**Fall 2016 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, 005, 007, 903 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 270 - History of the Motion Picture I**
*Multiple sections: see VCU Schedule of Classes for times*
*Prerequisites: None. Sections 902 & 905 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 may count this course towards the Modern/Contemporary category.

**ARTH 291 - Writing for Art History: Avant-Garde and Kitsch**
*Tuesday and Thursday, 11:00 am - 12:15 pm, Valentine House, Professor Roach*

Writing is central to the practice of art history. Art historians, curators, museum educators, art critics, and art dealers, are all also professional writers. In this course, students will hone their writing skills while exploring a specific theme: the notion of avant-garde and kitsch. We will examine pairs of artists active at the same time, one of whom has subsequently been labeled progressive (avant-garde), and the other retrogressive (kitsch), including: J.M.W. Turner and the Pre-Raphaelite Brotherhood; Claude Monet and Jean-Léon Gérôme; Pablo Picasso and John Singer Sargent; and Jackson Pollock and Norman Rockwell. Writing assignments will emphasize argumentation, asking students to develop their own ideas about the standards by which we evaluate art. Other topics will include: creativity and research; writing for a specific audience; responsible use of sources; paragraph and sentence mechanics; and developing an individual voice as an author.

Art History majors may count this course towards the Art History electives 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 may count this course towards the Modern/Contemporary category.
Completion of ARTH 302 is required to enroll in a future internship, ARTH 493.
**ARTH 305 - Classical Art and Architecture**  
Wednesday, 4:00 pm - 6:40 pm, Oliver Hall, Room 1031, Professor Farmer  
Prerequisites: ARTH 103 and UNIV 200, both with a minimum grade of C.  
A survey of the development of Greek, Etruscan and Roman architecture, sculpture, painting and the minor arts from their beginnings to the early fourth century A.D.  
**Art History majors may count this course towards the Emergence of Western Tradition category.**

**ARTH 315 - Renaissance Art and Architecture**  
Thursday, 4:00 pm - 6:40 pm, Cabell Library, B-048, Professor Williams  
Prerequisites: ARTH 104 and UNIV 200, both with a minimum grade of C.  
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 may count this course towards the Renaissance/Baroque category.**

**ARTH 347 - Art of East Asia: Buddhist Art**  
Tuesday and Thursday, 11:00 am - 12:15 pm, Oliver Hall, Room 1031, Professor Williams.  
Prerequisite: UNIV 200 with a minimum grade of C  
This course explores the sculpture, architecture, and painting made in the service of Buddhism, from its origins in South Asia to its manifestations in countries including China and Japan, considering aspects of history, identity, religious doctrine, and practice.  
**Art History majors may count this course towards the Non-Western Art category.**

**ARTH 350 - African and Oceanic Art**  
Monday, 7:00 pm - 9:40 pm, Oliver Hall, Room 1031, Professor Lawal  
Prerequisite: UNIV 200 with a minimum grade of C  
A study of the visual cultures of Africa and Oceania with emphasis on their historical, social, aesthetic and spiritual implications. To this end, representative examples of painting, sculpture, pottery, ornament and architecture (among others) will be analyzed with regard to form, style, content, context and meaning. The course will highlight the interrelationship of the visual and performing arts in the two geographical areas as well as similarities and differences. It will familiarize students with different methods of addressing the ramifications of art in non-Western societies. Special attention will be paid to the use of signs and symbols to empower the self and body politic; encrypt messages as well as relate physical to metaphysical realities.  
**Art History majors may count this course towards the Non-Western Art category.**

**ARTH 357 - Women, Art, and Society**  
Monday/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 may count this course towards the Modern/Contemporary category.

**ARTH 369 - Curating Art Exhibits**
Thursday, 9:00 am - 11:30 am, This course meets mostly online, in-person sessions will meet in Pollak Building, Room 202, Professor Glasser
Prerequisites: ARTH 302 and UNIV 200 or HONR 200
This course explores the history, theory, and practice of curating art exhibitions. The ‘history’ component will cover pre 20th-century modes of display through to the latest 21st-century models. The ‘theory’ component will explore various exhibition ‘missions’ such as scholarly/art historical, aesthetic, educational, political/social, and experiential. The ‘practice’ component will use case studies of real exhibitions to explore less conventional exhibition approaches including museum interventions, curator-as-artist, artist-as-curator, and fictional museums. In total, the course will provide a basic understanding of art exhibitions as an important discursive platform for engaging diverse contemporary audiences with art.

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

**ARTH 370 - History of Animated Film**
Thursday, 4:00 pm - 6:40 pm, Oliver Hall, Room 1031, 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, 4:00 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 may count this course towards the Modern/Contemporary category.

**ARTH 391 - Art Since 1968**
Tuesday & Thursday, 12:30 pm - 1:45 pm, Oliver Hall, Room 1031, Professor McGuire
Prerequisites: ARTH 103, ARTH 104 and UNIV 200, all with a minimum grade of C
This course examines art produced from the wake of the late 1960s to the present, both in the United States and Europe. Developing discourses within this period include conceptualism, postmodernism, poststructuralism, photography, performance art, neo-expressionism, identity, globalism, and socially-engaged art. Students will master course content, pursue their research interests in a mid-length paper, analyze critical texts and develop oral presentation skills through on-site visits to the Virginia Museum of Fine Arts.

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

**ARTH 425 - Neoclassicism, Romanticism, Realism**
Tuesday and Thursday, 9:30 am - 10:45 am, Oliver Hall, Room 1031, Professor Roach
Prerequisite: ARTH 103 & 104 with a minimum grade of C
This course provides a detailed exploration of French and British art between 1780 and 1850, with emphasis on individual artistic careers and how they fit—or don't fit—within the existing categories of art history. Artists considered will include Vigeé Le Brun, Canova, Reynolds, David, Ingres, Turner, Constable, Courbet, and Millais. Traditionally, the work of such artists has been described in terms of three movements, Neoclassicism, Romanticism, and Realism. This course invites students to explore and to challenge these categories: the final project will ask students to propose their own term to define the art of this period.

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

**ARTH 490 - Hudson River School: Then/Now**  
Wednesday, 4:00pm - 6:45 pm, Buford House, Room 202, Professor Hobbs  
Prerequisite: ARTH 390 with a minimum grade of C  
Open to art history majors only  
Often considered the first US-originated style of art, the Hudson River School of painting (1820s-1870) comprised two generations of artists focusing on the American landscape, the tremendous changes it was undergoing, and the idealized wilderness and pastoral countryside it might have become. Although based in the US, this art perpetuates certain European and English Romanticist aesthetic categories such as the Picturesque and the Sublime. Many of the aspirations of the Hudson River artists have served as the basis for such 20th- and 21st-century initiatives as the early 20th-century national parks movement, mid-century land reclamation efforts, and recent ongoing quest for a green and sustainable environment. Both the Hudson River School and these legacies will be subjects examined in this course. The course will also include field trips to Washington, DC and Winston-Salem, NC in order to study, at first hand, major Hudson River School paintings.  
Art History majors may count this course towards the Modern/Contemporary category or as the Senior Capstone.

**Graduate courses:**

**ARTH 508 - German For Art Historical Research**  
Friday, 10:00 am – 12:45 pm, 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 682 - The Museum as Educational Institution**  
Tuesday, 1:00 pm - 3:45 pm, Buford House, Room 202, Professor Glasser  
This class provides an overview of the history of theories, trends, issues and practices associated with art museum education in the United States. Course readings offer opportunities to analyze various educational/societal roles that museums have implicitly or explicitly been called to serve; examine changes in the field that have occurred since the late 20th century; and pose questions for debate: Why, what and whom should museums teach? What kinds of knowledge should people gain from visiting museums? Is learning in a museum different than learning in other contexts? How should museum teaching/learning be assessed?

**ARTH 690 - Art Historical Methods**  
Thursday, 1:00pm - 3:45pm, 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 742 - Animal in Art and Theory**  
Wednesday, 1:00 pm - 3:45pm, Buford House, Professor Chapman
“Animal studies” has become a burgeoning, interdisciplinary field of study, and art history has begun to make substantial contributions to this relatively recently recognized field. In light of these developments, the primary goal of this course is to foster further art historical contributions to this growing body of scholarship. More specifically, we will be focusing on ways of thinking about animals in and as representation that move beyond purely iconographical and historical approaches to images of animals. We will discuss a number of models for conceptualizing the distinctions between human and non-human animals, and the ways that such distinctions have affected the ways that animals appear in art in a variety of historical and cultural contexts. The outcome of the course will be a 18-20-page paper of publishable quality.

**ARTH 749- African Diaspora Art**

**Monday, 12:00 pm - 2:40 pm, Buford House, Room 202, Professor Lawal**

Voluntary and involuntary migrations from Africa to other parts of the world began in prehistoric times and continue to the present. However, the largest expatriation occurred during the transatlantic slave trade between the fifteenth and mid-nineteenth centuries when millions of African captives were shipped to Europe and the Americas. The seminar focuses on the transnational dynamics responsible for the globalization as well as glocalization of African visual culture outside the motherland. It will also examine art forms associated with African-inspired religions in the Americas such as Vodou, La Regla de Ocha/Santeria, Palo Monte, Candomble and Rastafarianism. Above all, the seminar will acquaint students with different theoretical and methodological approaches to enable them to not only place African Diaspora art in a broad historical perspective, but also relate it to modern, postmodern and postcolonial discourses.