

ARTH - Art History

Courses numbered 100 to 299 = *lower-division*; 300 to 499 = *upper-division*; 500 to 799 = *undergraduate/graduate*.

ARTH 103. Art Appreciation (3). †

General education fine arts course. Introduces art as a philosophical expression simultaneously reflecting and influencing contemporary culture. Introduces terms and tools, physical and psychological aspects of seeing, interpretive methods, value of art and design in culture, prevalence of art and design in everyday environment. Required attendance at lectures and art events. This is a Kansas Systemwide Transfer Course.

ARTH 125. Introduction to Art History (3).

General education fine arts course. An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 125A, 125B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course.

ARTH 125A. Play and Art History (3).

General education fine arts course. Using play as a lens, students explore artistic, popular culture and design practices as they intersect across eras, cultures and media. Focuses on articulations of play as critical and diverse forms of human expression related to, but not limited to, entertainment.

ARTH 125B. Bodies and Art History (3).

General education fine arts course. Using a thematic approach, this course introduces students to the discipline of art history. Students engage with a variety of cultures and historical periods in which the human body was the primary vehicle of artistic expression (including ancient Egypt, classical Greece, revolutionary France and more) in order to understand the range of meanings the body can hold, and to explore the historical underpinnings of our contemporary culture's obsession with the body. *Course includes diversity content.*

ARTH 125C. Power and Art History (3).

General education fine arts course. Using power and propaganda as a lens, this course examines a variety of cultures and historical periods in which visual art (including architecture) was used as a means of gaining or maintaining political, religious or social power.

ARTH 125D. Dress and Art History (3).

General education fine arts course. Students come to recognize recurring themes and concepts and understand the role of dress from a diverse, global perspective. Using historic dress and textiles as a lens, this course examines a variety of cultures and historical periods in which visual and material arts were used as a form of expression and function. *Course includes diversity content.*

ARTH 125E. Introduction to Visual and Material Culture: Modern Japanese Art (3).

General education fine arts course. Introduces students to the discipline of art history by exploring the ways in which visual art served as a vehicle for formations and negotiations of modern identity, nationhood and culture in Japan from the Meiji era (1868-1912) to the present day.

ARTH 150. Workshop (1-3).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 150A, 150B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course.

ARTH 150B. Life and Work of Vincent van Gogh (0.5).

A seminar on the life and work of Vincent van Gogh. A journey from his early beginnings as a self-taught artist to the pinnacle of art in the western world.

ARTH 324. Northern Baroque (3).

Survey of the paintings and prints that were produced in the Southern and Northern Netherlands in the seventeenth century. Begins with the greatest Flemish painter of the time, Peter Paul Rubens. Then discusses the various categories of subjects that were depicted by the numerous seventeenth-century Dutch artists. Concludes with a discussion of the greatest seventeenth-century Dutch artist, Rembrandt van Rijn. In addition to considering the various styles and iconography of northern Baroque art, students discuss the ways in which contemporary historical, political, economic and cultural phenomena may have influenced the look of seventeenth-century Netherlandish imagery. Prerequisite(s): 3 credit hours of ARTH 125A-Z for non-ADCI majors; 6 credit hours of ARTH 125A-Z for ADCI majors; or instructor's consent.

ARTH 328. Italian Renaissance (3).

General education fine arts course. Covers painting, sculpture and architecture in Italy from the 13th through 16th centuries. Prerequisite(s): ARTH 125A-Z or instructor's consent.

ARTH 346. Modernisms I (3).

General education fine arts course. Explores a changing array of social, cultural, political and medium-specific issues that have impacted the development of modern art and design and the notion of modernism as an important theoretical term. Themes, topics and artistic/design-based references in this class change and respond to current debates and dialogues informing art and design practices. Note: This course offers a graduate section under the number ARTH 546. Prerequisite(s): 3 credit hours of ARTH 125A-Z for non-ADCI majors; 6 credit hours of ARTH 125A-Z for ADCI majors; or instructor's consent.

ARTH 347. Themes in Contemporary Art and Design I (3).

General education fine arts course. Explores the historical foundations of contemporary art and design, as well as the various social, cultural, political and medium-specific issues that influence creative citizenship, contemporary practices, theories of postmodernism and globalization, existing and emerging exhibition strategies, and changing audiences and environments. Themes, topics and artistic/design-based references of this class change and respond to current debates and dialogues. Note: This course offers a graduate section under the number ARTH 547. Prerequisite(s): 3 credit hours of ARTH 125A-Z for non-ADCI majors; 6 credit hours of ARTH 125A-Z for ADCI majors; or instructor's consent.

ARTH 348. History of Photography (3).

History of photography stressing its techniques, media, processes and relationships with other visual arts. Prerequisite(s): completion of 100-level art history or instructor's consent.

ARTH 370. Modern and Contemporary Sculpture I (3).

Addresses selected works of sculpture from modern and contemporary periods. Emphasizes major artists and movements, such as cubism and minimalism; identifies stylistic differences between movements in respect to their larger socio-historical contexts, addressing why and how artists developed different styles and/or subject matters at different times. Note: This course offers a graduate section under the course number ARTH 570. Prerequisite(s): 3 credit hours of ARTH 125A-Z for non-ADCI majors, 6 credit hours of ARTH 125A-Z for ADCI majors.

ARTH 387. Theories of Art and Culture (3).

General education fine arts course. Explores a range of theoretical models from various cultures and periods that have been used to better

understand, contextualize, interpret and analyze visual culture and a range of art and design practices. Structuralism, poststructuralism, modernism, postmodernism, cultural theory (including postcolonial theory, queer theory and feminism), material theory, aesthetics, and theories of connoisseurship are discussed as contributing influences to successful creative practice and useful tools for its subsequent interpretation. Note: This course offers a graduate section under the number of ARTH 587. *Course includes diversity content.*
Prerequisite(s): 3 credit hours of ARTH 125A-Z for non-ADCI majors; 6 credit hours of ARTH 125A-Z for ADCI majors; or instructor's consent.

ARTH 390. QuickFire Topics (1-3).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 390A, 390B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course. Prerequisite(s): ARTH 125A-Z or instructor's consent.

ARTH 390D. QuickFire: Street Photography of the 1950s and 1960s (1).

Explores the rich American documentary photography of the 1950s and 1960s and focuses on seminal artists like Robert Frank, Gary Winograd, Lee Friedlander, and Diane Arbus. There is a special emphasis on Gordon Parks, in conjunction with the upcoming exhibition of his works at the Ulrich Museum of Art.

ARTH 390F. QuickFire: "Sensation" and the Young British Artists (1).

Course delves into contemporary British art, from diamond-encrusted skulls to self-portraits in blood. Engages the controversies caused by the so-called "Brit Pack" and discovers why their debut caused such a sensation.

ARTH 390M. QuickFire: Modern and Contemporary Kansas Art and Collections (1).

Introduces students to a range of modern and contemporary works by Kansas artists — all of which form part of the collection of Emprise Bank and course instructor, Mike Michaelis. Students meet on-site in downtown Wichita and discuss the paintings, prints, sculptures and ceramic works that form part of this important collection. Other topics include different collection priorities, different interactions between artists and collectors, issues specific to Kansas artists and their work, presidential painters, and various trends in modern and contemporary Kansas art.

ARTH 390N. QuickFire: Riverfest with Harvester Arts (1).

Students work closely with the organization Harvester Arts, and ultimately have the chance to meet with acclaimed artist Michael Jones McKean. Discussion topics include how to conduct productive critiques, and the process of making critically engaged art that resonates with many segments of the community.

ARTH 390P. QuickFire: Carnival and Power (1).

Examines the carnival tradition as a locus of resistance as well as an exercise in and affirmation of power. Builds on an exhibition and events at the Ulrich Museum focusing on carnival in the context of diaspora. Students are required to attend lectures connected to the exhibition. Additionally, students have the opportunity to be guided through the exhibition in discussion with the curator. Lastly, students participate in an art project with an invited artist in connection with Wichita's local event, Riverfest.

ARTH 390R. Quickfire: Environments in Art of the 1960s and 1970s (1).

This short course examines the history of environmental art in the 1960s and 1970s. The central focus is the concept of systems ecology

and its materializations in artistic and countercultural expressions in North and South America.

ARTH 390S. Quickfire: Environmental Interventions (1).

This short course focuses on the intersections between environmental, media, gender and race activism in the last two decades in North America.

ARTH 390T. Quickfire: Art in the Anthropocene (1).

This short course investigates contemporary artistic responses to debates about the Anthropocene, defined as a new geological era precipitated by human prejudicial interventions into all of the earth's systems. The focus is on critical visions of the Anthropocene, and in particular, on work that connects these debates with ongoing decolonizing processes in the Global North and South.

ARTH 390U. QuickFire: Shock Art (1).

This course explores contemporary art that has shocked audiences and made headlines around the world. From goldfish in blenders to humans on ice blocks, students consider whether or not these works are designed solely for shock value; debate what ethical constraints should be placed on artists, audiences, museums and galleries; and place major works in their larger historical and social context. Prerequisite(s): ARTH 125A-Z or instructor's consent.

ARTH 391. Topics in Art History (3).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 391A, 391B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course. Prerequisite(s): 3 credit hours of ARTH 125A-Z for non-ADCI majors; 6 credit hours of ARTH 125A-Z for ADCI majors; or instructor's consent.

ARTH 391E. History of Graphic Design (3).

Explores graphic design as a key element in the development of visual culture across a variety of historical periods and geographical locations. Emphasizes important artists, developing technology, and design movements, covered in a roughly chronological fashion. Historical periods discussed include Northern Renaissance and Baroque with special attention paid to printmaking, France and Spain during the Revolution, Russia after the fall of the Czars, American modernism, and more.

ARTH 391F. Islamic Art (3).

Explores the relationship between the Islamic faith and various art forms. Muslim societies have produced artworks of extraordinary vitality and diversity across three continents over the course of 1500 years. Course examines this art thematically. Topics include: introduction to Islam, mosque architecture, calligraphy, Islamic ornament, ceramics, contemporary video/performance art and more. Students gain a greater familiarity with the vibrant Islamic community in Wichita through guest speakers, field trips and cultural exchanges. *Course includes diversity content.*

ARTH 391G. Travel Engagement (3).

Travel course that features travel to art galleries, museums, conferences, historic venues or other places of interest. Variable in location, format, duration and media emphasis; includes occasional international travel opportunities. Academic and/or studio work may also be required. Repeatable for credit. A travel fee is required.

ARTH 395. SlowBurn Topics - 1st Semester (3).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 395A, 395B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in

this root course. Prerequisite(s): 6 credit hours of ARTH 125A-Z or instructor's consent.

ARTH 395B. SlowBurn: Exhibition Curation and Installation (3).

This two-semester course allows students to research, plan, curate and install an exhibition at a local gallery space. Each iteration of the class deals with a different subject as the basis of the exhibition. Based on readings and research assigned during the course, students have the opportunity to curate and install an exhibition, and gain hands-on experience with publicity, education and event planning related to the exhibition. Repeatable for credit. Prerequisite(s): 6 credit hours of ARTH 125A-Z or instructor's consent.

ARTH 396. SlowBurn Topics - 2nd Semester (3).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 396A, 396B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course. Prerequisite(s): 6 credit hours of ARTH 125A-Z, approved ARTH 395 in sequence; or instructor's consent.

ARTH 396B. SlowBurn: Exhibition, Curation and Installation (3).

Students explore the relationship between art in America under COVID-19 and its economic impact and challenges for artists in the Great Depression, developing and potentially proposing art exhibitions to regional art institutions such as the Ulrich Museum of Art, Spencer Museum of Art and the Nelson-Atkins Museum of Art. The course includes site visits to these institutions (circumstances allowing), as well as an array of guest speakers. Lectures, discussions and assignments relate to American art from about 1900 through the 1930s, especially through the Federal Art Projects. Repeatable for credit. Prerequisite(s): 6 credit hours of ARTH 125A-Z, approved ARTH 395 in sequence; or instructor's consent.

ARTH 481N. Art History Internship (3).

Students design an internship experience with an organization or individual approved by a faculty mentor. Internship is paired with research into a related topic, research paper and subsequent public presentation. Students may pursue topics and experiences related to any ARTH topic. Repeatable for credit.

ARTH 520. Seminar in Art History (1-3).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 520A, 520B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course.

ARTH 520E. Medieval and Early Modern Material Culture (3).

Investigates the rich potential of things. Students study artifacts that might have been considered "everyday objects" (like ceramics, glass and metal vessels, textiles, jewelry, armor, manuscripts, etc.) and discover the meanings that these cultural products held for their creators as well as their consumers. Explores the roles of the makers and their materials and techniques of production, and then discovers more about the circulation, reception, and historic and geographic context in which these objects are found. Prerequisite(s): ARTH 125A-Z or instructor's consent.

ARTH 532. Independent Study in Art History (1-3).

Work in a specialized area of the study of art history. Directed readings and projects. Prerequisite(s): instructor's consent.

ARTH 533. Seminar: Topics in Modern Art (3).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 533A, 533B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll

in the lettered courses with specific topics in the titles rather than in this root course.

ARTH 533AB. Islamic Art (3).

Explores the relationship between the Islamic faith and various art forms. Muslim societies have produced artworks of extraordinary vitality and diversity across three continents over the course of 1500 years. Course examines this art thematically. Topics include: introduction to Islam, mosque architecture, calligraphy, Islamic ornament, ceramics, contemporary video/performance art and more. Students gain a greater familiarity with the vibrant Islamic community in Wichita through guest speakers, field trips and cultural exchanges. *Course includes diversity content.*

ARTH 533AD. Contemporary Art Topics (3).

Advanced level seminar addressing topics in contemporary art. Topics vary and respond to trends and controversies in the contemporary art world. Repeatable for credit. Prerequisite(s): graduate standing or instructor's consent.

ARTH 533AE. Geographies, Environments, Ecologies (3).

In this course, students investigate art that takes its concept in theories about geography, environment and ecology. The focus is on artistic projects from the 1960s to the present, with an emphasis on Europe and the Americas. Projects included are multimedial, ranging from and working on the intersections of photography, film, installation, performance, digital and mobile technologies, to biological media. The conceptual framework in this class is interdisciplinary, drawing from a range of concepts in the arts, humanities and social sciences, including notions in postcolonial theory, feminism and queer theory, cybernetics and systems theories, relational aesthetics, post-humanism, and new-materialisms. Students have the opportunity to develop their own projects individually, with peers and the local community.

ARTH 533AF. Realism/Activism/Prints (3).

Working closely with the director of the Ulrich Museum of Art and the museum's notable collection of works on paper, students explore regional and national printmakers of the past century who engaged in social activism. Students have the opportunity to view firsthand the works discussed in the class, and to research and write critically about those works for an exhibition at the Ulrich Museum of Art the following semester.

ARTH 533AG. Contemporary Sculpture (3).

This class will address selected works of sculpture from the modern and contemporary period. Emphasis will be placed on major artists and movements, such as cubism and minimalism. This course will help students identify stylistic differences between these movements and place them in their larger socio-historical contexts, allowing students to understand why different artists developed different styles or subject matters at different times.

ARTH 533AI. History of Photography (3).

Explores the major conceptual, ideological and cultural issues that have impacted the history of photography from the 19th century to the present. Emphasizes the sociopolitical forces, technological developments and aesthetic innovations that have determined the trends of photographic theory and production.

ARTH 540D. Concepts in Creative Industries: Funding and Promotion (3).

Focuses on applied learning through partnerships with on- and off-campus arts and cultural organizations. Working closely with their partner organizations, students learn the basics of funding and resource management for those organizations, such as grant writing, discovering alternative revenue streams, and collaborating with existing and prospective donors or commercial sponsors. Students also learn about promotional strategies by participating in the venues' publicity and

marketing efforts and by helping to create promotional materials, to plan events, to find advertising opportunities, and more. For undergraduate credit only. Prerequisite(s): ARTH 125A-Z and at least one 300-level ARTH course; or instructor's consent.

ARTH 546. Modernism II (3).

Explores a changing array of social, cultural, political and medium-specific issues that have impacted the development of modern art and design and the notion of modernism as an important theoretical term. Themes, topics and artistic/design-based references in this class change and respond to current debates and dialogues informing art and design practice. Requires in-depth research and analysis in oral and written communication. Prerequisite(s): ARTH 346, graduate standing, or instructor's consent.

ARTH 547. Themes in Contem Art/Design II (3).

Explores the historical foundations of contemporary art and design, as well as the various social cultural, political and medium-specific issues that influence creative citizenship, contemporary practices, theories of postmodernism and globalization, existing and emerging exhibition strategies, and changing audiences and environments. Themes, topics and artistic/design-based references of this class change and respond to current debates and dialogues. Note: This course offers an undergraduate section under the number ARTH 347. Prerequisite(s): ARTH 347, graduate standing, or instructor's consent.

ARTH 550B. Contemporary Art & Technology (3).

Examines the role of mechanical, electronic and digital technologies in the creative practices of the late 20th and 21st centuries with emphasis on Europe and North America. Beginning with kinetic and moving to cybernetically inspired art, this course explores early uses of computer technology, including early experiments in synthetic video and interactivity. Critical investigations of new media art such as computer games, bio and sound art, and art for mobile devices, as well as examinations of new media arts beyond Western traditions are integral parts of the course. Prerequisite(s): ARTH 125A-Z and at least one 300-level ARTH course; or instructor's consent.

ARTH 587. Theories of Art History and Culture II (3).

Explores a range of theoretical models from various cultures and periods that have been used to better understand, contextualize, interpret and analyze visual culture and a range of art and design practices. Structuralism, poststructuralism, modernism, postmodernism, cultural theory (including postcolonial theory, queer theory and feminism), material theory, aesthetics, and theories of connoisseurship are discussed as contributing influences to successful creative practice and useful tools for its subsequent interpretation. Note: This course offers an undergraduate section under the number of ARTH 387. Prerequisite(s): ARTH 387, graduate standing, or instructor's consent.

ARTH 732. Independent Study in Art History (1-3).

Work in specialized area of the study of art history. Directed readings and projects for graduate students in all disciplines. Prerequisite(s): instructor's consent.