Spring 2015 Art History Courses

ARTH 103 - Survey of Western Art I
Multiple sections: see VCU Schedule of Classes for times
Prerequisites: None
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, some sections open to arts majors only
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 271 - History of the Motion Picture
Multiple sections: see VCU Schedule of Classes for times
Prerequisites: None, some sections open to 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.

ARTH 302 - Museums in the 21st Century
Time & Date TBA, Professor Parker
Prerequisites: UNIV 200 with a minimum grade of C
Course will be open to art history majors only through December 1st
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.

ARTH 315 - Renaissance Art & Architecture
Mondays, 10:00 am - 12:45 pm, Oliver Hall, Room 1031, Professor Kim
Prerequisites: ARTH 104 and UNIV 200
Course will be open to School of the Arts majors only through December 1st
The focus of this course is the art, architecture and ideas that give insight into the Renaissance in Italy from the 14th through the 16th centuries, expanded to consider the influence of cross-cultural exchange with Byzantium and the North, as well as global connections. Class meetings emphasize a close examination and discussion of artworks within the frame of primary textual sources, contemporary scholarship, and the course's guiding themes. We will engage the Renaissance from the perspective of topics such as the art of devotion; urban planning and power; the changing status of the artist and the development of art theory; mapping; and print culture. Assignments include in-class writing, curating a virtual exhibition / Kunstkammer or writing a research paper, a mid-term, and a final. Given the length of the sessions, students are required to come to class prepared to be active participants in its success.

ARTH 318 - History of Architecture II
Wednesdays, 7:00 pm - 9:45 pm, Oliver Hall, Room 1031, Professor Brownell
Prerequisites: ARTH 104 and UNIV 200, both with a minimum grade of C
Course will be open to School of the Arts majors only through December 1st
Architecture in Europe and America from the Renaissance to the present.

ARTH 345 - The Art of India
Tuesdays, 10:00 am - 12:45 pm, Oliver Hall, Room 1031, Professor Hall
Prerequisites: ARTH 103, ARTH 104 and UNIV 200
Course will be open to School of the Arts majors only through December 1st
This course serves as an introduction to the wide variety of the arts of the Indian subcontinent, beginning with the Indus Valley Civilization and continuing into the twentieth century. By covering a broad amount of time, students will develop a strong understanding of the art and architecture of Buddhism, Hinduism, Jainism, and Islam. Over the course of the semester students will learn about the role that Indian patrons played in the creation of art, including the Mauryan, Kushan, Gupta, Pallava, Chola, and Mughal dynasties. 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 India.

**ARTH 366 - Modern & Contemporary Art II**

**Thursdays, 10:00 am - 12:45 pm, Oliver Hall, Room 1031, Professor Lang**

Prerequisites: ARTH 103, ARTH 104 and UNIV 200

Course will be open to School of the Arts majors only through December 1st

An in-depth examination of art, theory and criticism since 1960.

**ARTH 374 - Studies in Film: Hitchcock: Re-discovered**

Winter Intersession (12/29/14 to 1/10/15), Monday-Saturday, 9:00 am-2:00 pm, Harris Hall, Room 2129, Professor Jones

Prerequisites: UNIV 200 (Students having issues registering should email arthistory@vcu.edu)

Hitchcock's reputation rose continuously through his career output of fifty-three films, peaking with *Psycho* in the early sixties. Where is it today? At the top of the list, according to scores of film's leading historians and critics--his 1959 masterpiece, *Vertigo*, was recently chosen the greatest film of all time by *Sight and Sound*, displacing *Citizen Kane*. Perhaps the most recognizable director since Chaplin, Hitchcock was the subject of two recent bio films in the past year. His popularity paralleled a growing subscription to the auteur theory, his T.V. moniker as "Master of Suspense", and the gradual conclusion that through cinema's first hundred years, few have rivaled his mastery of style and story-telling. Daily lectures, screenings, readings.

**ARTH 374 - Studies in Film: Surrealism and Cinema**

Wednesdays, 7:00 pm - 9:45 pm, Life Science Building, Room 0155, Professor Nicholas

Prerequisites: ARTH 103, ARTH 104 and UNIV 200

Course will be open to School of the Arts majors only through December 1st

The early Surrealist artists were delighted by motion pictures. They watched films and made films of their own with the thought that cinema was more capable than painting in capturing the irrational flow of dream-like narrative. This course will trace Surrealist cinema from its dada roots to being wholly co-opted by popular culture up to the present day in feature films, music videos, advertisements, and cartoons. Among the works screened will be those by Man Ray, Marcel Duchamp, Hans Richter, Luis Bunuel, Salvador Dali, Buster Keaton, Max Fleischer, David Lynch, David Byrne, Bjork, Beck, and DEVO.

**ARTH 390 - Art Historical Methods**

Wednesdays, 1:00 pm - 3:45 pm, Oliver Hall, Room 1031, Professor Chapman

Prerequisites: ARTH 104 and UNIV 200

Course will be open to art history majors only through December 1st

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.

**ARTH 391 - Islamic Art of Spain**

This is primarily an online course though students will meet in person 3 times during the semester on Mondays from 10:00 am - 12:45 pm, Buford, Room 202, Professor Schreffler

Prerequisites: ARTH 103, ARTH 104 and UNIV 200, all with a minimum grade of C

Course will be open to art history majors only through December 1st

Andalucía, a region in southern Spain that includes the cities of Córdoba, Seville, and Granada, takes its name from al-Andalus, an Islamic polity on the Iberian Peninsula in the centuries before 1492. Al-Andalus was the setting for interaction among Muslims, Jews, and Christians, and the rich tradition of art and architecture that developed there provides a window onto a fascinating history of inter-cultural contact, conflict, and collaboration. It is also a telling model for social, political, and artistic relations in the global present. This course studies the art and architecture of al-Andalus from its beginnings in the seventh century to 1492 and beyond. Historians traditionally divide this span of time into smaller segments: the Umayyad emirate (756-929); the Umayyad caliphate (929-1031); the Taifa kingdoms (1031-86); the Almoravid dynasty (1090-1145); the Almohad dynasty (1145-1232); and the Nasrid dynasty (1232-1492). Weekly assignments will consist of assigned readings, written responses to those readings, online exercises, and quizzes. Students in the seminar will write a research paper in consultation with the professor. ARTH 391 may be repeated with different topics for a maximum of 9 credits.

In-classroom group meetings:

Monday January 12
We hope to be able to offer students in this course funding to defray costs of travel and lodging in Spain during the week of May 11th, 2015. The purpose of that trip will be to visit architectural monuments in Córdoba, Seville, and Granada that were studied during the semester.

**Art History majors: This course counts towards the Emergence category or the Non-Western Category**

**ARTH 391 - Asian Textiles**
Thursdays, 1:00 pm - 3:45 pm, Oliver Hall, Room 1031, Professor Hall
Prerequisites: ARTH 103, ARTH 104 and UNIV 200, all with a minimum grade of C
Course will be open to School of the Arts majors only through December 1st

Textiles are the most elaborate and colorful works of art in many Asian cultures. Asian textiles have served as an impetus for intercontinental trade. They reflect the sumptuous practices of powerful elite, provide a means of expression for village women, and communicate complex religious concepts of life and death. In this course students will have the opportunity to study a variety of textiles and the contexts for their production from across the continent of Asia thus gaining a firm understanding of the rich visual history that the study of Asian textiles offers. Subjects include Indian trade textiles, Chinese court robes, Indonesian ikat, and Lao village dress. ARTH 391 may be repeated with different topics for a maximum of 9 credits. **Art History majors: This course counts towards the Non-Western Category**

**ARTH 391 - The 19th Century Nude**
Mondays, 1:00pm - 3:45 pm, Oliver Hall, Room 1031, Professor Phinizy
Prerequisites: ARTH 103, ARTH 104 and UNIV 200, all with a minimum grade of C
Course will be open to School of the Arts majors only through December 1st

This course will examine the nude, both male and female, as an element in the visual culture of Europe and the United States during the long nineteenth century (1789 to 1914). Study the changing role of the nude in academic training and practice; the impact of photography on the nude, both in fine art and popular imagery; and the role of the nude in avant-garde painting. Course will also consider issues of gender, sexuality, and race. Class meetings will utilize both lecture and discussion of weekly reading assignments. Students are expected to ask questions and contribute to discussion during class meetings. Assessment will be based on two exams (midterm and final), several short writing assignments, class participation, and a final research paper. Strong reading and writing skills are absolutely necessary for success in this course.

**NOTE:** Given the topic, this course will deal frankly with explicit sexual imagery and will raise issues that some might find provocative. Enrollment in the course constitutes an agreement to engage such images and issues. Students are expected to develop and express their own views but are also expected to treat all views expressed with seriousness and respect. ARTH 391 may be repeated with different topics for a maximum of 9 credits. **Art History majors: This course counts towards the Modern & Contemporary Category**

**ARTH 431 - Modern Sculpture**
Tuesdays, 1:00 pm - 3:45 pm, Oliver Hall, Room 1031, Professor Lang
Prerequisites: ARTH 103, ARTH 104 and UNIV 200, all with a minimum grade of C (pre-requisite of ARTH 390 will waived, email arthistory@vcu.edu for an override)
Course will be open to School of the Arts majors only through December 1st

This course will consider the development of sculptural practice from the end of the nineteenth century to the present, paying special attention to critical moments of transformation in the production and theory of the sculptural artwork. Although this class is concerned primarily with the materials and techniques unique to this medium, the history of modern sculpture intersects at crucial junctures with other histories of other artistic achievement and, as a result, we will also focus on the relationship between three-dimensional objects and their two-dimensional counterparts; namely, painting, photography, and video, although interactions with other media will also be investigated. In addition to conceptualizing and reading works of sculpture, our examination will lead us to consider the various social and political uses of sculpture in a range of case studies from Soviet Constructivism to site-specific installations to works of performance that eschew objects altogether in favor of presenting a body in action. The goal of the course will be to develop a critical apparatus for understanding sculpture’s unique forms and social roles, and its contribution to an experience of the world distinct from image-based media.
**ARTH 489 - Rome through the Millennia**  
Wednesdays, 10:00 am - 12:45 pm, Buford House Room 202, Professors Fredrika and Paul Jacobs  
Prerequisites: ARTH 103, ARTH 104 and UNIV 200, all with a minimum grade of C (pre-requisite of ARTH 390 will waived, email arthistory@vcu.edu for an override)

Course will be open to art history majors only through December 1st  
Full title: Defining the City: Urban Development and the Repurposing of Art & Architecture in Rome through the Millennia.

Each class throughout the semester will have a thematic focus to be examined within a specific time frame. A number of themes, public spectacle and processions for example, will be considered in several different historical contexts. Class discussion will revolve around weekly assigned readings and PowerPoint presentations. Because themes recur (procession and pilgrimage; structural repurposing; ritualized use and ephemeral decoration of space, etc.), the course’s chronological sequencing will construct a dynamic portrait of the city.  

Art History majors: This course counts towards the Renaissance/Baroque Category

**ARTH 591 - Duchamp: Then & Now**  
Meets during spring break and February 7th and 8th, Professor Hobbs  
A key early 20th-century artist as well a leading Dadaist in Paris and New York, Marcel Duchamp is the subject of a special seminar, which will be held during the weekend of February 7th & 8th and spring break (March 9-14th). In addition to being a crucial early 20th-century figure, Duchamp and his work again became topical in the late 1950s and in the ‘60s. His innovative work was a touchstone for Pop Art, Fluxus, Minimalism, Conceptual Art, Appropriation, and many other artistic developments.

During spring break students in Duchamp, Then and Now will focus on public and private art collections in Washington, DC, Philadelphia, New York City, and New Haven (Yale University). This course will not only look in depth at Duchamp’s work, but will also examine the material he reacted against and the art he impacted, so visits to the Barnes Collection, the Museum of Modern Art, and the Guggenheim Museum of Art will be scheduled. This course will also consider his present-day legacy with planned studio and gallery visits in New York City.

**ARTH 694 - Art History & Pedagogy**  
Mondays, 1:00 pm - 3:45 pm, Buford, Room 202, Professor Lindauer  
An examination of teaching philosophies and methods that have been enacted in the development of art history curricula, course design, classroom activities and gallery programs within higher education and museum contexts.

**ARTH 723 - Conceptual Art**  
Tuesdays, 1:00 pm - 3:45 pm, Buford, Room 202, Professor Hobbs  
In 1965 New York artist Joseph Kosuth initiated Conceptual art, and in 1967 the former Minimalist Sol LeWitt codified it in a series of paragraphs for *Artforum*. Initially, Conceptual art was considered to be the most radical art possible because of the mistaken belief that it could totally dispense with the art object. Despite the many claims of dematerialization, including those by New York critic Lucy Lippard, Conceptual artists found new ways to rethink the formerly preeminent role of artistic media by focusing on art epistemologically rather than continuing to look at it only ontologically.

This seminar will cover a range of topics, from the death of the artist to the new importance of information technology, in addition to the emphasis on language and structuralism. It will also consider the worldwide Conceptual Art movement as well as the late 20th- and early 21st-century work called “Neo-Conceptualism.” In addition, the course will explore Object-Oriented Ontology (formally inaugurated in 2009) in order to ascertain the role of the object in Conceptual Art

**ARTH 725 - Ancient American Ceramics**  
Tuesdays, 10:00 am - 12:45 pm, Buford, Room 202, Professor Farmer  
This course focuses on specific aspects of Pre-columbian art. Class discussions and student research focus on Pre-columbian pottery and ceramic arts, but all aspects of Pre-Columbian art are also considered. Individual student research projects are developed in conjunction with objects held in the Virginia Museum of Fine Arts or other nearby collections. An off-campus, one-day trip to the Chrysler Museum in Norfolk, VA is a required element of the class.
ARTH 742 - The Animal in Art & Theory
Thursdays, 4:00 pm - 6:45 pm, Buford, Room 202, Professor Chapman
While “animal studies” has become a burgeoning field in literary studies and philosophy, art history has only recently begun to grapple centrally with animal imagery in light of the wealth of this recent scholarship. This course is meant to stimulate art historical contributions to this field. We will draw on recent scholarship to examine ways of thinking about animals in and as representation that move beyond purely iconographical and historical approaches to images of animals. Requirements are engaged class participation, and oral and written (20-25 pages) presentations of a focused research project.