Fall 2015 Art History Courses

ARTH 103 - Survey of Western Art I
Multiple sections: see VCU Schedule of Classes for times
Prerequisites: None. Sections 001, 003, 901, 903 open to School of the Arts majors only
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.

ARTH 104 - Survey of Western Art II
Multiple sections: see VCU Schedule of Classes for times
Prerequisites: None
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.

ARTH 245 - Survey of Asian Art
Thursday, 4:00pm - 6:40pm, Oliver Hall, Room 1031, Professor Hall
Prerequisites: None. open to School of the Arts majors only
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.

Art History majors may count this course towards the Non-Western category.

ARTH 270 - History of the Motion Picture
Multiple sections: see VCU Schedule of Classes for times
Prerequisites: None. Section 901 open to School of the Arts majors only
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.

Art History majors may count this course towards the Modern/Contemporary category.

ARTH 301 – Art & Architecture of Ancient North America
Tuesday, 10:00am - 12:45pm, Oliver Hall, Room 1031, Professor Farmer
Prerequisites: ARTH 103 and UNIV 200 or HONR 200, both with a minimum grade of C
Open to School of the Arts majors only
A survey of the major artistic traditions of ancient America, north of Mexico, including Woodlands, Mississippian, Plains, Eskimo, Northwest Coast and the Southwest.

Art History majors may count this course towards the Non-Western category.

ARTH 302- Museums in the 21st Century
Thursday, 12:00pm - 2:45pm, VMFA, Professor TBA
Prerequisites: UNIV 200 with a minimum grade of C
Open to School of the Art history majors only
Survey of contemporary theories, issues and practices in the museum environment. Topics include museum identity and function, administration, museum ethics, collections maintenance and management, curatorial and exhibition issues, and education and public interaction.

Art History majors may count this course towards the Modern/Contemporary category.

ARTH 317 – History of Architecture
Wednesday, 4:00pm - 6:45pm, Oliver Hall, Room 1031, Professor Reynolds
Prerequisites: ARTH 104 and UNIV 200 or HONR 200, both with a minimum grade of C
Open to School of the Arts majors only
Major architectural forms from ancient Egypt through Medieval period. Second semester: architecture in Europe and America from the Renaissance to the present.

Art History majors may count this course towards the Emergence of Western Tradition category.
**ARTH 338 – Colonial Art and Architecture of Latin America**  
Tuesday & Thursday, 1:00pm – 2:15pm, Oliver Hall, Room 1031, Professor Schreffler  
Prerequisites: ARTH 104 and UNIV 200 or HONR 200, both with a minimum grade of C  
Open to School of the Arts majors only  
A study of the major artistic traditions in Latin America from the 16th to the end of the 18th century.  
Art History majors may count this course towards the Renaissance/Baroque category.

**ARTH 342 – African American Art**  
Monday, 7:00pm – 9:45pm, Oliver Hall, Room 1031, Professor Lawal  
Prerequisites: ARTH 104 and UNIV 200 or HONR 200, both with a minimum grade of C  
Open to School of the Arts majors only  
An introduction to the historical, environmental, social, cultural, economic and ideological forces that shaped the works of American artists of African descent from the Colonial period to the present. The course will examine the roots, main currents, forms, styles, content, functions and meanings of African-American art and the extent to which it has captured the spirit of the black experience in the United States.  
Art History majors may count this course towards the Modern/Contemporary category.

**ARTH 361- Human Condition: Arts Perspective**  
Wednesday, 1:00pm - 3:45pm, VMFA, Professor Lindauer  
Prerequisite: UNIV 200 or HONR 200.  
Open to Art History major and Medical Humanities Minors only  
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.  
Art History majors may count this course towards the Modern/Contemporary category.

**ARTH 365-Modern and Contemporary Art I**  
Wednesday, 1:00pm - 3:45pm, Oliver Hall, Room 1031, Professor Chapman  
Prerequisites: ARTH 103, ARTH 104 and UNIV 200 or HONR 200  
Open to School of the Arts majors only  
Art History majors may count this course towards the Modern/Contemporary category.

**ARTH 369- Studies in Museum Methods**  
Tuesday, 2:00pm - 4:45pm, TBA, Room 202, Professor Garland  
Prerequisites: ARTH 103, ARTH 104 and 302  
Open to School of the Arts majors only  
Through readings, practical exercises, and field trips to local collecting institutions, students will investigate the nature of collecting; various reasons institutions and corporations collect; and collection best practices. For the service learning component of the class, students will develop and implement comprehensive collection policies and procedures for the collection of ChildSavers, a Richmond-area non-profit.  
Art History majors may count this course towards the Modern/Contemporary category.

**ARTH 370- History of Animated Film**  
Wednesday, 11:30am - 2:15pm, Grace Street Theatre, Room 105, Professor Jones  
Prerequisites: ARTH 104 and UNIV 200 or HONR 200.  
The history of animation as an art form, from early experimental to popular culture to independent animation. Design, structure and technique are considered.  
Art History majors may count this course towards the Modern/Contemporary category.

**ARTH 372- History of Photography**  
Thursday, 4:00pm - 6:45pm, TBA, Room 1031, Professor Cochran  
Prerequisites: ARTH 103, ARTH 104 and UNIV 200 or HONR 200.  
Open to Art History and Photography/Film majors only  
A survey of the photographic medium from its invention in the 1830s to the present.  
Art History majors may count this course towards the Modern/Contemporary category.
ARTH 391 – Bollywood Film  
**Tuesday, 9:00am – 12:00 pm, Online, Professor Bangdel**  
**Prerequisites:** ARTH 103, ARTH 104 and UNIV 200 or HONR 200  
Open to Art History majors only.  
The course will explore Bollywood film as a narrative of Indian visual culture and aesthetics. We will specifically focus on the relationship between art and cinema, and consider how Indian cinema addresses the issues of gender, ethnicity, caste, class, modernization, and globalization in India. Issues of hybridity, transnationalism, and identity within the South Asian diaspora will also be considered.  
**Art History majors may count this course towards the Modern/Contemporary or Non-Western category.**

ARTH 391: Contemporary German Art  
**Thursday, 1:00pm - 3:45pm, Buford House Room 202, Professor Lang**  
**Prerequisites:** ARTH 103, ARTH 104 and UNIV 200 or HONR 200.  
Open to School of the Arts majors only.  
This course will consider the art produced in Germany from 1964 to the present, outlining the diversity of media and experience explored by artists in this once-divided land. Classes will be organized according to specific case studies that will help us examine the most significant developments (both technical and thematic) in artistic production and display in the last 50 years in Germany. Artists to be discussed include: Joseph Beuys, Gerhard Richter, Bernd & Hilla Becher, Rosemarie Trockel, Harun Farocki, Thomas Demand, Martin Kippenberger, Isa Genzken, Blinky Palermo, Hanne Darboven, among many others. Readings will draw from critics and theorists both within and outside of artistic contexts. Students will have the opportunity to develop research projects on topics and issues related to any aspect of the course material.  
**Art History majors may count this course towards the Modern/Contemporary category.**

ARTH 391: Masks and Masking in Africa  
**Monday, 1:00pm - 3:45pm, Oliver Hall, Room 1031, Professor Lawal**  
**Prerequisites:** ARTH 103, ARTH 104 and UNIV 200 or HONR 200.  
Open to School of the Arts majors only.  
In-depth examination of the metaphysics and aesthetics of the mask and its performance in selected African cultures. Emphasis on formal, stylistic, iconographic and contextual analyses. The course is designed to not only equip students with different conceptual approaches to the subject, but also enable them to relate the visual and performing arts.  
**Art History majors may count this course towards the Non-Western category.**

ARTH 490: Senior Seminar in Art History  
**Wednesday, 1:00pm - 3:45pm, Buford House, Room 202, Professor Hall**  
**Prerequisite:** ARTH 390 with a minimum grade of C  
Open to art history majors only  
This course provides a broad examination of image and nation in Asia. The seminar will look at how Asian nations define themselves through visual means starting in the 19th century and continuing into the 21st century. What is a nation? How did art that imagines the nation develop in Asia? Why was this art created? Over the course of the semester we will consider the impacts of colonialism, international exhibitions, independence, war, communism, and religion on the art of Asian nations. Nations surveyed in the course include India, Thailand, Japan, China, North Korea, and Indonesia. Questions related to the intentions of patrons, artists, and viewers of these works of art form the core material for discussions and papers. Students will produce an extended research project to fulfill the seminar requirements.  
**Art History majors may count this course towards the Non-Western category or as the Senior Capstone.**

**Graduate courses:**

ARTH 598: German For Art Historical Research  
**Friday, 10:00am – 12:45pm, Buford House, Room 202, Professor Hiedemann**  
A sustained and progressively complex sequence of exercises in reading and translating art historical research that is written and published in German. Graded.

ARTH 683: Museum Collections  
**Monday, 10:00am – 12:45pm, Buford House, Room 202, Professor Roach**  
An examination of the history, motivations and procedures of museums collecting. Considers the ethical and logistical issues involved in acquiring objects (through bequests and purchase), in releasing objects (through restitution and deaccessioning) and in stewardship of objects (through conservation and registration). Also provides understanding of the roles and responsibilities of curators, collections managers, registrars and conservators, as well as an understanding of the structural organization of curatorial/collections staff.
ARTH 690- Art Historiography & Methodology of Art History  
Monday, 4:00pm - 6:45pm, Buford House, Room 202, Professor Garberson  
Historiographic overview of art history since the mid-18th century that provides a foundational understanding of the changing methodological and theoretical bases for its disciplinary practices in academia and museums. Critical reading and writing skills and research methods will be developed through class discussion, small assignments and an independent research project in the student’s primary area of interest.

ARTH 695- Writing Seminar I  
Tuesday, 1:00pm - 3:45pm, Buford House, Room 202, Professor Roach  
Writing is both an art and a craft. It is also an essential professional tool. In this course, students will hone their writing skills and explore the discipline-specific practices of writing in art history and museum studies. Topics will include: the relationship between research and invention; assessing current scholarship to identify opportunities for unique contributions; responsible use of sources; paragraph and sentence mechanics; structuring a sustained argument; writing for a targeted audience; and submitting work to publishers. In consultation with the instructor, each student will conceive and draft an article for publication that is tailored to his or her specific professional goals.

ARTH 722- What Was the Now  
Thursday, 4:00pm – 6:45pm, Buford House, Room 202, Professor Chapman  
How can a historical discipline engage with the present? More specifically, what is the relationship of art history to the contemporary? And how did art of the present become an important field of study within art history? This course will investigate the ways that discussions of the art of a particular “present” have helped to shape understandings not only of art but also its contemporaneous and historical contexts. Art historical engagement with contemporary art is not, as some scholars have argued, a recent phenomenon. Indeed, as we shall see, the very notions of “modernity” and “modernism” open up these questions, and our focus in this class will be a series of case studies that demonstrate how the dynamic interchanges of art, art criticism, and art history have helped to construct larger understandings of modernist art as well as the art of the twenty-first century. In the course of our investigations, we will also attempt to trace the significance of the shift from “the modern” to “the contemporary” in discussions of the art of the day, while exploring the implications of this shift for conceptions of the relationship between the “past” and the “present.”

ARTH 742- The Open Work  
Monday, 1:00 – 3:45pm, Buford House, Room 202, Professor Lang  
The seminar will examine the emergence in the last 20 years of a radically de-centralized art of participation and social engagement characterized by a shift in focus from aesthetic questions to matters of more immediate political relevance. Given this shift toward seemingly non-aesthetic concerns, how can this recent work be understood and evaluated as an artistic practice? This course will explore a series of recent texts on art, politics, and the social more generally, where such issues are treated and theorized, often with very different conclusions. For some, participation and the open work offer a utopian model waiting to be realized by its audiences, while for others, the danger of new forms of spectacle and control haunt any perceived liberation. Authors to be discussed: Rancière, Latour, Butler, Bishop, Helguera, among others.