

Spring 2017 Art History Courses

Undergraduate Courses:

Art History minors who are not enrolled in a major in the School of the Arts will need overrides into courses. They should email their V# and the CRN to arthistory@vcu.edu

ARTH 103 - Survey of Art I

Multiple sections: see VCU Schedule of Classes for times

Open to all VCU majors

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.

ARTH 104- Survey of Art II

Multiple sections: see VCU Schedule of Classes for times (sections 001, 003, 006, 007 & 009 reserved for students enrolled in the School of the Arts)

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.

ARTH 271 - History of the Motion Picture II

Multiple sections: see VCU Schedule of Classes for times. Professor Jones

Open to all majors (section 002 is reserved for Cinema majors only)

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.

Art History Majors may apply this to the Modern/Contemporary category

ARTH 310 - Medieval Art and Architecture

Tuesday and Thursday 11:00am-12:15pm, Oliver Hall Education Wing, Room 2117, Professor Williams (course will be open to School of the Arts majors only through December 1st)

Prerequisites: ARTH 103 and UNIV 200 or HONR 200, both with a minimum grade of C. This course examines the creation, value, and function of art from 300 to 1500, when the Christian church became the most powerful political and cultural force in Europe. In studying the devotion, power, and creativity of worshippers, artists, and patrons, the course challenges traditional views of art history that solely value the medieval period and its artworks as a bridge between antiquity and the Renaissance. From the smallest liturgical vessels and Hiberno-Saxon patterns of devotion to the wonders of Charlemagne's Aachen palace chapel and the Gothic cathedrals, we will explore what motivated medieval peoples to create beautiful and sophisticated visual expressions of their values.

Art History Majors may apply this to the Emergence category

ARTH 339 - Modern and Contemporary Art and Architecture of Latin America

Tuesday and Thursday 2:00pm-3:15pm, Hibbs Hall, Room 407, Professor Panbehchi (course will be open to School of the Arts majors only through December 1st)

Prerequisites: ARTH 104 and UNIV 200 or HONR 200, both with a minimum grade of C. A study of 19th- and 20th-century art in Latin America focusing on the major movements and artists of Mexico, the

Caribbean, Central and South America.

Art History Majors may apply this to the Modern/Contemporary category

ARTH 358 - African Art and Architecture

Monday 7:00pm-9:45pm, Oliver Hall, Room 1031, Professor Lawal

(course will be open to School of the Arts majors only through December 1st)

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.

Crosslisted as: AFAM 358.

Art History Majors may apply this to the Non-Western category

ARTH 359 - Sharing Social Practice

Thursday 10:00am-12:45pm, Depot Building, Room 2003, Professor van Loenen

(course will be open to Art History majors only through December 1st)

May be repeated with a different topic for a maximum of 9 credits. Prerequisites: ARTH 103, ARTH 104 and UNIV 200 or HONR 200. 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:

- 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.

Art History Majors may apply this to the Modern/Contemporary category

ARTH 361 - The Human Condition: Arts Perspective

Tuesday 1:00pm-3:45pm, VMFA, Professor Glasser

(course will be open to Art History majors only through December 1st)

Prerequisite: UNIV 200 or HONR 200. 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 apply this to the Modern/Contemporary category

ARTH 374 - Studies in Film: Revisionist Western Movies

Wednesday 7:00pm- 9:45pm, Life Science Building, Room 155, Professor Nicholas

(course will be open to School of the Arts majors only through December 1st)

May be repeated with a different topic for a maximum of 6 credits. Prerequisite: UNIV 200 or HONR 200. The feature-length Revisionist or Modern Western movies from the 1950s onward, changed or skewed the genre's classic and conventional formula in their reversal or negation of traditional subject matter and character. The genre thrives on a period of history that has been transmuted into central legends and myths of American ideology indicative of the Western's importance. Major movies of the genre will be screened in class such as *Westward the Women*, *The Searchers*, *One-Eyed Jacks*, *The Wild Bunch*, and *Dead Man*. Significant genre directors and stars such as John Ford and John Wayne, Sergio Leone and Clint Eastwood will be considered.

Art History Majors may apply this to the Modern/Contemporary category

ARTH 374 - Studies in Film: Hitchcock and his Disciples

Films by Alfred Hitchcock, Francois Truffaut, Claude Chabrol, Brian DePalma and Roman Polanski

Winter Intersession (12/27/16-1/7/16), Monday-Saturday, 9:00am-2:00pm, Harris Hall, Room 2129, Professor Jones

May be repeated with a different topic for a maximum of 6 credits. Prerequisite: UNIV 200 or HONR 200. 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".

Art History Majors may apply this to the Modern/Contemporary category

ARTH 390 - Art Historical Methods

Monday and Wednesday 4:00pm- 5:15pm, Hibbs Hall, Room 441, Professor Chapman

(course will be open to Art History majors only through December 1st)

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

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:

- 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 391 - Northern Renaissance Art in the Age of Reformation

Thursday 4:00pm-6:40pm, Oliver Hall, Room 1031, Professor Williams

(course will be open to School of the Arts majors only through December 1st)

May be repeated with different topics for a maximum of 9 credits. Prerequisite: UNIV 200 or HONR 200. This course offers an introduction to the production of art in Germany, the Netherlands, and France during a time of radical social and religious upheaval, incorporating class meetings at the Virginia Museum of Fine Arts and a final project on the museum's collection. Particular attention will be paid to the history of prints and drawings, as well as

to the ways in which the sophisticated culture of the late Middle Ages fomented and informed print culture. The course will challenge the notion that Italian visual culture dominated European innovation during this remarkable period.

Art History Majors may apply this to the Renaissance/Baroque category

ARTH 391 - German Expressionism

Monday and Wednesday 5:30pm- 6:45pm, Hibbs Hall, Room 2117, Professor Chapman

(course will be open to School of the Arts majors only through December 1st)

May be repeated with different topics for a maximum of 9 credits. Prerequisite: UNIV 200 or HONR 200. What is German Expressionism? While it has been defined variously as a specific style, a wide-ranging art movement, or a distinctive world view, no single definition has been able to address all of the many phenomena to which this term has been and is now applied. Over the course of this semester, we 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 the words and pictures that circulated in the rapidly changing, socially and culturally turbulent Germany of the early twentieth century.

Art History Majors may apply this to the Modern/Contemporary category

ARTH 452 - Studies in Pre-Columbian Art

Monday and Wednesday 5:30pm-6:45pm, Hibbs Hall, Room 3133, Professor Farmer

(course will be open to Art History majors only through December 1st)

Prerequisite: ARTH 390 with a minimum grade of C. An in-depth examination of selected art and issues of the period (Ancient America).

Art History Majors may apply this to the Non-Western category

ARTH 489 - Islamic Art in Spain

This class meets online, Professor Mellado

May be repeated with a different topic for a maximum of 9 credits. Prerequisite: ARTH UNIV 200 or HONR 200. This seminar studies the art and architecture of al-Andalus from the seventh century to 1492 and beyond. Online meetings and communication will consist primarily of discussion of assigned readings. Writing assignments will include several short papers, a midterm and final exam, and a 10 to 12-page research paper. The seminar is offered concurrently with a seminar course being offered at the University of Cordoba (UCO), Spain and at VCUQ in Doha, Qatar. Students in the course at VCU will use web-based tools to interact periodically with professors and students at all three institutions. VCU students will have the opportunity to travel to Spain following the end of the semester, where they will present the findings of their research and visit buildings, archaeological sites, and museums pertinent to the content of the course. Partial student travel to Cordoba will be funded by VCU’s Global Education Office.

Art History Majors may apply this to the Non-Western category

Graduate courses

ARTH 691 - Dissecting Curatorial Voices

Monday 1:00pm-3:45pm, Buford, Room 202, Professor Glasser

Curators with distinct voices can produce exhibitions that are both compelling and epoch-shaping. Using case studies of seminal art exhibitions from the past 100+ years, this seminar investigates myriad philosophical beliefs and practical strategies employed by noted curators with the goal of assisting aspiring curators in articulating their own burgeoning curatorial voices.

ARTH 722 - Rethinking the Nineteenth Century

Tuesday 10:00pm-12:45pm, Valentine House, Professor Roach

This course provides a detailed exploration of French and British painting and sculpture between 1770 and 1850, with an emphasis on individual artistic careers and how they fit--or don't fit--within the existing categories of art history. The class will survey the literature in the field, from traditional accounts of artistic movements to more recent feminist, Marxist, and cultural studies perspectives. By focusing on pairs of artists (some canonical, some not) who worked on related subjects, this class challenges students to discern new affinities and to develop new frameworks for the study of early nineteenth-century art.

ARTH 723 - African American Art Since 1945

Monday 10:00am-12:45pm, Buford, Room 202, Professor Lawal

The seminar focuses on works created by African American artists from the end of World War II in 1945 to the present. Apart from familiarizing students with key concepts and various methods of interpreting selected examples, the seminar will encourage them to critique some of the assumptions behind popular theoretical paradigms and, in the process, develop their own perspectives. Students will also have the opportunity to compare and contrast black creative expressions with those of mainstream American artists with regard to form, style and content. Special attention will be paid to the historical, social, economic, ideological, as well as the local and *translocal* dynamics influencing the production, meanings and reception of African American art in the postmodern era.

ARTH 741 - Duchamp: Then and Now

Tuesday 1:00pm-3:45pm, Buford, Room 202, Professor Hobbs

Marcel Duchamp was a key early 20th-century artist as well a leading Dadaist in Paris and New York. 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. In addition to regularly scheduled classes, this seminar will include a field trips to the Philadelphia Museum of Art to spend time with the extraordinary Duchamp material and to Washington, DC to visit an outstanding private collection of Duchamp's work.