

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.

STUDIO ART FACULTY

Marcella M. Hackbardt, Co-chair, Associate Professor of Studio Art

K. Read Baldwin, Assistant Professor of Studio Art

Claudia J. Esslinger, Professor of Studio Art

Barry L. Gunderson, Professor of Studio Art

Karen F. Snouffer, Associate Professor of Studio Art

Gregory P. Spaid, Professor of Studio Art

ART HISTORY FACULTY

Kristen Van Ausdall, Co-chair, Associate Professor of Art History

Sarah Blick, Associate Professor of Art History

Melissa Dabakis, Professor of Art History

Eugene J. Dwyer, Professor of Art History

Daniel P. Younger, Adjunct Assistant Professor of Art History; Director, Olin Art Gallery

Yan Zhou, Visual Resources Curator; Adjunct Assistant Professor of Art History

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. Students majoring in studio art may not take a required course as Pass/D/Fail or as an Independent Study. Also, independent study courses cannot apply to the major requirements.

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 members. One studio course may be taken off campus. A maximum of two courses may be taken off campus. Students minoring in studio art may not take a required course as Pass/D/Fail or as an Independent Study. Also, independent study courses cannot apply to the minor requirements.

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.

If students have AP scores of 4 or 5, they may enroll in intermediate level courses without the survey prerequisite. **Only with permission of the professor** can first-year students or sophomores enroll in seminars (300-400 level courses), as they are designed for juniors and seniors.

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 at 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.

QUALIFICATIONS FOR THE HONORS PROGRAM IN ART HISTORY

A minimum 3.3 cumulative GPA for all courses, and a minimum 3.5 GPA for all art history courses is required. Completion of a junior honors project is *not* a prerequisite for undertaking senior honors. Previous completion of a research paper in any area of art history (preferably in the area of honors specialization) is essential. It is required that students undertaking an honors thesis have had at least one (and preferably two) intermediate or advanced courses at Kenyon in the topic area. *Endorsement of the proposed*

project by the thesis advisor is mandatory before submitting an application for honors.

Meeting the minimum GPA does not automatically qualify a student for the Honors Program. Typically, if a student has written an exceptionally well-researched and well-written art history paper, and meets the other criteria for acceptance into the Honors Program, a professor might suggest that the student undertake a related topic as an honors thesis. Alternately, students can discuss pursuing an honors thesis with their academic advisor and a potential thesis advisor. The project must be supervised by an art history professor whose interests and expertise coincide with the proposed project, and they must agree, and be available, to serve as the honors thesis advisor.

In either case, the student then works closely with the thesis advisor to develop a project proposal to be submitted to the art history faculty. Departmental approval must be attained before beginning work on the thesis.

Please see the art history department's Web page 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 introduction level in another area.

A minor in **Architectural history** requires enrollment in ARHS 113 and one other introductory course, ARHS 279 and ARTS 102, and two of the following: ARHS 220, 221, 223, 233, or 234.

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

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 an essential 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

ing 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, Spaid

ARTS 107 Digital Imaging I

Credit: .5 unit

This introduction to studio art will enable students to explore digital media while engaging in aesthetic and conceptual practices in contemporary art. They will come to understand the fundamentals of composition and to develop technical skills with a variety of camera and computer tools, including still-image and video editing programs. Personal studio projects will cover a variety of subjects such as the relationship of the arts to popular culture and the liberal arts, the historic role of technology in the arts and the role of gender/class and race on the creation and interpretation of artwork. Through theory and practice, students will enhance their art-criticism skills, allowing for creative group interactions and the defining of personal aesthetic vision. Presentations and demonstrations by the professor will be supplemented by student research and response to 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 surface through their assignments. Prerequisite: ARTS 106 or permission of instructor.

Instructor: Hackbardt, Spaid

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, Spaid***ARTS 229 Documentary Photography***Credit: .5 unit*

This course engages students in the art of documentary photography, a genre traditionally associated with the social landscape, picturing a wide range of subjects from conflict and crisis to meaningful stories of everyday experience. Photographs that document have been understood to offer evidence pertinent to issues and ideas, therefore educating viewers, heightening awareness and inspiring response. Students will develop their projects with attention to research, discovery, editing, technical artistry and personal vision. Prerequisite: ARTS 106.

*Instructor: Hackbardt, Spaid***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, and 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 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 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 non traditional, 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 construc-

tion. 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: ARTS 107 and permission of instructor.

Instructor: Esslinger

ARTS 362 Poetics of the Moving Image

Credit: .5 unit

In this course, students will be encouraged to experiment playfully with creation, capture, and editing of various visual and sonic sources and to collaborate to produce work that has an emphasis on an open lyrical style of artistic production. Methods will be chosen from dem-

onstrated examples in montage, stop-motion/animation, appropriation/quotes from cultural sources, and other techniques. There will be demonstrations of a wide range of equipment and software, from low-tech to high-tech. Broad-based readings and research on historical/cultural forms, early experimental film, and contemporary video art will offer a context for our work. Student presentations of research will be expected. Frequent critiques will offer important feedback. Experience from other disciplines is helpful. Prerequisite: ARTS 107 preferred or any foundation level art course with permission of instructor. This course will be offered every other year.

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.

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.

ARTS 493 Individual Study

Credit: .25 unit-.5 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.

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 ed.)*. No prerequisite.

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 ed.)*. No prerequisite.

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.

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: Blick***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.

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.

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: Dwyer***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.

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.

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.

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.

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: Dabakis

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: Younger

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 non-

representational art to modern expression. Prerequisite: ARHS 110 or 111 or equivalent.

Instructor: Dabakis

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: Dabakis

ARHS 232 Early Medieval Art

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: ARHS 110 or equivalent.

Instructor: Blick

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 timespan 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.

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: Blick

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: Blick

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: Zhou

ARHS 239 Contemporary Chinese Art

Credit: .5 unit

The year 1949 is the watershed in twentieth-century Chinese art, due to the foundation of People's Republic of China. Art experienced dramatic change in the period from 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: Zhou

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.

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: Dwyer

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: .50 unit in ARHS or equivalent.

Instructor: Dwyer

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: .50 unit ARHS or equivalent.

ARHS 373 Topics in Ancient Art

Credit: .5 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.

ARHS 374 Topics in Medieval Art*Credit: .5 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.

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, to 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.

ARHS 377 Topics in Modern Art*Credit: .5 unit*

This seminar will probe specific problems in modern European and contemporary art. Focusing upon a theme, artist, or movement, the course will provide a forum for the in-depth study of the methods of art historical research. Discussion of weekly readings, classroom presentations, and research papers will be required. Topics taught under this course number in the past: Twentieth Century Women in the Visual Arts; Modern Sculpture Seminar; Modernism/Postmodernism; Women and Modernism; All the World's a Fair: The World's Columbian Exposition of 1893. Prerequisite: ARHS 111 or equivalent.

*Instructor: Dabakis***ARHS 378 Topics in American Art***Credit: .5 unit*

Public monuments resonate with cultural meaning despite their familiarity and, at times, invisibility as we pass them on the street without notice. From Horatio Greenough's infamous half-naked George Washington and the plethora of Civil War monuments that adorn city squares (as in Mt. Vernon, OH) to the Goddess of Liberty that briefly inhabited Tiananmen Square and the numerous September 11 memorials, monuments give visual form to the complicated and contested notions of public history, private memory, and national identity. In this course, we shall study the aesthetic, social, historical, and political dimensions of public monuments, asking: How does one make visible the activity of memory? Whose history is commemorated? Who participates in the process of remembrance? In what ways do civic and private interests mediate this process? How do different cultures approach this civic activity? Prerequisite: .50 unit of Art History (ARHS 111, 227, 231) or American Studies (AMST 108, 109) or equivalent.

*Instructor: Dabakis***ARHS 380 Rome and its Culture: Rome in the American Imagination***Credit: .5 unit*

Rome served as a vibrant intellectual and cultural center during the nineteenth century. American artists and writers gravitated to the city in search of inspiration, camaraderie, and adventure. As an interdisciplinary enterprise, this course seeks to understand Rome as a mythic encounter with a "romantic arcadia" and as a practical and cosmopolitan home to an international coterie of artists and writers. The writings of Margaret Fuller, Nathaniel Hawthorne, Mark Twain, and Henry James will serve as the focus of our literary study. The significance of Rome to visual artists—both male and female—will also be a central component of our study. **Open only to students in the Kenyon in Rome at the Pantheon Institute Program.**

ARHS 397 Junior Honors Project*Credit: .5 unit*

Prerequisite: permission of art history faculty.

ARHS 398 Junior Honors Project*Credit: .5 unit*

Prerequisite: permission of art history faculty.

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.

ARHS 493 Individual Study*Credit: .5 unit*

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

ARHS 497 Senior Honors*Credit: .5 unit*

Prerequisite: permission of art history faculty.

ARHS 498 Senior Honors*Credit: .5 unit*

Prerequisite: permission of art history faculty.

ADDITIONAL COURSES THAT MEET THE REQUIREMENTS FOR THIS MAJOR

CLAS 121 Greek Archaeology

CLAS 122 Roman Archaeology

CLAS 222 Art and Archaeology of Ancient Sicily