

Art and Art History

FINE ARTS DIVISION

Faculty

K. Read Baldwin

Assistant Professor of Studio Art

Sarah Blick

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Melissa Dabakis

Professor of Art History (on leave)

Eugene J. Dwyer

Professor of Art History

Claudia J. Esslinger

Professor of Studio Art (on leave)

Monica Fullerton

Visiting Instructor of Art History

Martin J. Garhart

Professor Emeritus of Studio Art

Barry L. Gunderson

Professor of Studio Art

Marcella M. Hackbardt

Assistant Professor of Studio Art

Joseph F. Slate

Professor Emeritus of Studio Art

Karen F. Snouffer

Cochair, Assistant Professor of Studio Art

Gregory P. Spaid

Provost; Professor of Studio Art

Kristen Van Ausdall

Assistant Professor of Art History

Daniel P. Younger

Adjunct Assistant Professor of Art History; Director, Olin Art Gallery

The purpose of the Department of Art and Art History is to provide instruction in and experience with the visual arts in the context of the liberal arts. The department offers two majors: studio art and the history of art. A major in studio art is intended to make the student particularly qualified to communicate ideas in visual form. A major in the

history of art is intended to make the student particularly qualified to interpret ideas presented in visual form throughout the past. Look for the ♦ symbol, designating courses appropriate for first-year students or upperclass students new to the art and art history curriculum.

Studio Art Introductory Courses

ARTS 102-107 are courses that provide introductory experiences in studio art by enabling students to manipulate a variety of materials and ideas. In each course, students confront the decisions that go into making personally meaningful artwork, guided by demonstrations, slide/examples, lectures, and critiques. Course content and approach differ among the sections and classes, but in each the goal is to introduce students to the ideas, techniques, and vocabularies of producing visual art.

Enrollment in introductory courses usually ranges from fifteen to twenty-three students per section, depending on facilities. No previous art experience is necessary.

Requirements for the Studio Art Major

Students majoring in studio art must take three courses of introductory work (ARTS 102-107), which should be completed by the end of the sophomore year if possible; four courses of intermediate work with at least three different faculty members (ARTS 210-379); two courses of advanced work (ARTS 480-481) with two different members of the studio faculty, one each semester of the senior year; and two courses of art history, which should be taken by the end of the sophomore year.

The Senior Exercise in Studio Art

The Senior Exercise in studio art consists of a public exhibition (usually in the Olin Gallery), a written statement, and an oral defense before each member of the studio faculty. The Senior Exercise usually takes place immediately after spring break in the second semester.

Requirements for the Studio Art Minor

Students minoring in studio art must complete two courses of introductory work (ARTS 102-107); three courses of intermediate work (ARTS 210-379); and one course of advanced seminar in the fall of the senior year (ARTS 480-481), although they may petition to take this seminar in the spring if the Senior Exercise for their major takes place in the fall. Through the course of their study, Minors must have classes from at least three different faculty. Minors must also participate in a culminating group exhibition through the advanced seminar course. One course of art history is highly recommended. One studio course may be taken off campus.

Art History Introductory Courses

ARHS 110, 111, 113, and 114 are introductory courses for students who have had little or no previous art history. They can be taken in any sequence. Each course introduces students to the concepts and methods of the discipline and prepares students for more advanced study. ARHS 110 and 111 use the same text, Marilyn Stokstad's *Art History*, but different supplemental readings. Most intermediate courses and seminars require ARHS 110 and ARHS 111 as prerequisites.

Requirements for the Art History Major

Students majoring in art history must take two semesters of introductory courses (ARHS 110 and 111); six intermediate-level courses (ARHS 220-269); and one advanced seminar (ARHS 370-389). The senior seminar (ARHS 480), offered first semester every year, is required of all majors. Students must enroll in one class on the intermediate or advanced level in each of the following areas: ancient art, medieval art, Renaissance/Baroque art, and Modern/American art. Some classics (CLAS) and American studies (AMST) courses can be substituted for .5 unit at the foundation or intermediate level. One additional seminar can be substituted for an intermediate-level course in the same area. Also required is one unit of studio art (ARTS 101-106 or a beginning level topics course). **Reading competence in a foreign language is desirable. German is recommended for those students planning to pursue graduate study in art history.**

The Senior Exercise in Art History

The Senior Exercise, a comprehensive examination, is designed to measure the student's ability to treat significant concerns of the history of art with reference to traditional and contemporary literature. The exam is usually scheduled in February, with part on Friday afternoon, consisting of twenty-five slide identifications of basic monuments (three points each) and five unknowns (five points each), and part on Monday afternoon, consisting of two essays, each chosen from three general and three specific questions (two hours).

Honors

The Honors Program is an opportunity for students with demonstrated ability to work closely with a faculty member on an in-depth research project. Please see the Kenyon art history brochure and the department chair for more information.

Requirements for the Art History Minor

Art history offers a departmental minor with five options, each totaling 3 units. A *broad minor* gives students an overview of the field. Requirements are 1 unit at the foundation level (ARHS 110, 111, 113, 114), 1.5 units at the intermediate level (ARHS 220-269) in two or more areas, and a .5-unit advanced seminar, preferably ARHS 480.

Four options for a focused minor give students a deeper knowledge of one field within art history. The focused minors are as follows:

For *ancient art*, requirements are ARHS 110 plus .5 unit at the foundation level, 1 unit at the intermediate level in ancient art, .5 unit of advanced work in ancient art, and .5 unit above the foundation level in another area.

For *Renaissance and Baroque art*, requirements include ARHS 111 plus another .5 unit at the foundation level, 1 unit at the intermediate level in Renaissance and Baroque, and .5 unit at the advanced level in Renaissance and Baroque, plus .5 unit above the foundation level in another area.

A focused minor in *modern art* requires ARHS 111 plus another .5 unit at the foundation level, 1 unit at the intermediate level in modern art, and .5 unit at the advanced level in modern art, plus .5 unit above the foundation level in another area.

A minor in *architectural history* requires enrollment in ARHS 113 and one other foundation course, ARHS 379 and ARTS 102, and two of the

following: ARHS 220, 221, 223, or 232.

Kenyon in Rome and Florence Program

The art history program directs an off-campus study program in which students, in the course of a single semester, will have the opportunity of living and studying in Rome and Florence. The program is open to all qualified juniors. A member of the art history faculty serves as director and teaches two intermediate-level courses and one seminar in Italy. For more information, see the director of international education or the department chair.

Cross-Listed Courses

The following course is cross-listed in the art-history offerings for 2006-07:

AMST 108 Introduction to American Studies

STUDIO ART

First-Semester Courses

Drawing I

◆ ARTS 102 (.5 unit)
Baldwin, Snouffer

This course introduces drawing as a means of creative expression. A variety of methods and media are introduced in the exploration of problems that are confronted both perceptually and conceptually. This course uses drawing as an introduction to visual creativity. The projects are done both in and out of class, using a variety of visual stimuli, and demand at least twelve hours per week. Students will be required to purchase individual supplies. No prerequisites. Enrollment limited.

Sculpture I

◆ ARTS 103 (.5 unit)

Gunderson

This course presents an introduction to three-dimensional art through exploration of its basic elements (line, plane, mass, and color) and its basic ordering principles (unity, balance, rhythm, and dominance). Individual projects will be of two types: one-day projects allowing quick, spontaneous explorations, and longer, more elaborate projects allowing careful execution of individual ideas. This course assumes little or no previous sculptural experience. However, for those who wish to move on to more elaborate materials and techniques, instruction and encouragement will be given. The course format will include slide lectures, group critiques, and individual instruction. Material purchases are the responsibility of each student. No prerequisites. Enrollment limited.

Photography I

◆ ARTS 106 (.5 unit)

Hackbart

This course is an introduction to the fundamental technical and aesthetic issues of black and white photography, with emphasis on using the medium for personal expression. Students will work through a series of problems designed to increase understanding of basic camera operation, black and white darkroom techniques, and art-making strategies. Regular critiques are scheduled to increase understanding of communicating with an audience and sharpen the ability to analyze and discuss works of art. No prior photographic experience is needed, but a personal camera is required. No prerequisites. Enrollment limited.

Digital Imaging I

◆ ARTS 107 (.5 unit)

Staff

This introduction to studio art will enable students to utilize digital tools to engage in aesthetic and conceptual practices in contemporary art. Personal studio projects will investigate a variety of subjects such as: the role of digital media in the history of artistic

practice, the relationship of the arts to popular culture, and the aesthetics of abstraction and the effects of gender/race/class on the creation and interpretation of artwork. Students will come to understand the fundamentals of composition and develop technical skills with a variety of computer tools, including still image and video editing programs. Through theory and practice, students will enhance their art-criticism skills, allowing for creative group interactions and for the defining of personal aesthetic vision. Presentations by the professor will be supplemented by student research on contemporary artists and issues. This course requires at least twelve hours of work per week outside of class. No prerequisites. Enrollment limited.

Art with Four Legs

ARTS 212 (.5 unit)

Gunderson

The animal world has had a long-standing tradition of supplying artists with source material. This course explores that tradition and teaches students how to create personally meaningful animal forms using a variety of sculptural materials and techniques. Students will explore the topic realistically and abstractly, using life-size scale and exaggeration (larger or smaller). Actual subject matter may vary from capturing the family pet to spiritual alter egos. Projects will use clay, plaster, wood, or metal construction. Project materials are the responsibility of each student. Slide lectures, group critiques and individual instruction will be used. Prerequisite: ARTS 103 (preferred) or ARTS 102, 106 or 107. Enrollment limited.

Photography of Invention

ARTS 226 (.5 unit)

Hackbart

The focus of this intermediate-level course is on using the medium of photography in ways that promote creativity, innovation, and self-expression. Instead of using photography as a tool for observing and documenting the external world, students will use the medium to expand their own internal capacity of imagination and

invention. Exercises and assignments will give students practice in combining photographic images with other images (photo montage), with text, with three-dimensional objects, and with architectural space. Alternative photographic processes will be explored. A personal camera is required; a flash and tripod would be helpful. Prerequisite: ARTS 106 or permission of instructor. Enrollment limited.

Printmaking

ARTS 245 (.5 unit)

Baldwin

If you need some relief from the high-tech stranglehold, you may enjoy learning some of the most direct and fundamental forms of mechanical reproduction. While experimenting with new methods, we will make monoprints, woodcuts, and linoleum prints, and will also undertake mixed-media projects. Individual direction and experimentation will be encouraged. Prerequisite: ARTS 102, 103, 106, or 107. Enrollment limited.

Painting I

ARTS 250 (.5 unit)

Snouffer

This course is an introduction to the fundamental principles of painting. The course will begin with an investigation into painting materials and how they influence ideas. Students will explore the issues of color, composition, and surface development using oil paint on board and stretched canvas. The focus of this class will be to introduce the student to a wide range of basic approaches to painting. We will utilize traditional and nontraditional methods to address the genres of still life, landscape, and portraiture. The course will stress visual literacy and conceptual growth. Slide lectures, group critiques, student reports, and readings along with individual instruction will help the student to develop ideas. Prerequisite: ARTS 102, 106, or 245. Enrollment limited.

Video Art I

ARTS 261 (.5 unit)

Staff

In this course, students will utilize the tools of video technology for their aesthetic inquiries. They will work

collaboratively and independently to produce single channel video art projects. Demonstrations of equipment will allow students to develop abilities in camera work and editing. Critical discussions will be aimed at providing students with an intellectual base to ground their work in their particular culture and history. Issues such as the unique properties of video in relationship to film, television, and popular culture, the manipulation of electronic imagery, conceptual and unorthodox narratives, and race and gender representations will be addressed through readings, discussions, guest lectures, screenings, and critiques. The College provides use of digital cameras and editing equipment. Student cameras are encouraged (especially digital) but are not required. Prerequisite: ARTS 107 or permission of instructor. Enrollment limited.

Advanced Studio

ARTS 480 (.5 unit)
Baldwin, Gunderson

This course is designed to enable students to develop their personal artistic vision based on the foundation of intermediate studio courses. Students will be expected to generate projects in the medium of their choice with the aid of critiques, discussions, slides, videos, and field trips. This is a one-semester course with two different sections offered each semester. Majors are expected to take two different sections during different semesters, preferably with two different faculty members. Prerequisite: senior art major or permission of instructor. Enrollment limited.

Individual Study

ARTS 493 (.5 unit)
Staff

This is an extension of intermediate coursework and should be pursued only when regular classes in a particular medium are completed, based on existing expertise of instructor. Prerequisite: permission of instructor and department chair.

Second-Semester Courses

Drawing I

◆ ARTS 102 (.5 unit)
Snouffer

See first-semester course description.

Sculpture I

◆ ARTS 103 (.5 unit)
Gunderson

See first-semester course description.

Photography I

◆ ARTS 106 (.5 unit)
Hackbardt

See first-semester course description.

Digital Imaging I

◆ ARTS 107 (.5 unit)
Staff

See first-semester course description.

Human Figure in Sculpture

ARTS 210 (.5 unit)
Gunderson

This course will teach students how to depict the human form using a variety of sculptural materials and techniques. The course will allow students to explore the figure representatively, with clay modeling and body casting, and abstractly, with wood construction and welding. The first portion of the course will be devoted to learning to manipulate the materials while working on many small-scale projects. The second portion of the course will allow students to choose a process or combination of processes that allow them to develop personally meaningful themes using the human form as subject matter. Project materials are the responsibility of each student. Slide lectures, group critiques, and individual instruction will be used. Prerequisite: ARTS 103 (preferred) or ARTS 102, 106 or 107. Enrollment limited.

Painting II

ARTS 351 (.5 unit)
Snouffer

This course is designed to aid the student in the development of a personal vocabulary of highly meaningful images. Painting II is a complement to Painting I (ARTS 250); students will explore abstraction and

postmodern approaches. During the semester, there will be both assigned projects and student-generated projects. During the second half of the course, students will develop their own conceptual directions. After being introduced to and creating some projects in acrylic paints, students may continue working in this medium or in oils. The class will learn how to build a stretcher from raw lumber. A combination of slide lectures, group critiques, student reports, and individual instruction will be used to aid the student in producing a compelling body of work. Prerequisite: ARTS 250. Enrollment limited.

Installation Art

ARTS 360 (.5 unit)
Staff

Using a variety of media to create an art experience that totally involves the viewer as a participant, installation art is a contemporary, multifaceted expression of our aesthetic cultures. It is often produced in response to a particular site or specific situation and can use sculptural constructions, drawing, painting, photo, text, light, video, and audio, as well as performative and interactive components, to create a single environment. In this course, students will be instructed in particular aspects of a variety of media that relate to the temporary nature of installations, but will also be asked to utilize previous skills and experience in all of the arts. Emphasis will be placed on conceptual development. Critical readings, media presentations, demonstrations, critiques, and individual instruction will help students understand installation art and develop their own projects. Prerequisite: ARTS 102, 103, 106, or 107. Enrollment limited.

Advanced Studio

ARTS 481 (.5 unit)
Hackbardt, staff

This course is designed to enable students to develop personal artistic vision based on the foundation of intermediate studio courses. Students will be expected to generate projects in the medium of their choice with

the aid of critiques, discussions, slides, videos, and field trips. This is a one-semester course with two different sections offered each semester. Majors are expected to take two different sections during different semesters, preferably with two different faculty members. Prerequisite: senior art major or permission of instructor. Enrollment limited.

Individual Study

ARTS 494 (.5unit)
Staff

This is an extension of intermediate coursework and should be pursued only when regular classes in a particular medium are completed, based on existing expertise of instructor. Prerequisite: permission of instructor and department chair.

Additional courses available another year:

ARTS 211 Art with a Function
ARTS 214 Faces, Places, Trees, and Apples: Sculptural Topics
ARTS 225 The Electronic Photographic Image
ARTS 227 Photography: Contemporary Practice
ARTS 228 Photography II
ARTS 230 Drawing: The Figure
ARTS 233 Drawing II
ARTS 243 Printmaking: Intaglio
ARTS 244 Printmaking: Silkscreen
ARTS 247 Digital Printmaking
ARTS 262 Video Art II
ARTS 320 Color Photography

ART HISTORY

First-Semester Courses

Survey of Art, Part I

◆ ARHS 110 (.5 unit)
Dwyer

This course surveys Western art and architecture from the Paleolithic to the end of the Middle Ages. Training in visual analysis is emphasized, as is the historical context, religious beliefs, and social conditions in which

the artwork was produced. This is primarily a lecture class, though discussion is encouraged. Requirements include slide examinations and a short paper. The text for this class is Marilyn Stokstad's *Art History*. No prerequisite. Enrollment limited.

Survey of Art, Part II

◆ ARHS 111 (.5 unit)
Staff

This course will survey art and architecture from the Renaissance to the present. Framing the study of art history within a social context, this course will provide students with the tools for understanding style and interpreting meaning in individual works of art, ranging from early Renaissance art to the twenty-first century. No prerequisite. Enrollment limited.

Survey of Architecture

◆ ARHS 113 (.5 unit)
Dwyer

This introductory lecture course introduces the student to the study of the practical and theoretical principles governing architecture. Classical, Gothic, and modern styles are considered. Students study the text *Architecture from Prehistory to Post-Modernism* by Trachtenberg and Hyman. Three one-hour examinations and one final examination are assigned. Class format includes formal lectures three times per week. No prerequisites. Enrollment limited.

Introduction to Asian Art

◆ ARHS 114 (.5 unit)
Blick

This course explores the highlights of Asian art, focusing on India, China, and Japan. The class will also briefly cover Central Asia, Bengal, Nepal, Tibet, Thailand, Cambodia, Java, and Korea. Buddhism, Hinduism, Confucianism, Taoism, and other Asian beliefs will be explained in the context of how they affect Asian art. Types of artwork examined will include painting, sculpture, decorative arts, and some architecture and gardens. The text for the class is Sherman E. Lee's *A History of Far Eastern Art* (fifth edition); other texts will be used to

supplement it. Class requirements include slide examinations and short paper. No prerequisite. Enrollment limited.

Writing about Art

ARHS 216 (.5 unit)
Van Ausdall

This course is designed to give students of art history an opportunity to expand their knowledge of the many ways of writing about art. Assignments will include description and analysis of individual works of art, art criticism, and catalogue entries, as well as more complex research. In order to provide examples of different types of writing about art, students will be assigned a wide variety of readings. This course is designed particularly for students in art history, but others interested in writing and art may find it useful as well. Prerequisite: ARHS 110 or 111 or equivalent. Enrollment limited to students with sophomore or junior standing; others students admitted with permission of the instructor.

Roman Art

ARHS 221 (.5 unit)
Dwyer

This course is intended as an intermediate-level history of Roman art. Artistic media including architecture will be considered as expressions of values and institutions of the Roman world. Prerequisite: ARHS 110 or 111 or equivalent. Enrollment limited.

High Renaissance Art

ARHS 224 (.5 unit)
Van Ausdall

This intermediate-level course will focus on the art and architecture of the High Renaissance in Italy. The works of artists and architects such as Leonardo da Vinci, Bramante, Titian, Michelangelo, and Raphael will be explored in depth, along with significant aspects of Renaissance culture. In addition, the canonical High Renaissance will be compared to the growing "Mannerist" trend in the sixteenth century. Issues such as patronage, politics, gender, and artistic theory will be examined to shed light

on the varied artistic production of this period. Prerequisite: ARHS 110, 111, or 223, or equivalent. Enrollment limited.

Special Topic: African-American Art

ARHS 291 (.5 unit)
Staff

This course will cover African-American art from the nineteenth and twentieth centuries. Prerequisite ARHS 110, 111 or equivalent. Enrollment is limited.

Topics in Medieval Art: Sacred and Secular

ARHS 374 (.5 unit)
Blick

As the focus of frenzied prayer, miraculous healing, and political maneuvers, cathedral shrines of medieval saints formed the center of great efflorescence of art and architecture. Countering and infusing this was a new interest in secular ideas and images that provoked, delighted, and titillated savvy viewers. This seminar will study the art of the great cathedrals (the cathedrals themselves, as well as chapels, crypts, shrines, reliquaries, manuscripts, sculpture, wall painting, votive images, woodblock prints, pilgrim souvenirs, choir screens, altars, tombs, etc.) and how secular ideas interacted with and influenced them. Assignments will include a long research paper, shorter idea papers, presentations, and class discussion. Prerequisites: one of the following ARHS 110, 222, 233, or 234, or equivalent. Enrollment limited.

Individual Study

ARHS 393 (.5 unit)
Staff

This course is an extension of advanced coursework. Prerequisites: permission of instructor and department chair.

Junior Honors Project

ARHS 397 (.5 unit)
Staff

Prerequisite: permission of art history faculty.

Senior Seminar

ARHS 480 (.5 unit)
Van Ausdall

Required of all senior majors and recommended for all minors, this course will serve as a capstone to their study of art history. Students will study the foundations of the discipline, explore the variety of methodological approaches employed by art historians, and assess current theoretical issues that have dramatically redefined the field.

Senior Honors Project

ARHS 497 (.5 unit)
Staff

Prerequisite: permission of art history faculty.

Second-Semester Courses

Introduction to American Studies

◆ AMST 108 (.5 unit)
Kevin Britz, *assistant professor of American studies*; Peter Rutkoff, *professor of American studies*

See course description in the section on the American studies program.

Survey of Art, Part I

◆ ARHS 110 (.5 unit)
Blick

See first-semester course description.

Survey of Art, Part II

◆ ARHS 111 (.5 unit)
Staff

See first-semester course description.

Northern Renaissance Art

ARHS 222 (.5 unit)
Van Ausdall

Italy was not the only region of Europe to undergo a transformation in artistic production during the Renaissance. This intermediate-level course will examine Netherlandish, French, and German art of the fifteenth and early sixteenth centuries, including artists such as the Limbourg Brothers, Jan Van Eyck, and Albrecht Dürer. Special emphasis will be placed on the relationship between artistic development and cultural conditions. Class members will discuss issues

regarding medieval and Renaissance styles, the development of oil painting, the revolutionary expansion of the graphic arts, and the impact of the Reformation on the visual arts. Prerequisite: ARHS 110, 111, or 232. Enrollment is limited.

History of Photography

ARHS 228 (.5 unit)
Younger

This course will survey the technical, aesthetic, and social history of nineteenth- and twentieth-century photography. Major periods, events, and movements covered will include: the invention of photography; the daguerreotype and card portrait; picture tourism and the Grand Tour; the Civil War; Western landscape photography; Pictorialism; science, the new urban vision, and photography; photography and Modernism; photography during the Progressive Era and the New Deal; photojournalism; and strategies in contemporary practice. Periodically, we will focus on the changing status of photography as a medium of social exchange and information in publication, advertising, and media. We will discuss, for example, the editorial use of images during major media events. The class format will consist of slide lecture, although discussion and participation will be encouraged. Examples of historic images representing various processes and practices will be presented to the class on occasion. Prerequisite ARHS 110 or 111 or equivalent. Enrollment is limited.

Modern Art II: Symbolism and Surrealism

ARHS 230 (.5 unit)
Staff

This course will present a survey of European art and architecture from 1800 to 1945. Structured chronologically, the course will focus on the evolution of modernism as an artistic practice and the emergence of the avant-garde as social and political formation. Among the themes to be considered are the relationship between art and technology, the cultural implication of "primitivism," and the significance of abstract and nonrepre-

sentational art to modern expression. Prerequisite ARHS 110 or 111 or equivalent. Enrollment is limited.

Art of China

ARHS 235 (.5 unit)
Blick

This intermediate-level course will examine the extraordinary arts of China from the Paleolithic period (4000 BCE) through the twentieth century. The class will learn about the rich traditions of jade, bronzes, lacquer, ceramics, textiles, painting, calligraphy, sculpture, and architecture within their cultural context. Various forms of Buddhism, Confucianism, Daoism, Legalism, and other beliefs will be explained in conjunction with how they affect Chinese art. This is primarily a lecture class, but discussion is encouraged. Prerequisite: ARHS 114 or equivalent. Enrollment limited.

Architectural Design from Egypt to the Middle Ages

ARHS 279 (.5 unit)
Dwyer

This course will treat specific monuments in the history of architecture from the point of view of design. Such topics as harmony, symmetry, proportion, and orientation to a particular cosmos will be considered in monuments. Special emphasis will be given to the pyramids of Egypt, Greek temples, Roman architecture, and the Gothic cathedral. Reports will elaborate upon methods used and problems encountered in deducing an architect's design from the present state of a given monument. Prerequisite: ARHS 113 or equivalent. Enrollment limited.

Seminar in Ancient Art: The Art and Archaeology of Herculaneum and Pompeii

ARHS 373 (.5 unit)
Dwyer

This course will study the intertwined fates of the two cities of Herculaneum and Pompeii. We will meet as a seminar for reports and class discussion, drawing upon works of contemporary scholarship and upon Kenyon's strong holdings in books and prints of Herculaneum and Pompeii in the

special collections of the Olin and Chalmers Libraries. Topics to be covered include: the Bay of Naples and the eruption of Vesuvius in 79 CE; discovery and excavation of Herculaneum and Pompeii (as historical phenomena); populations; infrastructure and the public buildings and institutions; temples; cemeteries; private houses and their decoration; shops and businesses; and the future of the excavations of Herculaneum and Pompeii. We will give special attention to architecture and the arts of painting and sculpture. Prerequisite: One-half unit of art history or classics or equivalent.

Topics in Renaissance and Baroque Art: Blood and Bread-Sacramental Art in Renaissance Italy

ARHS 375 (.5 unit)
Van Ausdall

Although the Renaissance is often characterized as a secular age, students in this seminar will explore the strong religious basis of its culture. Class members will trace the changes in form and meaning of art produced for public and private worship, from the early Renaissance through the sixteenth century. Frequently shocking to current spiritual sensibilities, religious art in the Renaissance often included unequivocally gruesome representations of religious themes. Some artists, however, found ways to represent complicated theological ideas with greater subtlety. Major artists like Donatello, Botticelli, Michelangelo, and Raphael all produced major works of sacred art that gave visual form to orthodox Christian theology. This course will examine the works of these great artists, as well as more prosaic imagery, within the spiritual context of the time. Prerequisite: ARHS 110 or 111 or equivalent. Enrollment is limited.

Topics in American Art

ARHS 378 (.5 unit)
Staff

This course will meet as a seminar devoted to one or more African-American artists of the early twentieth century. Prerequisite ARHS 110

or 111 or equivalent. Enrollment is limited.

Individual Study

ARHS 394 (.5 unit)
Staff

This course is an extension of advanced coursework. Prerequisites: permission of instructor and department chair.

Junior Honors Project

ARHS 398 (.5 unit)
Staff

Prerequisite: permission of art history faculty.

Senior Honors Project

ARHS 498 (.5 unit)
Staff

Prerequisite: permission of art history faculty.

Additional courses available another year include the following:

- ARHS 109D American Art and Culture
- ARHS 220 Greek Art
- ARHS 223 Early Renaissance Art in Italy
- ARHS 225 Baroque Art
- ARHS 226 Modern Art I: Rocco to Impressionism
- ARHS 227 American Art to 1900
- ARHS 230 Modern Art II: Symbolism to Surrealism
- ARHS 231 Modern Art III: Art since 1945
- ARHS 233 Early Christian and Byzantine Art
- ARHS 234 Art of the Early Middle Ages
- ARHS 240 Women in Art, 1500-1800
- ARHS 242 Eternal Glories: Monuments, Museums and Churches of Rome
- ARHS 243 Florence: A Social and Cultural History
- ARHS 340 History of Portraiture
- ARHS 341 Political Art: Government as Patron

- ARHS 350 Seminar in the History
of Collecting
- ARHS 371 Museum Studies
- ARHS 373 Seminar in Ancient
Art: The Art and Archaeology of
Ancient Athens
- ARHS 373 Seminar in Ancient
Art: The Art and Archaeology of
Herculaneum and Pompeii
- ARHS 374 Seminar: Topics in
Medieval Art
- ARHS 375 Topics in Renaissance
and Baroque Art: Women in
Italian Art and Society in the Six-
teenth and Seventeenth Centuries
- ARHS 376 Seminar: Books and
Printing
- ARHS 377 Seminar: Topics in
Modern Art
- ARHS 378 Rome and Its Culture:
Rome in the American Imagina-
tion