

# Art and Art History

Fine Arts Division

## Faculty

K. Read Baldwin

Assistant Professor of Studio Art  
(on leave)

**Sarah Blick**

**Cochair, Associate Professor of  
Art History**

Melissa Dabakis

Professor of Art History

Eugene J. Dwyer

Professor of Art History (on leave)

Claudia J. Esslinger

Professor of Studio Art

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

Craig Hill

Visiting Assistant Professor of Studio  
Art

Joseph F. Slate

Professor Emeritus of Studio Art

**Karen F. Snouffer**

**Cochair, Associate Professor of  
Studio Art**

Gregory P. Spaid

Provost; Professor of Studio Art

Kristen Van Ausdall

Associate Professor of Art History

Daniel P. Younger

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

Yan Zhou

Adjunct Assistant Professor of Art  
History; Visual Resources Curator

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 of-

fers 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 art-work, 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 stu-

dents to the concepts and methods of the discipline and prepares students for more advanced study. ARHS 110 and 111 use the same text, Janson's History of Art, 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 102-107 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.

## STUDIO ART

### First-Semester Courses

#### Drawing I

- ◆ ARTS 102 (.5 unit)  
Hill, 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)  
Hackbardt

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)  
Esslinger

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 a Function**

ARTS 211 (.5 unit)  
Gunderson

Throughout the history of art, creative people have been making functional objects that they believe are necessary to improve life—their own lives or those of individuals who purchase the objects from the maker. These functional objects have been as simple as a decorative hinge for a kitchen cupboard or as complex as a subway station. While making a subway station is not in the course plan, making chairs, lamps, tables, and other functional objects that reflect the maker's individuality is what the course is about. As this is a sculpture course, projects are limited only by the capabilities of the sculpture shop. Therefore, working with woods and metals will be emphasized. Project materials are the responsibility of each student. The course will make use of slide lectures, group critiques, and individual instruction. Prerequisite: ARTS 103 (preferred) or ARTS 102, 106, or 107. Enrollment limited.

### **Photography II**

ARTS 228 (.5 unit)  
Hackbardt

This class will extend the student's experience beyond the fundamentals of black-and-white photography, with projects in large-format photography, artificial lighting, and digital image transformation. Readings, lectures, and critiques will help to expose students to significant issues in the history and current practice of photography. A personal, manual camera is required. Prerequisite: ARTS 106. 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. Media presentations, 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.

### **Special Topic: The Poetics of the Moving Image: Experimental Video Art and Digital Film Production**

ARTS 391.01 (.5 unit)  
Esslinger

This course will emphasize a lyrical approach to time-based visual and sonic art. Students will be encouraged to playfully experiment with the creation, capture, and editing of visual and sonic resources. Demonstrations of a wide range of equipment and software, from low-tech to high-tech will be offered. Broad-based readings and research on historical and cultural studies from early avant-garde film to the best of music videos will offer a context for our work. Frequent critiques will offer important feedback. Projects may include diorama animations, interpretive appropriations, visual poems, and documentation of ritual performances. Collaborations will be encouraged. Experience from other disciplines is helpful. Prerequisite: ARTS 107 (Digital Imaging I) is preferred but may be waived with experience and permission of instructor. At least one introductory studio art class is required (ARTS 102, 103, 106 or 107). Enrollment limited.

**Special Topic: Painterly Prints**ARTS 391.02 (.5 unit)  
Hill

Painterly Prints is a course intended to introduce monoprint and mono-type techniques. These processes as they relate to painting and drawing are immediate, tactile, and low tech. A primary advantage of these processes is that they allow one to work a single idea in multiples and there can never be an exact edition of a single image. Students will begin painting oil or ink onto plexiglass and progress to viscosity color printing. Students will learn to layer the surface and build up the image from many printings. They will also have the opportunity to produce monoprints in etching, drypoint, and collograph techniques and continue printing with other methods such as collage, photo image transfer, and embossing. Prerequisite: ARTS 102. Enrollment limited.

**Advanced Studio**ARTS 480 (.5 unit)  
Esslinger, Hackbardt

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)  
Hill, 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)  
Esslinger

See first-semester course description.

**Faces, Places, Trees, and Apples: Sculptural Topics**ARTS 214 (.5 unit)  
Gunderson

Have you noticed that certain subject matters in the art world are more extensively explored in two dimensions than they are in three dimensions? When was the last time you saw a sculptural landscape? Or a sculptural still life? This course will explore those topics as well as other themes which are less frequently explored—the sculptural portrait and site-specific sculpture. While exploring these themes of art-making in general, students will further their understanding and development in handling the tools, techniques, and materials of the third dimension. Projects will use wood, metal, clay, or plaster. Project materials are the responsibility of each student. The course will make use of slide lectures, group critiques, and individual instruction. Prerequisite: ARTS 103 (preferred) or ARTS 102, 106, or 107. Enrollment limited.

**Figure Drawing**ARTS 230 (.5 unit)  
Hill

Building on basic drawing skills, this course explores various media, techniques, and compositional elements with special emphasis on figure drawing. The investigative drawing

approach includes study of the human form from the live model, art history slides, and anatomy drawings.

Working from a live model, students will explore a range of drawing approaches including gesture drawings, sustained renderings, structural drawings and expressive treatment of the figure. The development of a personal approach to drawing the figure and an examination of how the figure can be handled in art will be investigated. Prerequisite: ARTS 102. 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 media presentations, 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)  
Esslinger

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)  
Gunderson, Hill

This course is designed to enable students to develop a 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 (.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 the instructor. Prerequisite: permission of instructor and department chair.

## Additional courses available another year

- ARTS 210 The Human Figure in Sculpture
- ARTS 212 Art with Four Legs: Critters and Fantasies
- ARTS 225 The Electronic Photographic Image
- ARTS 226 The Photography of Invention

- ARTS 227 Photography: Contemporary Practice
- ARTS 233 Drawing II
- ARTS 243 Printmaking: Intaglio
- ARTS 244 Printmaking: Silkscreen
- ARTS 245 Printmaking
- ARTS 247 Digital Printmaking
- ARTS 261 Video Art
- ARTS 262 Video Art II

## ART HISTORY First-Semester Courses

### Survey of Art, Part I

- ◆ ARHS 110 (.5 unit)  
Blick

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 Janson's History of Art (7th ed.). No prerequisite. Enrollment limited.

### Survey of Art, Part II

- ◆ ARHS 111 (.5 unit)  
Van Ausdall

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. The text for this class is Janson's History of Art (7th ed.). No prerequisite. Enrollment limited.

### Survey of Architecture

- ◆ ARHS 113 (.5 unit)  
Fullerton

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. No prerequisites. Enrollment limited.

### Greek Art

ARHS 220 (.5 unit)  
Fullerton

This course will emphasize the particular subject matter of Greek art: the gods, heroes (and their mythology), and humans (portraits, religion, history, and genre). The social context will also be considered with respect to individual subjects and monuments. The format is lecture and discussion. Prerequisite: ARHS 110 or ARHS 111 or equivalent. Enrollment limited.

### Early Renaissance Art in Italy

ARHS 223 (.5 unit)  
Van Ausdall

This course will investigate the beginnings of Italian Renaissance art from the profound changes of the late thirteenth century through the flowering of the arts in the fifteenth century. Artists and architects such as Giotto, Donatello, Alberti, and Botticelli will be viewed in the context of contemporary cultural issues. Prerequisite: ARHS 110 or ARHS 111 or equivalent. Enrollment limited.

### American Art to 1865

ARHS 227 (.5 unit)  
Dabakis

This course presents an overview of painting, sculpture, and architecture from colonial times to 1865. It frames the development of American art and architecture within a broad socio-historical context and addresses many of the issues pertinent to American studies. The following questions, among others, will be addressed in the course: Does American culture have a single, identifiable character? How have Americans reconciled their uneasy relationship with European culture? How have American political values, such as freedom, liberty, and democracy, informed the cultural expression of the eighteenth and nineteenth centuries? Prerequisite: ARHS 111 or AMST 108 or equivalent. Enrollment limited.

**Romanesque and Gothic Art**

ARHS 234 (.5 unit)

Blick

This intermediate-level course will explore the arts of medieval Europe from the tenth through the fourteenth centuries. The class will learn about the rich traditions of architecture, sculpture, painting, and the decorative arts from the Romanesque and Gothic period. Style and iconography will be considered within the cultural context of large societal movements, including monastic reform, pilgrimage, and chivalry. This class format will consist of lecture, discussion, debate, and class presentations. Prerequisite: ARHS 110 or equivalent. Enrollment limited.

**Museum Studies**

ARHS 371 (.5 unit)

Dabakis, Younger

This seminar serves as an introduction to the field of museum studies. Consisting primarily of readings, discussions, assigned papers, and special projects, the course will historicize the role of the museum, theorize about the nature of the audience, and study the representation and display of different cultures. Students will participate in co-curating an exhibition of modern and contemporary works on paper which will be displayed in the Olin Art Gallery in the spring of 2008. As curators-in-training at the Olin Art Gallery, students will learn the skills and strategies involved in museum display and educational programming. Prerequisite: permission of instructor. Enrollment limited.

**Topics in Ancient Art: Classical Archaeology**

ARHS 373

Fullerton (.5 unit)

This course is concerned with the study of the Classical past through its material remains. The term "Classical" here refers to the Greek and Roman cultures of the Mediterranean world beginning with the palace civilizations of the Aegean Bronze Age and extending to the mid-third century of the Roman Empire (c.2000 BCE-250 CE). The objective of the course is to familiarize the student

with the history of the discipline, the techniques of archaeological fieldwork, and the major archaeological discoveries and controversies of the past two centuries. The selection of sites and monuments is not comprehensive but is intended to showcase important developments within the field, especially in cases where archaeology has provided evidence that challenges preconceived notions of Greek and Roman art and culture. Prerequisite: ARHS 110, 220, 221, or equivalent. Enrollment limited.

**Junior Honors Project**

ARHS 397 (.5 unit)

Staff

Prerequisite: permission of art history faculty.

**Senior Seminar**

ARHS 480 (.5 unit)

Dabakis

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. Enrollment limited.

**Individual Study**

ARHS 493 (.5 unit)

Staff

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

**Senior Honors**

ARHS 497 (.5 unit)

Staff

Prerequisite: permission of art history faculty.

**Second-Semester Courses****Survey of Art, Part I**

◆ ARHS 110 (.5 unit)

Fullerton

See first-semester course description.

**Survey of Art, Part II**

◆ ARHS 111 (.5 unit)

Dabakis

See first-semester course description.

**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 four one-hour slide examinations. No prerequisite. Enrollment limited.

**Roman Art**

ARHS 221 (.5 unit)

Fullerton

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.

**Modern Art I: Rococo-Impressionism**

ARHS 226 (.5 unit)

Dabakis

This course will survey European art and architecture of the eighteenth and nineteenth centuries. Within a chronological structure, we shall commence our study in the late Baroque with focused attention to artistic production under the French monarchy. We shall then trace the political, social, and aesthetic dimensions of modern expression through a study of the Romantic, Realist, and Impressionist movements. Among the broad themes we shall consider are the visual politics of revolution, gender and visual culture, and the nineteenth-century colonialist vision.

Prerequisite: ARHS 110 or 111 or equivalent. Enrollment limited.

### **Art of China**

ARHS 235 (.5 unit)  
Staff

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.

### **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.

### **Junior Honors Project**

ARHS 398 (.5 unit)  
Staff

Prerequisite: permission of art history faculty.

### **Individual Study**

ARHS 494 (.5 unit)  
Staff

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

### **Senior Honors**

ARHS 498 (.5 unit)  
Staff

Prerequisite: permission of art history faculty.