

Art and Art History

Fine Arts Division

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.

FACULTY

Karen F. Snouffer, Cochair, Associate Professor of Studio Art

Sarah Blick, Cochair, Associate Professor of Art History

K. Read Baldwin, Assistant Professor of Studio Art

Claudia J. Esslinger, Professor of Studio Art

Barry L. Gunderson, Professor of Studio Art

Marcella M. Hackbardt, Assistant Professor of Studio Art (on leave)

Gregory P. Spaid, Provost; Professor of Studio Art

Melissa Dabakis, Professor of Art History

Eugene J. Dwyer, Professor of Art History

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

EMERITUS FACULTY

Martin J. Garhart, Professor Emeritus of Studio Art

Joseph F. Slate, Professor Emeritus of Studio Art

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, if possible. A maximum of two courses may be taken off campus.

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 art history course. Through the course of their study, minors must have classes from at least three different faculty. One studio course may be taken off campus. A maximum of two courses 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, 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). Or, if they wish, they can take either ARHS 113 or ARHS 114 in addition to ARHS 110 and 111 (totaling three introductory courses) and five intermediate courses; and one advanced seminar. 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 some American studies (AMST) courses can be substituted for .5 unit at the introductory 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 introductory 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 introductory level, 1 unit at the intermediate level in

ancient art, .5 unit of advanced work in ancient art, and .5 unit above the introductory level in another area.

For **Renaissance and Baroque art**, requirements include ARHS 111 plus another .5 unit at the introductory 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 introductory level in another area.

A focused minor in modern art requires ARHS 111 plus another .5 unit at the introductory 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 introductory level in another area.

A minor in architectural history requires enrollment in ARHS 113 and one other introductory course, ARHS 379 and ARTS 102, and two of the following: ARHS 220, 221, 223, or 232.

KENYON IN ROME AT THE PANTHEON CENTER

The art history faculty directs an off-campus study program in which students, over the course of one semester, will live and study in Rome. The program, Kenyon in Rome at the Pantheon Center, is open to all qualified juniors. A member of the Kenyon faculty serves as director and teaches an intermediate-level course and an advanced seminar. The program has been designed specifically with Kenyon students in mind, and it maintains the rigorous scholarly standards required by the College.

Art history majors and minors wishing to study art history in Italy during their junior year should plan to apply to this program. Those wishing to enroll in another art history program in Italy must petition the department chair in the form of a letter explaining the specific reasons for their alternate choice.

For more information, see the director of international education or the department chair.

CROSS-LISTED COURSE

The following course is cross-listed in the ARHS offerings: AMST 109 American Art and Culture, 1900-1945

STUDIO ART COURSES

ARTS 102. Drawing I

Credit: .5 unit

This course introduces the medium of drawing as a fundamental means of visual communication. A variety of methods and materials are used for both in-class studies as well as for larger and more comprehensive projects. Challenging and complex drawings will be produced with a sharp focus on both formal and conceptual issues. Technical aspects of drawing will be balanced with imaginative approaches throughout the semester. Teacher presentations and class discussions will supplement assignments to aid in expansion of the understanding of project goals. No prerequisites.

Instructor: Baldwin, Snouffer

ARTS 103. Sculpture I

Credit: .5 unit

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.

Instructor: Gunderson

ARTS 106. Photography I

Credit: .5 unit

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 manual film camera is required. No prerequisites.

Instructor: Hackbardt

ARTS 107. Digital Imaging I

Credit: .5 unit

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, 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 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.

Instructor: Esslinger

ARTS 210. Human Figure in Sculpture

Credit: .5 unit

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.

Instructor: Gunderson

ARTS 211. Art with a Function

Credit: .5 unit

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.

Instructor: Gunderson

ARTS 212. Art with Four Legs

Credit: .5 unit

The animal world has long supplied 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.

Instructor: Gunderson

ARTS 214. Faces, Places, Trees, and Apples: Sculptural Topics

Credit: .5 unit

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.

Instructor: Gunderson

ARTS 226. Photography of Invention

Credit: .5 unit

The focus of this intermediate-level course is on using the medium of photography in ways that promote creativity, innovation, experimentation, and continuing growth in both technical and aesthetic accomplishment. Students will be introduced to non-silver photography and to experimental methods such as digital negatives, photographic exercises in color and montage, and the use of text. Students will be encouraged to pursue their own personal interests and directions that will surface through their assignments. Prerequisite: ARTS 106 or permission of instructor.

Instructor: Hackbardt

ARTS 228. Photography II

Credit: .5 unit

This class will extend the student's experience beyond the fundamentals of black-and-white photography, with projects in large-format photography and artificial lighting. Readings, lectures, and critiques will help to expose students to significant issues in the history and current practice of photography. Prerequisite: ARTS 106.

Instructor: Hackbardt

ARTS 230. Figure Drawing

Credit: .5 unit

This course employs a rigorous and thorough exploration of the drawn human figure and its role in visual art. Aesthetic and anatomical study of the human figure is the primary exercise throughout the semester. Assignments promote the investigation of the use of figures in formal

compositions, narrative constructs, psychologically complex environments, as well as larger than lifesize (seven feet tall) self-portraits. In this course, you will utilize a variety of drawing methods and materials, including pencil, graphite, charcoal, ink, and spray-paint. Presentations on artists working in a figural context are given by all students. Prerequisite: ARTS 102

Instructor: Baldwin

ARTS 233. Drawing II

Credit: .5 unit

This course will continue and expand the understanding developed in ARTS 102. Increased attention will be paid to drawing as a means of personal expression. Students will explore advanced methods, media, and marking systems. Drawing projects will be done both in and out of class. Students will be expected to carry and use a sketch book extensively. They can expect to be drawing fourteen or more hours a week outside of class. Prerequisite: ARTS 102.

Instructor: Baldwin

ARTS 245. Printmaking

Credit: .5 unit

This class provides an overview of some of the most direct and fundamental forms of mechanical reproduction. A balance between technical mastery and imaginative visual exploration is the goal throughout this intermediate-level course. The processes employed during the semester combine aspects of drawing, painting, photographic reproduction, and a sculptural physicality, giving students an opportunity to explore and experiment with various combinations of artistic production. You will be challenged to synthesize and internalize diverse aesthetic approaches, while formulating a personal vision. Presentations on modern and contemporary artists are given by all students. Techniques include monotype, woodcut, linoleum print, dry point, intaglio, and photo etching. Prerequisite: ARTS 102, 103, 106, or 107.

Instructor: Baldwin

ARTS 250. Fundamentals of Painting

Credit: .5 unit

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. Teacher presentations, group critiques, student reports, and readings along with individual instruction will help the student to develop ideas. Prerequisite: ARTS 102, 106, or 245.

Instructor: Snouffer

ARTS 261. Video Art

Credit: .5 unit

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. Prerequisite: ARTS 107 or permission of instructor.

Instructor: Esslinger

ARTS 320. Color Photography

Credit: .5 unit

This course is intended to develop an understanding of color photography as a medium for contemporary art, and as a ubiquitous messaging system doubly bound to veracity and deception. Students will take their own traditional or digital photographs and then utilize various digital photography techniques, including image scanning and color digital printing. Color theory, correct exposure of color slide and negative films, color balance management, use of color as an element in photographic design, and the psychology of color will be covered. Prerequisite: ARTS 106, 107, or permission of the instructor.

Instructor: Hackbardt

ARTS 321. Digital Photography

Credit: .5 unit

Students acquire fundamental digital photography skills, including image editing, creative camera-work, and color digital printing. The course emphasizes the connection between film and digital formats, while interrogating the shifting signs and significance of photographic meaning and digitization. Prerequisite: ARTS 106, 107, or permission of instructor.

Instructor: Hackbardt

ARTS 351. Contemporary Painting Practices

Credit: .5 unit

This class is an intensive studio course that offers painting as a means of student investigation into and development of personally meaningful imagery. As an introduction, we will discuss the evolution of painting from the early twentieth century to the present, continuing throughout the semester to examine images and information on contemporary painters. Abstraction, mixed media, appropriation, collaboration and various nontraditional/postmodern approaches are examples of the processes that will be explored in teacher-generated assignments. During the first half of the semester, students will work with

acrylic mediums, refining techniques of surface development and support construction. During the second half of the semester, the student may choose to work in another medium such as oil-based paints. She or he may also begin to work on self-generated projects, while receiving feedback from the instructor and class members. Group and one-on-one critiques will allow for expanding critical thinking and articulation. Prerequisite: ARTS 102, 106, 245, or 250 (preferred).

Instructor: Snouffer

ARTS 360. Installation Art

Credit: .5 unit

This course allows students to explore art that is based on a merger of space and time and on a relationship between the artist and the visitor. Perhaps the most inclusive and pervasive art form in the last forty years, installation art has roots in cinema, performance art, set design, architecture, graphic design, land art, public art, curating, art criticism and history in addition to the more traditional visual arts. In this class, students will create environments that immerse the viewer in a sensory/intellectual/emotional experience by using their interests and abilities in a variety of subjects and media. The material and methods range from everyday objects to highly personalized forms, from sampled sounds to surveillance video, from large wall drawings to interactive switches for the participant to manipulate. The class will consist of demonstrations of art skills particularly useful in installation (sculptural, video, audio, graphic presentation, etc.), presentations by the professor, research, reports and journal entries by students, weekly critiques, and cumulative projects. Varied experience in any of the fine arts is helpful. Prerequisite: one beginning arts class (ARTS 102, 103, 106, or 107) or permission of the instructor.

Instructor: Esslinger

ARTS 361. Alternative Narratives: The Role of Storytelling in Video Art

Credit: .5 unit

This course will enable the student to create narratives that challenge traditional forms by interfacing video art with ideas from other art forms and by exploring the short history of video art. What do narrative methods in music, dance, film, literature, painting, and so on have to offer the video artist? The class will investigate a variety of structures such as: diaristic, nonsequential, pseudo-documentary, collaborative, multiple channel, and associative narratives. Readings will supplement studio projects. Varied experience in any of the fine arts is helpful. Prerequisite: permission of instructor.

Instructor: Esslinger

ARTS 480. Advanced Studio

Credit: .5 unit

This course is required for art majors and is designed to enable students to develop their personal artistic vision based on the foundation of intermediate studio courses.

Students will be expected to produce a self-generated body of creative work based on a concentrated investigation of materials, methods, and ideas. Critiques, discussions, presentations, and field trips will provide context and feedback for this process. There will be a focus on developing the elements necessary for professional exhibition of a cohesive body of work, including: developing ideas, writing an artist's statement and resume, and perfecting presentation skills. Majors are expected to take this class and the sequel, ARTS 481, with two different faculty members. Prerequisite: senior art major or permission of instructor.

Instructor: Staff

ARTS 481. Advanced Studio

Credit: .5 unit

This course is required for art majors and is designed to enable students to further develop their personal artistic vision based on the foundation of intermediate studio courses and the first-semester Advanced Studio course. Well into their senior projects at the start of the semester, students will continue to refine their concepts and skills into a cohesive body of work for exhibition at the end of the semester. Critiques, discussions, and presentations will continue to amplify the studio experience. Professional presentation, writing artistic statements, and visual documentation skills will be part of the course. As part of the Senior Exercise, the culminating exhibition will consist of work made during the course. Prerequisite: senior art major or permission of instructor.

Instructor: Staff

ARTS 493. Individual Study

Credit: .25 unit

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.

Instructor: Staff

STUDIO ART SPECIAL TOPICS PREVIOUSLY OFFERED:

Painterly Prints
Poetics of the Moving Image
Book Arts

ART HISTORY COURSES

ARHS 110. Survey of Art, Part I*Credit: .5 unit*

This course surveys Western art and architecture from the Paleolithic to the end of the Middle Ages. Training in visual analysis is emphasized, as are 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* (Seventh Edition). No prerequisite.

*Instructor: Staff***ARHS 111. Survey of Art, Part II***Credit: .5 unit*

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* (Seventh Edition). No prerequisite.

*Instructor: Staff***ARHS 113. Survey of Architecture***Credit: .5 unit*

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.

*Instructor: Staff***ARHS 114. Introduction to Asian Art***Credit: .5 unit*

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.

*Instructor: Staff***ARHS 216. Writing about Art***Credit: .5 unit*

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.

*Instructor: Staff***ARHS 220. Greek Art***Credit: .5 unit*

This course will emphasize the particular subject matter of Greek art: the gods, and heroes (and their mythology), as well as 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.

*Instructor: Staff***ARHS 221. Roman Art***Credit: .5 unit*

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.

*Instructor: Staff***ARHS 222. Northern Renaissance Art***Credit: .5 unit*

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 Durer. 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 equivalent.

*Instructor: Staff***ARHS 223. Early Renaissance Art in Italy***Credit: .5 unit*

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 and theoretical issues. Prerequisite: ARHS 110 or ARHS 111 or equivalent.

Instructor: Staff

ARHS 224. High Renaissance Art*Credit: .5 unit*

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. 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, 11, or equivalent.

*Instructor: Staff***ARHS 225. Baroque Art in Italy***Credit: .5 unit*

This course will survey the art of the seventeenth century in Italy, particularly in Rome, focusing on major artists including Caravaggio, Bernini, and Poussin. The formal characteristics and historical context of Baroque art will be explored, as well as the controversial relationship among art criticism, theory, and production. Prerequisite: ARHS 111.

*Instructor: Staff***ARHS 226. Modern Art I: Rococo-Impressionism***Credit: .5 unit*

This course will focus on 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.

*Instructor: Staff***ARHS 227. American Art to 1865***Credit: .5 unit*

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.

*Instructor: Staff***ARHS 228. History of Photography***Credit: .5 unit*

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.

*Instructor: Staff***ARHS 230. Modern Art II: symbolism and Surrealism***Credit: .5 unit*

This course will focus on the evolution of Modernism as an artistic practice and the emergence of the avant-garde as a social and political formation in Europe between 1880 and 1945. Among the themes to be considered are the relationship between art and technology, the cultural implications of “primitivism”, and the significance of abstract and nonrepresentational art to modern expression. Prerequisite: ARHS 110 or 111 or equivalent.

*Instructor: Staff***ARHS 231. Modern Art III: Art Since 1945***Credit: .5 unit*

Beginning with abstract expressionism, we will critically address the development of high modernism in New York after World War II, analyze its near hegemonic position in cultural expression in the 1950s, and trace the resistance to this artistic ideology with the emergence of pop art. In our study of contemporary art since 1960, we will approach significant aspects of postmodernism, particularly as they intersect with matters of visual representation. Throughout this course, we will grapple with the modernist/postmodernist roots of contemporary artistic production and its critical reception and patronage. Prerequisite: ARHS 110 or ARHS 111 or equivalent.

*Instructor: Staff***ARHS 232. Art of Medieval Europe***Credit: .5 unit*

This course concerns the arts of medieval Europe from the fourth through the fourteenth century. The class will learn about the major forms of architecture, sculpture, painting, and the decorative arts of the Middle Ages. Style and iconography will be considered within the cultural context of large societal movements, including monastic reform,

pilgrimage, and chivalry. The class format will consist of lecture, discussion, debate, and presentations. Prerequisite: ARHS110 or equivalent.

Instructor: Staff

ARHS 233. Early Christian and Byzantine Art

Credit: .5 unit

This course will cover the various forms of painting, sculpture, and architecture encountered in the periods from the time of Constantine the Great in the early fourth century to the fall of Constantinople in 1453. This time span saw the transformation of classical values in the figurative arts at the end of pagan antiquity into the spiritualized forms so typical of both medieval and Byzantine art. It also saw the development of a Christian place of worship that split along Western and Eastern lines, reflecting the ecclesiastical split, to form the Western basilical and Eastern centralized religious spaces. The course will focus on tracing these transformations and on examining the role of early Christian and Byzantine arts in the formation of Western art in the Middle Ages. Prerequisite: ARHS 110 or 111 or equivalent.

Instructor: Staff

ARHS 234. Romanesque and Gothic Art

Credit: .5 unit

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.

Instructor: Staff

ARHS 235. Art of China

Credit: .5 unit

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.

Instructor: Staff

ARHS 238. Chinese Art Since 1840

Credit: .5 unit

At the same time that China has faced its largest challenge in history in terms of sovereignty, dignity, and culture, its art has been influenced by the importation of Western styles and aesthetics. The two artistic traditions clashed, coexisted, and were integrated. To understand the artistic

impact of the West and China's reaction to it, we will, in this intermediate-level course, investigate the journey from its beginning, the Opium Wars, to the present, an era of urbanization in a global context. Prerequisite: ARHS 111 or ARHS 114 or permission of the instructor.

Instructor: Staff

ARHS 239. Contemporary Chinese Art

Credit: .5 unit

The year 1949 is the watershed of twentieth-century's Chinese art, due to the foundation of People's Republic of China. Art experienced dramatic change in the period of the 1950s to the present. In this intermediate-level course, we will investigate the journey from ideology-oriented art to the art of the Cultural Revolution, from the post-Mao period and the avant-garde movement, to art in an era of urbanization in a global context. Prerequisite: ARHS 111 or ARHS 114 or permission of the instructor.

Instructor: Staff

ARHS 242. Eternal Glories: Monuments, Museums, and Churches of Rome

Credit: .5 unit

This course will be taught abroad as part of the Kenyon in Rome program, and is designed to provide a broad overview of the history, culture, and art of Rome, from antiquity through the modern era. Classroom instruction, conducted at the host institution, will complement visits to different sites in the city of Rome. Guest lectures by Roman scholars will focus on specific issues in ancient, medieval, Renaissance and Baroque, and modern Rome. In this context, the museums and galleries of Rome will be woven throughout the course. The formation of great art collections, like that of the Borghese Gallery, will also be examined. Students will be expected to write about art from all historical epochs and provide critical analyses of exhibitions. Open only to participants in the Kenyon in Rome program.

Instructor: Staff

ARHS 279. Architectural Design from Egypt to the Middle Ages

Credit: .5 unit

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.

Instructor: Staff

ARHS 350. Seminar in the History of Collecting

Credit: .5 unit

The history of collecting and collections has long been an important area of art history and other disciplines in the

sciences and humanities. This seminar will explore the historical creation and growth of public and private art collections and their relation to natural-history collections, halls of fame, and other shrines of collective memory. Particular attention will be given to the growth of collections in relation to an organic theory of collecting, namely, that collection progresses through four distinct but interactive phases: (1) discovery, (2) conservation, (3) illustration, and 4) dispersal. Prerequisite: .5 unit in ARHS or equivalent.

Instructor: Staff

ARHS 371. Museum Studies

Credit: .5 unit

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. As curators-in-training at the Olin Art Gallery, students will learn the skills and strategies involved in museum display and educational programming. Prerequisite: .5 unit ARHS or equivalent.

Instructor: Staff

ARHS 373. Topics in Ancient Art

Credit: 1 unit

This advanced seminar will explore topics and issues of the study of ancient art and archaeology. Topics covered may range from classical archaeology, to the archaeology of Pompeii and Herculaneum, to the art and archaeology of ancient Athens. Assignments will include seminar reports, class discussion, and a research paper. Prerequisite: .5 unit of art history (ARHS 110, 220, or 221) or classics, or equivalent.

Instructor: Staff

ARHS 374. Topics in Medieval Art

Credit: 1 unit

This advanced seminar will explore topics and issues of the study of medieval art and architecture. Topics covered may range from sacred and secular art in the late Middle Ages to pilgrimage art and to the art in late medieval and Tudor England. Assignments will include seminar reports, class discussion, and a research paper. Prerequisite: .5 unit of art history (ARHS 110, 220, 221, or 234) or equivalent.

Instructor: Staff

ARHS 375. Topics in Renaissance and Baroque Art

Credit: .5 unit

This advanced seminar will explore topics and issues related to the study of Renaissance and Baroque art and architecture. Topics covered may range from Italian sculpture, the sacramental art in Renaissance Italy, to women in sixteenth and seventeenth century art. Assignments will include presentations, class discussion, and a research paper. Prerequisite: .5 unit of art history (ARHS 111 or 222-225) or equivalent.

Instructor: Staff

ARHS 378. Topics in American Art

Credit: 1 unit

This advanced seminar will explore topics and issues of the study of American art and architecture. Topics covered may range from the women of rome to African-American women artists to memory and commemorations: cross-cultural perspectives. Assignments will include seminar reports, class discussion, and a research paper. Prerequisite: .5 unit of Art History (ARHS 111, 227, 231) or American studies (AMST 108, 109) or equivalent.

Instructor: Dabakis

ARHS 397. Junior Honors Project

Credit: .5 unit

Prerequisite: permission of art history faculty.

Instructor: Staff

ARHS 398. Junior Honors Project

Credit: .5 unit

Prerequisite: permission of art history faculty.

Instructor: Staff

ARHS 480. Senior Seminar

Credit: .5 unit

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.

Instructor: Staff

ARHS 493. Individual Study

Credit: .5 unit

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

Instructor: Staff

ARHS 497. Senior Honors

Credit: .5 unit

Prerequisite: permission of art history faculty.

Instructor: Staff

ARHS 498. Senior Honors

Credit: .5 unit

Prerequisite: permission of art history faculty.

Instructor: Staff

ART HISTORY SPECIAL TOPICS PREVIOUSLY OFFERED:

African-American Art

Modernism and the Avant-Garde: Matisse

Impressionism and Post-Impressionism

Art of the 1920s

Visual Arts in Renaissance and Baroque Italy