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| ARTH 103     | Multiple sections, see VCU schedule of classes | Multiple sections, see VCU schedule of classes | Multiple sections, see VCU schedule of classes | 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. | AFO Only: 002, 003, 004, 005  
Honors Only: 701  
Online: 001, 002, 903 |
| ARTH 104     | Multiple sections, see VCU schedule of classes | Multiple sections, see VCU schedule of classes | Multiple sections, see VCU schedule of classes | 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. | AFO Only: 001  
Online: 002 |
| ARTH 207     | Online         | Online     | Prof. 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. | Non-western/Cluster C |
| ARTH 302     | TR/ 10:00 am - 12:45pm | OFCMP       | Prof. van Loenen | This course is a survey of contemporary theories, issues and practices in the museum environment, with classes taught onsite at the Virginia Museum of Fine Art (VMFA), and visits | Modern and Contemporary/Cluster B |
to the Maggie L. Walker National Historic Site and the American Civil War Museum. How these museums display, interpret and expand their collections speaks to representational urgencies in Richmond today. Weekly readings expand on this contextual introduction to museums, connecting the class to those further afield with shared museological concerns. Students will gain an understanding of museum departments, such as education, exhibitions, conservation, collections’ management and archives, to illustrate how each shapes their institutions. Come prepared to actively engage in the issues museums face.

According to recent research by the Institute for Museum and Library Studies, The United States has 35,000 museums, which attract an estimated 1.7 billion visitors a year. Within this array of institutions, the VMFA aspires to house the third largest collection of African American art in the United States, with works on its walls and in its grounds evidencing this strategic goal. The class begins in front of Kehinde Wiley's Rumors of War, then reviews exhibitions such as, Treasures of Ancient Egypt: Sunken Cities as well as newer installations, such as Annabeth Rosen’s monumental ceramics.

The first half of the course focuses on how museums present and interpret their collections and how these choices shape visitor experience. We will encounter different approaches to presentation through site visits and consider current challenges to conventional museum display. The second half of the course focuses on how museums acquire and maintain their collections: object conservation, cultural property and restitution claims, and the ethics of buying, selling, and making donations. The objective of this course is to provide students with the skills and knowledge central to becoming informed, engaged, and critical museum visitors and, potentially, museum professionals.

NB: All students must acquire VMFA student membership ($10) by August 29. This allows us to access special exhibitions as needed.
| **ARTH 304**  
Art of Ancient African Culture | M/  
7:00 pm - 9:40 pm | OLVPH 1031 | Prof. Lawal | Examines art and architecture in selected ancient African cultures and kingdoms from prehistoric times to the early 19th century | Non-western/Cluster C |
| **ARTH 315**  
Renaissance Art and Architecture | TR/  
12:30 pm - 1:45 pm | OLVPH 1031 | Prof. Shields | An examination of the Renaissance in Italy and Northern Europe. Painting, sculpture and architecture of the 14th, 15th and 16th centuries.  
Course description from catalogue- no description received | Renaissance/Baroque/Cluster A |
| **ARTH 324**  
18th Century Art in Europe | TR/  
9:30 am - 10:45 am | OLVPH 1031 | Prof. Roach | The eighteenth century opened in an age of monarchies and ended in an age of revolution. This period saw the birth of modern exhibitions, the rise of celebrity culture, and the proliferation of reproducible art, as well as important stylistic developments, from Baroque to Rococo to Neoclassical. This course surveys the major artists and developments of the period, with a special emphasis on the issues of class, race, and gender in the artworks and displays of the long eighteenth century. | Emergence of Western Tradition/Cluster A |
| **ARTH 339**  
Modern & Contemporary Art and Architecture of Latin America | TR/  
2:00 pm - 3:15 pm | OLVPH 1031 | Prof. Panbehchi | 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.  
Course description from catalogue- no description received | Modern and Contemporary/Cluster B |
| **ARTH 342**  
African American Art | MW/  
5:30 pm - 6:45 pm | HHALL 3142 | Prof. Wofford | 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. Crosslisted as: AFAM 342.  
Course description from catalogue- no description received | Modern and Contemporary/Cluster B |
| **ARTH 365**  
Modern Art (1880-1965) | TR/  
5:30 pm - 6:45 pm | HHALL 2115 | Prof. Freiman | This course will introduce students to the history of avant-garde art in Europe, Russia, and the United States beginning with its origins in Europe through the early moments of Abstract Expressionism in New York. It will consider how these movements emerged in relation to ongoing aesthetic debates as well as the social, historical, and political contexts of the period. Through lectures, readings, discussions, a museum visit, various written assignments, and | Modern and Contemporary/Cluster B |
exams, students will gain an understanding of the history of modern avant-garde art styles and issues including: Realism, Impressionism, Post-Impressionism, Fauvism, Expressionism, Symbolism, Cubism, Russian Suprematism and Constructivism, Futurism, Dada, Surrealism, De Stijl, Neue Sachlichkeit, the Stieglitz Circle, the Harlem Renaissance, and the emergence of Abstract Expressionism.

**ARTH 367**  
**German Expressionism**  
MW/ 5:30 pm - 6:45 pm  
HIBBS 282  
Prof. Chapman  
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. Expressionism was not limited exclusively to visual art, and we will also examine examples of poetry, drama, and film that were understood to be Expressionist. We will not, however study German Expressionism in isolation—we will also consider earlier and contemporaneous strands of European modernism that the Expressionists admired and reconfigured in their own work; avant-garde developments that emerged after World War I and that challenged the supposed radicality of Expressionism, and manifestations of Expressionism that took shape outside of the German context.  

**ARTH 370**  
**History of Animation**  
M/ 4:00 pm - 6:40 pm  
LFSCB 155  
Prof. Jones  
The history of animation as an art form, from early experimental to popular culture to independent animation. Design, structure and technique are considered.  

**ARTH 372**  
**History of Photography**  
F/ 1:00 pm - 3:40 pm  
OLVPH 1031  
Prof. Garberson  
Examines the history of photography from its invention in the early 19th century to the present. Provides a foundational introduction to processes and materials from analog to digital. Surveys principal artists and movements and examines the
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<td>ARTH 440</td>
<td>Modern and Contemporary Art of Africa</td>
<td>T/</td>
<td>7:00 pm - 9:40 pm</td>
<td>OLVPH 1031</td>
<td>Prof. Lawal</td>
<td>Focuses on the dynamics of change in African art and architecture since the mid-20th century, as well as African legacy in the arts of the black diaspora.</td>
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| ARTH 490   | Senior Seminar | W/ | 10:00 am - 12:40 pm | BFORD 202 | Prof. Wofford | Description is forthcoming
Restricted to ARTH Majors |