

Fall 2017 Art History Courses

Undergraduate Courses:

ARTH 103 - Survey of Art I

Multiple sections: see VCU Schedule of Classes for times

Prerequisites: None, sections 003, 004, 007, & 902 open to School of the Arts majors only

Introductory survey of art from the prehistoric era through the thirteenth 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.

ARTH 104 - Survey of Art II

Multiple sections: see VCU Schedule of Classes for times

Prerequisites: None

Introductory survey of art from the fourteenth century through twenty-first 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.

ARTH 207 - Survey of Non-Western Art

Wednesday, 4:00 pm - 6:40 pm, Oliver Hall, Room 1031, Professor Marshman

Art will be presented as an integral aspect of each culture from the areas of China, Japan, Africa, Oceania, Native America, and Pre-Columbian Central and South America. Aesthetic appreciation will be enhanced through a presentation of various philosophies, customs and values. 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: this course applies towards the Non-Western category

ARTH 270 - History of the Motion Picture I

Multiple sections: see VCU Schedule of Classes for times

Prerequisites: None, sections 001 & 002 open to Cinema majors only

The history of development of the motion picture from the early 1800's to the mid 20th century, with both technical and aesthetic consideration. Students engage in analysis and discussion after viewing selected films.

Art History majors: this course applies towards the Modern/Contemporary category

ARTH 301 - Art and Architecture in Ancient North America

Monday, 7:00 pm - 9:40 pm, 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

This course surveys the major art styles of Europe and the Middle East from the earliest human creations to c.1300 AD. Emphasis is placed on recognition and identification of major works of art including painting, sculpture, and architecture, and associated styles from each period, and understanding what these works reveal about the cultures and societies that produced them.

Art History majors: this course applies towards the Non-Western category

ARTH 302 - Museums in the 21st Century

Thursday, 10:00 am - 12:45 pm, VMFA, Professor Van Loenen

Prerequisites: UNIV 200 with a minimum grade of C

Open to 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: this course applies towards the Modern/Contemporary category. Completion of ARTH 302 is required to enroll in a future internship, ARTH 493.

ARTH 315 - Renaissance Art and Architecture

Tuesday and Thursday, 9:30 am - 10:45 am, Oliver Hall, Room 1031

Prerequisites: ARTH 104 and UNIV 200, both with a minimum grade of C

Open to School of the Arts majors only

Art of the Italian High Renaissance explores innovations in the visual culture of the late fifteenth and sixteenth centuries, emphasizing the works of major artists including Leonardo, Michelangelo, Raphael, Giorgione, and Titian. Lectures are combined with class discussions that explore Renaissance conceptions of devotion, science, vision, gender, patronage, and life at court, as well as the changing status of the artist and artistic theory.

Art History majors: this course applies towards the Renaissance/Baroque category

ARTH 320 - Baroque and Rococo Art and Architecture

Tuesday and Thursday, 12:30 pm - 1:45 pm, Oliver Hall, Room 1031

Prerequisites: ARTH 104 and UNIV 200, both with a minimum grade of C

The art and architecture of Italy and northern Europe between 1600 and 1750.

Art History majors: this course applies towards the Renaissance/Baroque category

ARTH 342 - African American Art

TWO SECTIONS:

**Tuesday and Thursday, 11:00 am - 12:15 pm, Cabell Library, Room B-048,
Professor TBA**

OR

Tuesday, 7:00pm – 9:40 pm, Oliver Hall, Room 1031, Professor Lawal

Prerequisite: UNIV 200 with a minimum grade of C.

A study of the art forms produced by Americans of African origin from the 17th century to the present with an emphasis on contemporary trends in black art.

Art History majors: this course applies towards the Modern/Contemporary category

ARTH 357 - Women, Art, and Society

Monday and Wednesday, 5:30 pm - 6:45 pm, Academic Learning Commons, Room 2107, Professor Chapman

Prerequisites: ARTH 103, ARTH 104 and UNIV 200 or HONR 200

This course is a re-examination of the intersections between women, art and society, focusing on the position assigned to women in the history of art and highlighting the ways that specific understandings of “woman” have affected representations of and by women in various historical, social, and aesthetic contexts. Among the issues we will discuss are the Western art historical canon; the gendering of style, genre, and materials; patronage; audience; and the gaze.

Through a survey of images of and by women, as well as through an analysis of art historical and critical texts, this course addresses the question: "How are the processes of sexual differentiation played out across the representations of art, art history, and criticism in Western contexts?" Among the goals of the course are the following: to become familiar with a range of models of sexual difference, particularly those relevant to aesthetic matters; to gain historical knowledge of shifts in conceptualizations of gender, sexuality, and the categories of "man" and "woman" as they appear in art; to gain a foundation in theories that analyze the status of women in society, how that status has changed over time, and how that status has affected understandings of women as artists and as representations in art; and to practice critical analysis of and sustained writing about theories and images dealing with these issues.

Art History majors: this course applies towards the Modern/Contemporary category.

ARTH 372- History of Photography

Thursday, 4:00 pm - 6:45 pm, Oliver Hall, Room 1031, Professor Cochran

**Prerequisites: ARTH 103, ARTH 104 and UNIV 200, all with minimum grade of C
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: this course applies towards the Modern/Contemporary category

ARTH 374 - Hollywood Genre and Film Noir

Monday, 4:00 pm - 6:40 pm, Oliver Hall, Room 1031. Professor Jones

Prerequisites: UNIV 200 with a minimum grade of C

This course analyzes (via origination, definition and function) the emergence and evolution of familiar Hollywood genre forms--the gangster, musical, Western, hard-boiled detective, disaster, sci-fi--with special emphasis on the American film noir.

Art History majors: this course applies towards the Modern/Contemporary category

ARTH 391- Egyptian Art

Tuesday, 10:00 am - 12:40 pm, meets at VMFA, Professor Lacovara

Prerequisites: UNIV 200 with a minimum grade of C

Course description pending

Art History majors: this course applies towards the Emergence category

ARTH 391- African American Visual Culture

Tuesday and Thursday, 2:00 pm - 3:15 pm, Oliver Hall, Room 1031

Prerequisites: UNIV 200 with a minimum grade of C

Course description pending

Art History majors: this course applies towards the Modern/Contemporary category

ARTH 391- Global Contemporary

Wednesday, 9:00 am -11:40 am, Buford, Room 202, Professor Powers

This class meets via video conference with a Global Contemporary class in Doha, Qatar.

Prerequisites: UNIV 200 with a minimum grade of C

This class will teach a broad survey of global contemporary art beginning in 1980. While emphasizing contextualized art production, the class will also highlight transnational intersections and global trends such as: the rise in perennial exhibitions, residencies, and

independent spaces, and the creation of new museums/art foundations. The course will take seriously the formation of the “global artist,” while thinking critically about why there are exclusions, and the ways in which this new global system has not entirely broken down the “center and periphery” model.

Art History majors: this course applies towards the Modern/Contemporary category

ARTH 391: Islamic Art of Africa

Monday, 4:00 pm - 6:40 pm, Buford House, Room 202, Professor Lawal.

Prerequisites: UNIV 200 with a minimum grade of C

A survey of Islamic visual culture in Africa from the 7th century CE to the present. Emphasis will be placed on art historical and iconographic analyses of representative examples ranging from architecture, calligraphy and ornaments to leatherwork, metalwork, ceramics and woodcarvings, among others. The course is designed to not only equip students with different conceptual approaches to the subject, but also enable them to contextualize the hybridization of Islamic and indigenous African elements. Modern and contemporary art in selected predominantly Muslim African countries will also be examined.

Art History majors: course may apply towards the Emergence OR Non-Western category

ARTH 490 - Sound Art

Tuesday and Thursday, 11:00 am - 12:15 pm, Buford House, Room 202, Professor Lang.

Prerequisite: ARTH 390 with a minimum grade of C

Open to art history major seniors only

A seminar providing a genealogy of the now popularized genre of “Sound Art,” built around an examination of approaches to sound and noise that operate alongside more traditional media in the visual arts. The material on sound and art is explored both through theories of sound/listening and media histories of recording technologies that have directly enabled the work of the artists under consideration.

Art History major Senior Capstone

Graduate courses:

ARTH 683: Issues in Museum Collections Planning

Tuesday, 1:00pm - 3:40pm, Buford House, Room 202, Professor Lindauer

The term museum may have originally meant “a home for the muses,” but in the modern period, museums have been better known as homes for things: physical objects collected for their perceived value, be it material, historical, educational, cultural, or aesthetic. Currently, the American Alliance of Museums asserts that museums make a “unique contribution to the public by collecting, preserving, and interpreting the things of this world.” In the past thirty years, however, critics have questioned the centrality of collecting to the museum mission.

In this course, we will begin by exploring why museums collect and how collecting shapes the narratives and histories that may be presented by an institution. We will then consider 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).

ARTH 690 - Art Historical Methods

Thursday, 1:00pm - 3:40pm, 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

Wednesday, 1:00pm - 3:40pm, Buford, Room 202, Professor Chapman

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 723 - Noise in the Arts

Thursday, 4:00 pm - 6:40 pm, Buford House, Room 202, 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, Miles Davis, Masami Akita, Harun Farocki, Markus Popp, 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.

MATX 602 - History of Media, Art, and Text

Tuesday, 4:00 pm - 6:40 pm, Hibbs, Room 330, Professor Rhee

Examines the history of communication technologies in their social and cultural contexts, with an emphasis on the development of contemporary digital technology and new media. Students will explore how the interactions between communication practices and technologies are related to institutions, identity formation, cultural values, social practices and economic conditions.