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

ARTH 103. Art Appreciation (3).
General education introductory course. Introduction to art as a philosophical expression simultaneously reflecting and influencing contemporary culture. Introduction to 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.

ARTH 125. Introduction to Visual and Material Culture (3).
General education introductory course. Examines selected themes, ideas and concepts that have informed visual and material practices across time and across cultures. Beginning with terms that are likely familiar to students and instructors alike, this class traces the ways in which these concepts have informed artists, designers and other creative minds to create their works and change their thinking about their medium, their philosophies of making and doing, and their views of self and the world. Repeatable for credit when taken with different alpha designators (i.e., ARTH 125A, 125B, 125C, etc.).

ARTH 125A. Introduction to Visual and Material Culture: Play (3).
General education introductory 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 a critical and diverse form of human expression, related to, but not limited to entertainment.

ARTH 125B. Introduction to Visual and Material Culture: Bodies (3).
General education introductory 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.

ARTH 125C. Introduction to Visual and Material Culture: Power and Propaganda (3).
General education introductory 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 346. Modernisms I (3).
General education advanced study 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 of this class change and respond to current debates and dialogues informing art and design practices. Prerequisites: 3 credit hours of ARTH 125 for non-SADCI majors; 6 credit hours of ARTH 125 for SADCI majors; or instructor's consent.

ARTH 347. Themes in Contemporary Art and Design I (3).
General education advanced study 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. Prerequisites: 3 credit hours of ARTH 125 for non-SADCI majors; 6 credit hours of ARTH 125 for SADCI majors; or instructor's consent.

ARTH 349. Architecture and the Built Environment (3).
General education advanced issues and perspectives course. Analyzes architecture and the built environment through historical investigations, theoretical debates, and applied learning opportunities. Architecture and the built environment are explored as practices reflective of social, cultural, economic, aesthetic and material conditions and changes — as well as forms of civic engagement and individual and collective expression. Other associated topics addressed include public policy, tourism, transportation, walkability and bikability, environmentalism, green initiatives and sustainability, material technologies and studies in everyday life. Prerequisites: 3 credit hours of ARTH 125 for non-SADCI majors; 6 credit hours of ARTH 125 for SADCI majors; or instructor's consent.

ARTH 387. Theories of Art History and Culture (3).
General education advanced further study 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. Prerequisites: credit hours of ARTH 125 for non-SADCI majors; credit hours of ARTH 125 for SADCI majors; or instructor's consent.

ARTH 390. QuickFire Topics (1-3).
QuickFire courses are special courses of variable duration that emphasize highly focused learning opportunities in art, design and creative industries. QuickFire courses may involve travel opportunities, study with visiting artists and designers, specialized engagement with current events or issues, or collaborative partnerships within and outside the university. QuickFire topics are announced the semester preceding enrollment. Repeatable for credit, provided course content of each ARTH 390 class is different. Prerequisite: ARTH 125 or instructor's consent.

ARTH 390B. QuickFire: Art and Films of Lynn-Hershman Leeson (1).
Leeson's work, spanning photography, digital installation, and film, serves as a lens to consider significant developments and issues in the media arts from the vantage point of a woman artist recognized for helping shape and articulate this genre since the 1970s.

ARTH 390M. QuickFire: Modern and Contemporary Kansas Art and Collections (1).
Designed to introduce students to a range of modern and contemporary works by Kansas artists — all of which form part of the collection of Empriese 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 390O. QuickFire: Networks (1).
Examines the concept of networks as it pertains to social practice in contemporary arts. Considers the social, political, cultural and technological dimensions of networks, with a particular focus on work concerning the creation of alternative modes of production and distribution of information and art. Course readings consist of selections from “The Exploit: A Theory of Networks.” Additionally, students participate in an art project with an invited artist.

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 391. Topics in Art History (3).
Lecture course with selected readings on various topics in art history. Course content varies but individual areas are not repeatable for credit. Prerequisites: 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. Emphasis is given to 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 395. SlowBurn Topics - 1st Semester (3).
Course travel fee may apply. Long-term projects consisting of experiential coursework whose planning and implementation extend across two successive semesters, with the first semester course typically devoted to research and planning. Requires enrollment in consecutive semesters of a single sequence of two SlowBurn Topics courses. Topics vary. Repeatable for credit. Graded Cr/NCr. Prerequisite: 6 credit hours of ARTH 125 or instructor's consent.

ARTH 395A. SlowBurn Topics - 1st Semester: Curation and Installation of "Do It" (3).
This hands-on, applied learning course explores all the possibilities for working in a museum environment. Students collaborate closely with the staff of the Ulrich Museum of Art to curate the upcoming Do It exhibition, choosing works, installing the show, designing publicity materials and helping with events planning.

ARTH 396. SlowBurn Topics - 2nd Semester (3).
Course travel fee may apply. Long-term projects consisting of experiential coursework whose planning and implementation extend across two successive semesters, with the second semester course typically devoted to the experience researched and planned in the first semester SlowBurn Topics course. Requires enrollment in consecutive semesters of a single sequence of two SlowBurn Topics courses. Topics vary. Repeatable for credit. Graded Cr/NCr. Prerequisites: 6 credit hours of ARTH 125, approved ARTH 395 in sequence; or instructor’s consent.

ARTH 396A. Slow Burn Topics - 2nd Semester: Curation and Installation of "Do It" II (3).
This hands-on, applied learning course explores all the possibilities for working in a museum environment. Students collaborate closely with the staff of the Ulrich Museum of Art to curate the upcoming Do It exhibition, choosing works, installing the show, designing publicity materials and helping with events planning. Course is the second part of a two-semester SlowBurn course.

ARTH 426. Seminar: Techniques in Art History (3).
A culminating study for senior art history majors which considers the history of the discipline, its research methods, and theory. Requires extensive readings and reports. Prerequisite: instructor's consent.

ARTH 520. Seminar In Art History (1-3),
Systematic study in selected areas of art history. Course content varies but individual areas are not repeatable for credit.

ARTH 526. Art Since 1945 (3).
General education advanced further study course. Art in the United States from 1945 to the present, stressing the relationship between contemporary trends in criticism, theory, and artistic practice. Prerequisite: ARTH 124 or instructor's consent.

ARTH 532. Independent Study in Art History (1-3).
Work in a special area of the study of art history. Directed readings and projects. Prerequisite: instructor's consent.

ARTH 533. Seminar: Topics in Modern Art (3).
Selected readings and problems in art of the modern era. Course content varies but individual areas are not repeatable for credit.

ARTH 533AA. Themes in Contemporary Art and 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. Requires in-depth research and analysis in oral and written communication. Prerequisites: ARTH 347, graduate standing, or instructor's consent.

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.

ARTH 533AC. Curation and Installation of "Do It" Exhibition (3).
This hands-on, applied learning course explores all the possibilities for working in a museum environment. Students collaborate closely with the staff of the Ulrich Museum of Art to curate the upcoming Do It exhibition, choosing works, installing the show, designing publicity materials and helping with events planning.

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 540A. Concepts in Creative Industries: Planning and Preparatorship (3).
Working closely with cultural institutions and other partner organizations, students in this course work on the installation and/or deinstallation of a show or exhibition. They learn about the practical and conceptual aspects of working with art objects, from restrictions on light level, humidity and temperature, to proper handling procedures and hanging methods. Students experience collaboration within an arts organization first-hand, and learn the fundamentals of collections storage and display. Prerequisites: ARTH 125 and at least one 300-level ARTH course; or instructor's consent.

ARTH 540B. Concepts in Creative Industries: Research and Interpretation (3).
Focuses on hands-on learning through partnerships with on- and off-campus arts and cultural organizations. Working closely with their partner organizations, students explore the role of curator by participating in a show or exhibition during its planning and execution, or by helping an organization fulfill its research needs related to exhibition planning and collection management. In addition to engaging directly with actual artworks, students have the opportunity to practice critical thinking and writing skills, including authorship or essays and didactics that may be used in exhibitions or published in the partner organization’s materials. Prerequisites: ARTH 125 and at least one 300-level ARTH course; or instructor's consent.

ARTH 540C. Concepts in Creative Industries: Audiences and Outreach (3).
Focuses on applied learning through partnerships with on- and off-campus arts and cultural organizations. Working closely with their partner organizations, students study the dynamics of diverse audiences, explore the ways in which cultural institutions engage with communities, and contribute to efforts surrounding audience outreach. Students consider how diverse audiences may interact with didactics and other materials, engage in outreach activities in neglected or underserved communities, analyze the institution’s primary patrons and supporters, and participate in conversations surrounding new audience cultivation. Prerequisites: ARTH 125 and at least one 300-level ARTH course; or instructor's consent.

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. Prerequisites: ARTH 125 and at least one 300-level ARTH course; or instructor's consent.

ARTH 546. Modernism II (3).
Examines 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. Prerequisites: ARTH 346, graduate standing, or instructor's consent.

ARTH 550A. Art, Gender and the Body (3).
Explores how women and transgender artists intervene in the art world through self-representation and artistic expression, and engages a wide range of critical debates about subjectivity, feminism, narrative and representation. Explores a variety of self-representative strategies that women artists have used to help shape the history of art and women's movements. Students examine a spectrum of visual and textual genres, such as women's self-portraiture, performance art, artist statements, visual-textual hybrid projects, queer culture, scholarly texts by feminist and queer critics and more. Prerequisites: ARTH 125 and at least one 300-level ARTH course; 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. Prerequisites: ARTH 125 and at least one 300-level ARTH course; or instructor's consent.

ARTH 550C. Media, Innovation and Social Impact (3).
Investigates technological innovation and its social impact through a range of media theories and historical and contemporary practices. Also examines a range of emerging expressive forms and their intersections within creative practice, including radio, film, the internet, software innovations, electronic objects, biotechnologies, video games, social media platforms, sound/music integration and more. Prerequisites: ARTH 125 and at least one 300-level ARTH course; or instructor's consent.

ARTH 550D. Spaces, Borders & Transitions (3).
Investigates the relationships between technology, perception, and the built environment broadly conceived. Explores a variety of practices, including architecture, digital art, design, social media, social networking, emerging technologies, user-generated content, and other structures that use borders, indeterminacy and transition as expressive strategies. Students examine inbetweeness, interstitial space and flux as inherent elements of contemporary practice, and apply this learning through group projects and discussions. Prerequisites: ARTH 125 and at least one 300-level ARTH course; or instructor's consent.

ARTH 560A. Global Art Now (3).
Examines the theoretical, conceptual and technical trends that underpin global contemporary art and design practices, as well as their changing relationships to various art historical models and events. Some of the topics addressed include globalization, emerging media and interdisciplinarity, the growth of festival and biennale culture, the Culture Wars, gender and sexuality, and the fluid relationships between artists, works, viewing environments and audiences. Prerequisites: ARTH 125 and at least one 300-level ARTH course; or instructor's consent.

ARTH 560B. Contemporary Theory and Criticism (3).
Examines a range of contemporary theoretical models, as they apply to the study and execution of art and design. Through intensive readings and classroom discussion, students learn ways in which to approach art and design critically and to use a range of theories for the sound interpretation, analysis and evaluation of visual culture. Topics addressed may include structuralism and poststructuralism, deconstruction, semiotics, abstraction, Foucauldian theory, postcolonial theory, queer theory, feminism and cyber theory. Prerequisites: ARTH 125 and at least one 300-level ARTH course; or instructor's consent.
ARTH 560C. Festivals and Biennales (3).
Course explores a diverse range of large-scale exhibitions, art fairs and biennales, and speculates on their importance and relevance within the changing world of contemporary art and design. Beginning with a survey of large global exhibitions such as the Great Exhibition of 1851 and the Venice Biennale, the course explores the economic, social, cultural, political and artistic implications of large-scale exhibitions and their impact on contemporary art history and individual creative practice. Course may include national or international travel to visit one or more exhibitions. Prerequisites: ARTH 125 and at least one 300-level ARTH course; or instructor's consent.

ARTH 560D. Contemporary Art of the Americas (3).
Explores the various ways in which American identity — in its broadest possible sense — has been articulated through and contested within contemporary art and design practices of North, Central and South America, as well as the Caribbean. Examines a range of topics including Latin American modernism and postmodernism and its relationship to its Western counterparts, art and (post-) coloniality, indigenous identity and culture, public and site-specific art, Bolivarian theory and the concept of revolution in artistic practice, developing art traditions and models, as well as other current topics. Prerequisites: ARTH 125 and at least one 300-level ARTH course, or instructor's consent.

ARTH 560E. Contemporary Asian and Pacific Art (3).
Explores contemporary art and design practices in the Australasian region and explores their unique relationships to and differences from Western art history and the canon. Topics include Australasian modernism and postmodernism, indigenous art practices, anime, Orientalism and Occidentalism as theoretical models, cultural hybridization, Australasia's relationship to globalization, and other relevant debates and dialogues. Prerequisites: ARTH 125 and at least one 300-level ARTH course, or instructor's consent.

ARTH 560F. Islamic Art (3).
Islamic artists working in diverse cultures have produced works of art, design and architecture of exceptional vitality over the past 1500 years. The geographic purview of these artistic ventures spans the Near East to Spain, Africa and Asia, and their artistic production encompasses textiles, ceramics, manuscript production, metalwork and other media. Introduces students to the major themes of Islamic art (both iconographic and stylistic) and situates those works within their religious, political and cultural contexts, as well as providing opportunity for community engagement with local, regional and national Islamic cultural institutions. Prerequisites: ARTH 125 and at least one 300-level ARTH course, or instructor's consent.

ARTH 560G. Art and Surveillance (3).
Considers how the concept of The Body, Space and Place as well as Archive intersect with surveillance. Course comprises three key components. First, how artists have responded to old and new surveillance methods that codify our ideas of gender/sexuality, race/ethnicity, and religion. Second, how artists have responded to old and new surveillance methods that shape our relationship with space in its various forms including public/private, national/international/transnational, and digital environments. Third, how artists have addressed personal, institutional, military and governmental archives as forms of surveillance. Also examines related cultural theory and contemporary issues. Students engage with these ideas through three creative projects—one for each of the focal areas of this course. Students working in any artistic discipline are welcome; no photo experience required.

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: instructor's consent.