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,
prevailence 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 fine arts 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 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. Introduction to Visual and Material Culture: Bodies (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.

ARTH 125C. Introduction to Visual and Material Culture: Power and Propaganda (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 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 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).
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
each ARTH 390 class is different. Prerequisite(s): ARTH 125A-Z 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 390D. QuickFire: Street Photography of the 1950s and 1960s (1).
Explores the rich American documentary photography of the 1950s and
1960s. Using play as a lens, students trace the development of the
documentary photographic form and its role in shaping our perceptions
of the world.

ARTH 390E. 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 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. Additionally, students participate in an art project with Cuban artist Nestor Siré. Created work is exhibited in Havana, Cuba and in Wichita.

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 390Q. QuickFire: Kansas Artists/Kansas Schools (1).
In this applied-learning course, students choose a Kansas artist or work by a Kansas artist from the Emprise Bank collection to research. They present their artist’s work to a Kansas elementary, middle, or high school class, and engage their audience with an art project focusing on a theme or idea from the researched artist’s work.

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 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. Prerequisite(s): 3 credit hours of ARTH 125A-Z for non-ADCI majors; 6 credit hours of ARTH 125A-Z for AD CI 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.

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. Prerequisite(s): 6 credit hours of ARTH 125A-Z 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 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).
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. Prerequisite(s): 6 credit hours of ARTH 125A-Z, 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 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 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).
Selected readings and problems in art of the modern era. Course content varies but individual areas are not repeatable for credit.

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 centuries 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 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 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 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.