum grade of C A study of the impact on African art and architecture of Colonialism, urbanization and modernization. Special emphasis is placed on the search for a new identity by contemporary African artists. <u>Cross listed as: AFAM 440.</u>	Modern/ Contemporary Or Non-Western
--	-------------------------	--------------------------	-------------	--	--

SPRING 2018 GRADUATE COURSES

Course	Day/time	Location	Professor	Description
ARTH 691 Collecting Heritage/ Displaying Community	M/ 1:00 - 3:40 pm	Buford Room 202	Prof. Wofford	This course considers the issues surrounding the collection and display of artworks as heritage. It probes the ways in which communities and identities lay claim to historical or distant art practices, and explores how museums produce, facilitate, or challenge such claims. Understandings of artworks as heritage often force museums to confront questions regarding a museum’s obligations to disparate audiences, its curatorial and historical authority, and issues of ownership and repatriation. With an emphasis on the collection and display of African art, this course will examine a range of theories and case-studies of the museum as a mediator between the artwork and the communities who lay claim to it as heritage.
ARTH 742 Art, Theory, and Design of the First Machine Age	W/ 1:00 - 3:40 pm	Buford Room 202	Prof. Chapman	While, from our 21 st -century, “Information-Age/Digital-Age” perspective, many of the hopes and aspirations of modernism and the Machine Age have proved to be unrealistic, unmanageable, elitist, racist, (hetero)sexist, imperialist, Western-centric, irrational, or simply irrelevant, they continue to haunt our contemporary conceptualizations and expectations of art and design. This course sets out to retrace the trajectories of some of those hopes and aspirations, focusing on attempts to reformulate the relationship between art and everyday life during the modernist era in Western Europe and the U.S. from the late 19 th century through the middle of the 20 th centuries. Taking Reyner Banham’s <i>Theory and Design of the First Machine Age</i> (1960) as a point of departure, we will explore the emergence of and challenges to what Banham refers to as “Machine Age enthusiasms” in a variety of cultural forms, including housewares, interior design, fashion, advertising, photography, easel painting, and sculpture. More specifically, we will examine modernist art and design as reactions to dominant theories of scientific and industrial progress. We will focus on artists’ engagements with, for example, the formation and socio-political visions of the so-called avant-gardes; various reform movements (including sport, “body culture,” clothing reform, animal rights); shifts in concepts of gender and sexuality that resulted from sexological research and “homosexual” and women’s rights movements; and the turn to the occult and “spirituality.” While Banham produced his study during a bygone “Second Machine Age” of “miniaturization, transistorization, jet and rocket travel, wonder drugs and new domestic chemistries, television, and the computer,” his call to revisit modernist dreams in order to comprehend the aspirations and failures of the present remains relevant, useful, even urgent, for us today. Although the emphasis of course materials will be on the histories of Western European and U.S. modernisms, students are encouraged to research and write their required seminar papers about topics that move beyond what we directly discuss over the course of the semester, as long as those topics engage in some way with art and/or ideas that we discuss over the course of the semester.

ARTH 791 Digital Art History	T/ 1:00 - 3:40 pm	Buford Room 202	Prof. Hamilton	This course introduces students to current digital art history projects and practices as well as methods for approaching art historical research in new ways. We will explore concepts and case studies in digital art history and the digital humanities, experiment with software and tools, and discuss emerging trends and developments in the discipline as well as professional opportunities. The majority of readings and tutorials assume no prior knowledge or experience and are meant to introduce fundamental skills and critical issues in digital art history and the digital Humanities at large.
---	-------------------------	-----------------------	-------------------	---