Fall 2014 Art History Courses

Survey of Western Art I
ARTH 103
Studies of the Prehistoric through Gothic. Illustrated lectures and analytical practices will be supported by the student visiting local museums and galleries to examine selected works of art. Multiple sections: see VCU Schedule of Classes for times.

Survey of Western Art II
ARTH 104
Studies of the Italian Renaissance through Modern. Illustrated lectures and analytical practices will be supported by the student visiting local museums and galleries to examine selected works of art. Multiple sections: see VCU Schedule of Classes for times.

Survey of Asian Art
ARTH 245, Oliver Hall- 1031, R, 4pm-6:40pm. Professor Hall.
Introductory survey of the art of India, the Middle East, Southeast Asia, China, Korea and Japan. Illustrated lectures and analytical practices will be supported by the student visiting local museums and galleries to examine selected works of art.

Islamic Art Survey
ARTH 260, Buford House- 202, M, 9am-11:45am. Professor Dalal.
Studies the 7th century to 13th century. Illustrated lectures provide a survey of Islamic art and architecture. Students will visit local museums and galleries to examine selected works of art. This class meets via video conference.

History of the Motion Picture
ARTH 270
The history of the development of the motion picture, from its early beginnings to the present -- both technical and aesthetic consideration. Students engage in analysis and discussion after viewing selected films. Multiple sections: see VCU Schedule of Classes for times.

Medieval Art and Architecture
ARTH 310, Oliver Hall- 1031, M, 10am-12:45pm. Professor Israel.
Survey of Western art and architecture between A.D. 300 and 1400.

History of Architecture
ARTH 317, Oliver Hall- 1031, W, 7:00 pm - 9:45 pm. Professor Brownell.
First semester: major architectural forms from ancient Egypt through Medieval period. Second semester: architecture in Europe and America from the Renaissance to the present.

Pre-Columbian Art and Architecture
ARTH 335, Oliver Hall- 1031, T, 10am-12:45pm. Professor Farmer.
A study of the major artistic traditions of ancient America (i.e., Maya, Aztec and Inca). The course concentrates on Meso-America and the Andean Region.

Colonial Art and Architecture of Latin America
ARTH 338, Oliver Hall- 1031, TR, 2:00 pm - 3:15 pm. Professor Schreffler.
A study of the major artistic traditions in Latin America from the 16th to the end of the 18th century.

**African and Oceanic Art**  
**ARTH 350, Oliver Hall- 1031, T, 7:00 pm - 9:40pm. Professor Lawal.**  
A study of the architecture, painting, sculpture and civilizations of the major art-producing tribes of West Africa and Oceania from the 13th century to the present.

**Aesthetics, Theory & Criticism of Art**  
**ARTH 359, Oliver Hall- 1031, R, 10am-12:45pm. Professor Lang.**  
An in-depth examination of selected topics. See the Schedule of Classes for specific topics to be offered each semester.

**History of Photography**  
**ARTH 372, Pollak Building 305, T, 4:30 pm - 7:10 pm. Professor Cochran.**  
A survey of the photographic medium from its invention in the 1830s to the present. Course introduces the foundations, invention, and emergence of various photographic processes and give special attention to the social and cultural contexts surrounding the medium, as well as photography's relationship to other media in the visual arts. The course includes a survey of photography's history, focusing on a range of movements and practitioners. Students will be required to adequately identify a range of techniques and methods in a given image while also offering critical readings of the formal elements of the work.

**Studies in Film: New Waves; A Survey**  
**ARTH 374, Grace Street Theatre 105, W, 11:30am-2:15pm. Professor Jones.**  
An in-depth examination of New Waves in Film.

**German Expressionism**  
**ARTH 391, Oliver Hall- 1031, W, 1-3:45pm. Professor Chapman.**  
Course will examine a number of such definitions, and in the process we will approach “Expressionism” not as a specific artistic style or movement, but as a generative concept—a concept that produced—and continues to produce—ways of organizing and understanding various bold, novel approaches to creating images and texts that circulated in the rapidly changing, socially and culturally turbulent Germany of the early twentieth century. Over the course of the semester, we will examine the socio-historical and artistic contexts from which Expressionism emerged as we study the various aesthetic forms that Expressionist work took. We will focus primarily on painting, prints, drawings, and sculpture, but we will also read examples of Expressionist prose, poetry, and drama in order to understand the scope of what “Expressionism” included.

**Social Practice in the Museum**  
**ARTH 391, M, 2-4:40pm. Professor Garland & Professor Lease**  
Students will work with museum professionals from VCU's Anderson Gallery to develop a neighborhood history project with high schoolers participating in the Church Hill Activities and Tutoring program; the project and course will culminate in a multi-media exhibition featuring CHAT student-made photographs at the Valentine Richmond History Center opening January 2015. This course is a designated service learning course.

**Chinese Art**  
**ARTH 391, Oliver Hall- 1031, W, 10am-12:45pm. Professor Hall.**
The study of Chinese art reveals an astounding array of artworks that examine concepts of the afterlife, man’s place in nature, Buddhist themes, and court wealth and power. These themes are expressed in a variety of media, including jade-carving, metalwork, sculpture, ceramics, calligraphy, painting, printmaking, and architecture. This course will utilize lecture, discussion, and visits to the VMFA to explore the major themes, media, and cultural contexts that constitute the arts of China, dating from the Neolithic Period until the twentieth century.

**German for Art Historical Research**  
**ARTH 598, Fridays, 10:00-12:45, Professor Hiedemann**  
Students enrolled in this practicum course are engaged in a sustained and progressively complex sequence of exercises in reading and translating art historical research that is written and published in German. Students who complete the class are well prepared to complete a foreign language exam that demonstrates ability to engage in advanced art historical research.

**Museums & Communities**  
**ARTH 681 Mondays, 1:00-3:45, Professor Lindauer**  
This course examines how museums have constructed community identities, histories of place, and cross-cultural relations through their exhibitions and programs. This endeavor is rooted in studying multi-disciplinary, critical/theoretical analyses by artists, historians, art historians, anthropologists, sociologists, and others who have contributed to what has variously been called “new museology,” “new museum theory,” and/or “critical museum theory.” While some scholars assert that current museum practice has responded creatively and productively to critiques of the past 40 years, others decry an intransigence of hegemonic and/or populist traditions. Students will consider these differences of opinion while discussing specific museum philosophies, exhibitions and programs.

**Art Historiography and Methodology**  
**ARTH 690 Thursdays, 4:00-6:45, Professor Garberson**  
This course provides a critical overview of art history as a discipline from the mid-eighteenth century down to the present, from Winckelmann through the transformations of Postmodernism. Students will gain an understanding of the discipline’s initial formation and of the changing theoretical bases for its practice. Classes will be primarily discussion in format, with participation counting heavily toward the final grade. Further course work will consist of small writing assignments and a major independent research project. The goal is to provide a foundation for future study and to prepare students to be informed practitioners in their own areas and across the discipline. There will be an emphasis on the development of critical thinking and writing skills, as well as research methods.

**Noise in the Arts from Concrete to Glitch**  
**ARTH 723 Tuesdays, 1:00-3:45 Professor Lang**  
This course will examine the role of noise as a source of unmediated interference within the arts from 1945 to the present, paying special attention to the ways in which artists have channeled and used noise in their work to various ends. We will trace a history of strategic engagements with noise beginning in France with the radio experiments of Musique concrète, moving into a series of case studies highlighting both individual practitioners and more formalized group experiments. Topics to be considered include: Fluxus, Gerhard Richter, Iannis Xenakis, Pauline Oliveros, Agnes Martin, Krautrock, Masami Akita, Harun Farocki, Markus Popp, Kristin Erickson, among many others. Although noise is often treated as an exclusively aural phenomenon, one of the goals of the course will be to examine how noise has been marshaled in
visual contexts as well, specifically in the fields of painting and film (both analog and digital). Readings will therefore address related topics from diverse perspectives and disciplines, and selected authors include: Attali, Cox, Diedrichsen, Haraway, Hebdige, Hegarty, Kelley, Kittler, Krauss, Lucier, Sterne, and others.

**Venice: Myths, Arts and Architecture**  
**ARTH 742 Wednesdays, 1:00-3:45 Professor Israel**

A major international trading center and sea power, the early modern Venetian Republic developed into a thriving mercantile economy fueled by a powerful government, copious religious and social institutions, and wealthy families, which all fostered artistic productions, numerous building projects, and programs for urban renewal until the fall of the Republic in 1797. Through the particular lens of Venetian art and architecture, this course will examine issues central to early modern art including issues of representation, artistic technique, patronage, collecting, genre, conflict, and religion. We will also examine the way in which the city coped with its loss of power and the rise of the tourist industry as it began to host biannual contemporary art exhibitions at the end of the nineteenth century. By examining specific works of art, monuments, and moments of urban planning in a city precariously comprised of landfill and canals, we will explore Venice as a city which continually sparks the invention of a vividly imagined past and struggles to achieve sustainability.