

# Art & Art History

## *Fine Arts Division*

The goal 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 prepare the student to interpret and contextualize ideas presented in visual form throughout the past.

## STUDIO ART COURSES

In each course, students confront the intellectual and aesthetic components 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 contemporary artistic practice.

### ***Requirements:***

#### *Requirements for the Studio Art Major*

Students majoring in studio art must complete:

- One-and-a-half (1.5) units of introductory work (ARTS 101-108), which should be completed by the end of the sophomore year if possible
- Two (2) units of intermediate work with at least three different faculty members in three different media (ARTS 210-381)
- One (1) unit of advanced work (ARTS 480-481) with two different members of the studio faculty, one each semester of the senior year
- One (1) unit of art history, which should be taken by the end of the sophomore year, if possible.

Students majoring in studio art may not take a required course as Pass/D/Fail or as an Individual Study.

#### *The Senior Exercise in Studio Art*

The Senior Exercise in studio art consists of a public exhibition in Kenyon College's Gund Gallery, a written statement, and an oral defense with each member of the studio faculty. Detailed guidelines are available to download on the [studio art department website](#).

#### *Requirements for the Studio Art Minor*

Students minoring in studio art must complete:

- One (1) unit of introductory work (ARTS 101-108)
- One-and-a-half (1.5) units of intermediate work (ARTS 210-381)
- Half (.50) unit of art history

Through the course of their study, minors must have classes from at least three different faculty members in three different media. Students minoring in studio art may not take a required course as Pass/D/Fail or as an Individual Study.

*Transfer and Off-Campus Study Credit Policy*

- A maximum of one (1) unit of studio art courses taken off-campus may be applied to the major.
- A maximum of half (.5) unit of studio art courses taken off-campus may be applied to the minor.

ART HISTORY COURSES

*Introductory Courses*

The discipline of art history encourages critical thought about visual culture in a liberal arts framework. Art history students draw from an interdisciplinary base, exploring a wide range of art and architecture within a broad cultural and historical context. ARHS 110, 111, 113 and 114 are introductory courses for students who have had little or no art history. These classes may be taken in any sequence; all introduce students to the concepts, vocabulary and methods of the discipline. Most intermediate courses and seminars require ARHS 110 and/or ARHS 111 as a prerequisite. With AP scores of 4 or 5 recorded with the Registrar's Office, students may enroll in intermediate-level (200-level courses). Only with permission of the instructor may first-year students or sophomores enroll in seminars (300-400 level courses).

*Requirements for the Art History Major*

Students majoring in art history must take:

- ARHS 110 and 111
- Six intermediate courses (ARHS 216-279)
- One advanced seminar (ARHS 350-380)
- One (1) unit of studio art: ARTS 101-108 or a beginning-level special topics course
- Senior Seminar (ARHS 480) also is required of all art history majors and is offered only during fall semester.

Alternatively, an art history major may take:

- Three introductory courses in art history
- Five intermediate courses (ARHS 216-279)
- One advanced seminar (ARHS 350-380)
- One (1) unit of studio art: ARTS 101-108 or a beginning-level special topics course

- Senior Seminar (ARHS 480)

Majors must complete at least one course (half (.5) unit each) at the intermediate or advanced level in each of the following art historical areas:

- Ancient
- Medieval
- Renaissance/Baroque
- Modern/American
- One seminar may be substituted for an intermediate-level course in the same area, with the permission of the department.

Please note: an AP score of 4 or 5 allows students to place out of ARHS 110 and 111, but AP credit does not count as credit toward the major. The degree in art history at Kenyon requires at least five units of coursework in the discipline.

With pre-approval students studying abroad may count up to two (2) units of coursework toward their major for a year-long OCS program. Art history is a global discipline and competence, including reading, in foreign languages is highly encouraged, as is study abroad. For the joint major in art history and Asian studies, please see the Asian Studies webpage. German and/or French is recommended for those students planning to pursue graduate study in art history.

#### *The Senior Exercise in Art History*

The Senior Exercise in art history is a comprehensive examination, designed to measure broad knowledge of the history of art. This exam also tests the student's ability to use that knowledge critically. A two-part exam is given on two different days (usually a Friday and the following Monday) and is scheduled in February. The first part of the exam asks students to identify key monuments in the Western tradition (ancient through modern). Several connoisseurship images also are included in this section, with the intention of evaluating applied knowledge rather than memorization. The second part of the exam consists of two essays: one focuses on a broad-based knowledge of art history and its themes, and the other allows students to choose a question within a specific area of the discipline. Joint majors in art history and Asian studies take the Art History Senior Exercise, with a specific focus on Asian studies in the second essay.

#### *Honors*

The Honors Program is an opportunity for students with demonstrated ability to work on a research project under the supervision of a faculty member. Permission of the art history faculty is required. To qualify for the Art History Honors Program, the following are required:

- A minimum 3.3 cumulative GPA for all courses
- A minimum 3.5 GPA for all art history courses
- 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 project by the proposed thesis advisor is mandatory before submitting an application for honors.

Completion of a junior honors project is not a prerequisite for undertaking senior honors, but it is recommended. Previous completion of a research paper in art history (preferably in the area of honors specialization) is essential. 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 who agrees and is available, to serve as the honors thesis advisor and whose interests and expertise coincide with the proposed project. 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 obtained during the spring semester preceding work on the thesis. Please see the [art history departmental webpage](#) for more information.

#### *Requirements for the Art History Minor*

Art history offers a departmental minor with five options, each totaling three (3) units. A broad minor gives students an overview of the field. Requirements are as follows:

- One (1) unit at the introductory level (ARHS 110, 111, 113, 114)
- One-and-a-half (1.5) units at the intermediate level (ARHS 216-279) in two or more areas
- Half (.5) unit advanced seminar

Minors may take ARHS 480 but are not required to do so. Four options for a focused minor give students a deeper knowledge of one field within art history. The focused minors are as follows:

#### *Ancient art - requirements are as follows:*

- ARHS 110 plus half (.5) unit at the introductory level
- One (1) unit at the intermediate level in ancient art
- Half (.50) unit of advanced work in ancient art
- Half (.50) unit above the introductory level in another area
- Renaissance and Baroque art - requirements are as follows:
  - 
  - ARHS 111 plus another half (.5) unit at the introductory level
  - One (1) unit at the intermediate level in Renaissance and Baroque art
  - Half (.5) unit at the advanced level in Renaissance and Baroque art
  - Half (.5) unit above the introductory level in another area
- Modern/American art - requirements are as follows:
  - 
  - ARHS 111 plus another half (.5) unit at the introductory level

- One (1) unit at the intermediate level in modern art
- Half (.5) unit at the advanced level in modern art
- Half (.5) unit above the introductory level in another area

Architectural history - requirements are as follows:

- ARHS 113 and one other introductory course
- ARHS 279
- ARTS 102
- Two of the following: ARHS 220, 221, 223, 233 or 234.

#### *Cross-Listed Courses*

The following course is cross-listed in the art history department and can satisfy the fine arts requirement when it is taught by a member of the art history faculty:

- AMST 109 American Art and Culture, 1900-1945.

## **Courses in Art**

### ARTS 101 COLOR AND DESIGN

Credit: 0.5

Color is one of life's great joys. Visual artists and designers learn to orchestrate color, to use it in a particularly sensitive and purposeful manner, just as composers learn to orchestrate sound to create music. This course is about the orchestration of color by design. Students begin by doing a series of formal exercises designed to expand their understanding of color interaction and design principles. They then use what they have learned to complete a series of mixed media collages of their own design. Conceptual and formal growth is stressed, as is creativity. Students work with pigmented paper and "found objects." No prerequisite.

Instructor: Spaid

### ARTS 102 DRAWING I

Credit: 0.5

This course introduces students to 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 and experimental approaches throughout the semester. Presentations and class discussions will supplement assignments to aid in expansion of the understanding of project goals. No prerequisite. This course will be offered each semester.

Instructor: Staff

### ARTS 103 SCULPTURE I

Credit: 0.5

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 prerequisite. This course will be offered each semester.

Instructor: Lee

### ARTS 104 BOOK ARTS

Credit: 0.5

This course is an introduction to the artistic practice of book arts, also called artists' books. Through a progression of exercises, demonstrations and projects, the conceptual thinking and artistic skills that go into the planning and making of artists' books are explored. Projects may incorporate various procedures of Eastern and Western book forms, adhesive and nonadhesive bindings and experimental book forms. Students will explore the intersection of text and image, and the effect of technological innovations, such as digital publishing, on the codex book form. Readings, presentations and discussions on the development of the book art genre will place book arts within the context of contemporary cultural expressions such as sociopolitical commentary, poetic association, explorations of the nature of language and carriers of the narrative tradition.

Instructor: Sheffield

### ARTS 106 PHOTOGRAPHY I

Credit: 0.5

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 reliable manual film camera is required. No prerequisite. This course will be offered every semester.

Instructor: Staff

### ARTS 107 DIGITAL IMAGING I

Credit: 0.5

This introductory course 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

visual form 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 one's cultural and historical context in the creation and interpretation of artwork. Through theory and practice, students will enhance their art-criticism skills, allowing for productive 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 ten hours of work per week outside of class. No prerequisite. This course will be offered each semester.

Instructor: Esslinger

#### ARTS 108 BACK TO THE DRAWING BOARD

Credit: 0.5

Back to the Drawing Board: an introduction to visual imagination, innovation and re-creation. In this course students will use various drawing techniques to explore design and innovation. You will examine how the way we live in the world is dependent on how our world has been drawn in the past. Drawing and its potential as a tool for understanding, invention and change is as vital to new ways of thinking about art as it is to communication, transportation, work and dwelling space. You will do exercises in realistic depiction, graphic design, industrial design and architectural conceptualizing and rendering, while exploring methods and processes for enhancing and engaging your imagination. We will approach creativity and imagination as innate faculties that are fostered and strengthened through visual and intellectual training. The four segments to the course are observational drawing, design innovation of objects, architectural and interior design and organizational and conceptual design. No prerequisite.

Instructor: Baldwin

#### ARTS 220 COLOR PHOTOGRAPHY

Credit: 0.5

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 produce digital photographs and then utilize various procedures for image editing, manipulation and color digital printing. Students will create and maintain a web portfolio of their coursework. Theory and workflow, digital camera operation, and use of color as an element in photographic design will be covered. Prerequisite: ARTS 106, 107 or permission of instructor.

Instructor: Hackbardt

#### ARTS 228 PHOTOGRAPHY II

Credit: 0.5

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

Instructor: Spaid

### ARTS 229 DOCUMENTARY PHOTOGRAPHY

Credit: 0.5

This course engages students in the art of documentary photography, a genre associated with the "social landscape" that addresses a wide range of subjects from conflict and crisis to meaningful stories of everyday experience. Students first work on short projects designed to introduce various approaches to doing documentary work before they turn to longer projects of their own design, including one that is a personal document. Most projects focus on aspects of life in Knox County, Ohio, beyond the Kenyon campus. Students will learn to develop their projects with attention to logistics, research and writing, editing, technical photographic mastery, creativity, and storytelling. Prerequisite: ARTS 106

Instructor: Spaid

### ARTS 230 FIGURE DRAWING

Credit: 0.5

This course engages students in a rigorous and thorough exploration of a two-dimensional representation of the human figure in drawing. Aesthetic and anatomical study of the human figure extends throughout the semester. Assignments include the investigation of the use of figures in formal compositions, political and social narrative constructs and psychologically complex environments. The semester culminates with a 7-foot-tall full-figure self-portrait in graphite. Students utilize a variety of drawing methods and materials, including graphite, charcoal, ink, spray-paint and collage. Students give presentations on contemporary figurative artists during the semester. The Naked Nude is the accompanying text for this class. Prerequisite: ARTS 102

Instructor: Baldwin

### ARTS 240 WRITING PICTURES AND DRAWING WORDS: THE ART OF MAKING CARTOONS, COMICS, ZINES AND GRAPHIC NOVELS

Credit: 0.5

After a century of development, cartoons, comicbooks, graphic novels, and self-published zines are finding their potency and maturity as serious art forms. These cartoon based mediums form collaboration between image and text, which blends the shape and arc of classic literature with the conventions of visual storytelling. This course will provide students with a solid foundation of ideas and methods for drawing and writing cartoons, comics, zines, and graphic novels with an emphasis on effective characterization, plot progression, and narrative structure. Students will learn how to adapt writing to a comic through storyboarding create a detailed script for dialogue, setting, and action and explore the interactive development of text and image. Required and recommended readings will supplement the creative assignments, including the work of Lynda Barry, Kate Beaton, Jim Borgman, Bill Watterson, Chester Gould, Gary Panter, David Shrigly, Grant E. Hamilton, Chappatte, Charlie Hebdo, Eleanor Davis, Gary Larson, Scott McCloud, Daniel Clowes, Barbara Slate, Shaun Tan, Art Spiegelman and many others. Class meetings will consist of



technical drawing demonstrations, writing and drawing exercises, and discussions for weekly assignments and longer projects. Prerequisite: ARTS 102.

#### ARTS 250 FUNDAMENTALS OF PAINTING

Credit: 0.5

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 color, composition and surface development on board, panel and canvas, while focusing on a wide range of basic approaches to oil painting. We will utilize traditional and nontraditional contemporary methods to address the historically established genres of still life, landscape, and portraiture. Visual literacy and conceptual growth are essential. Teacher presentations, group critiques, student reports and readings along with individual instruction will help the student to develop original concepts. Prerequisite: ARTS 102, 106 or 345.

Instructor: Staff

#### ARTS 264 STILL/MOVING: STOP-MOTION ANIMATION

Credit: 0.5

Developing moving sequences from still images is both a historical and contemporary practice. Experimental artists/filmmakers use the process to create actions that could not be presented through real-time film. This class will emphasize manipulating materials from paper to found objects, creating innovative contexts for movement, integrating live video/sound recording, and experimenting with the structure of time. The course will include both two- and three-dimensional approaches to stop-motion, with an emphasis on innovation and cultural critique. Class structure will include presentations of historical and contemporary work, class demonstrations of equipment and software, studio time and critiques. Prerequisite: any foundation studio art class or permission of instructor.

Instructor: Esslinger

#### ARTS 321 DIGITAL PHOTOGRAPHY

Credit: 0.5

This course is an introduction to digital photography as a creative medium. Subjects covered will include fundamental digital photography skills such as image editing, camera work and digital printing. Assignments will direct students toward the development of personal expression, and the exploration of the shifting signs and significance of photography meaning and digitization. Through readings and discussions, students will be introduced to different ways of conceptualizing and interpreting photography based on such variables as process and technology, motives of representation and imagination, and the politics of visibility, history and identity. Prerequisite: ARTS 106, 107 or permission of instructor.

Instructor: Hackbardt

#### ARTS 326 PHOTO OF INVENTION

Credit: 0.5

The central theme in this intermediate-level course is the inventive use of photography to construct works of art. Students will use photography in creative, nontraditional ways, including mixing photography with other media and using alternative photographic processes, such as cyanotype and palladium printing. The emphasis will be on pictures that are made, not taken. Throughout the course students will explore the relationship of content to process--how does one influence the other? The course will stress creative thinking, experimentation, conceptual coherency and technical mastery. Prerequisite: ARTS 106  
Instructor: Spaid

#### ARTS 345 PRINTMAKING

Credit: 0.5

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 course. The processes employed during the semester combine aspects of drawing and painting, as well as a sculptural physicality, giving students the opportunity to explore and experiment with various combinations of visual processes. You will be challenged to synthesize and internalize diverse aesthetic approaches, while working to formulate a personal vision. All students will give presentations on modern and contemporary artists. Techniques include monotype, woodcut, linoleum print, dry point and intaglio. Prerequisite: ARTS 102, 103, 106 or 107.

Instructor: Baldwin

#### ARTS 351 CONTEMPORARY PAINTING PRACTICES

Credit: 0.5

This class is an intensive studio course that explores painting as a means of investigating and developing personally meaningful imagery. As an introduction, we will examine the parallel ideas of art for art's sake and art for the people, as well as the evolution of American painting from the early 20th century to the present. Throughout the semester, we will continue to study the work of contemporary painters. Students will be expected to master a wide range of visual vocabularies and approach painting from a variety of aesthetic points of view. Through structured problem solving assignments, students will be encouraged to find ways of addressing common experiences as well as developing independent work. These assignments are designed to assist in expanding perceptions and imagination and translating them into painted images. Group and one-on-one critiques will help develop critical thinking and the ability to articulate ideas about art. Prerequisite: ARTS 102, 106, 345 or 250.

Instructor: Staff

#### ARTS 352 PAINTING REDEFINED

Credit: 0.5

Beginning with Lucio Fontana's slashed canvases in 1958, numerous interpretations of the process known as "painting" have evolved, moving in simultaneous yet disparate directions. No longer depending on the flat canvas hanging on an interior wall as a support system or pigment as the singular material of expression, students in this class will take the act of painting to

challenging, nontraditional levels. Energized by space and materiality, we will explode the classical definitions of painting by exploring the painted object's relationship to its substance and its support. Artists such as Elizabeth Murray, Frank Stella, Jessica Stockholder, Matthew Ritchie, Judy Pfaff and Polly Apfelbaum are but a few of the artists we will examine whose work has crossed the conventional boundaries of painting to merge it with other disciplines. With a nod to multimedia, architecture and performance, we will develop projects within the contexts of collage, relief, installation and costume. Prerequisite: ARTS 102, 103, 250, 351 or 360.

#### ARTS 360 INSTALLATION ART

Credit: 0.5

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 immersive environments that are either site-specific or nomadic. They also will have the opportunity to integrate performance, video and audio components in their projects. Components range from everyday objects to surveillance video, from large wall drawings to interactive switches for participants to manipulate. The class will consist of demonstrations of art skills particularly useful in installation (sculptural, video, audio, graphic presentation, and so on), presentations, readings, weekly critiques and cumulative projects. Previous experience with any creative media such as writing, dance, music or performance will be helpful. Prerequisite: ARTS 102, 103, 106 or 107 or permission of instructor.

Instructor: Esslinger

#### ARTS 365 THE ART OF EXPERIMENTAL FILM AND VIDEO

Credit: 0.5

In this course students will experiment with the creation, manipulation and exhibition of digital film and sound projects. In doing so they will continue a tradition from early filmmaking, where abstract montage, surreal fantasy and playful narratives reflected innovations in the art, science and politics of the time. Like many current artists and filmmakers, students will follow the example of these historical trajectories by using contemporary technologies and concepts for acquisition, post-production and distribution of their work. Demonstrations of a wide range of equipment and software will be provided from low-tech to high-tech. Research of historical/cultural forms, will offer a context for the assignments. Frequent critiques will offer important feedback. Prerequisite: ARTS 106 or 107 or permission of instructor.

#### ARTS 381 CONTEMPORARY ART FOR ARTISTS: THEORY AND PRACTICE

Credit: 0.5

This studio art class is structured to familiarize art students with the complex terrain of the contemporary art world. Students will first research and then use as a point of departure various aspects and trends that have been prevalent in the art world over the past 20 years. Projects will include researching concept proposals, artist statements and other written materials, oral

presentation, model building and a finished body of work. Students will be responsible for choosing the media and methods for the fabrication of these projects. Students will do readings and research as well as oral/written presentations on various aspects of the aesthetic dialogue that has contributed to the shaping of contemporary art. All bodies of work will grow out of the course research and will be generated in consultation with the professor and the class as a whole. Creativity and development strategies will help guide students in their conceptual process. Prerequisite: junior standing studio art major or permission of instructor. Instructor: Staff

#### ARTS 480 ADVANCED STUDIO

Credit: 0.5

Required for majors in studio arts, this course is designed to enable students to develop their personal artistic vision based on the foundation of introductory and intermediate studio art 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. Students will learn to develop 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. Studio arts majors are expected to take this class and ARTS 481 with two different faculty members. Prerequisite: senior art major or permission of instructor.

#### ARTS 481 ADVANCED STUDIO

Credit: 0.5

Required for majors in studio arts, this course is designed to enable students to further develop their personal artistic vision based on the foundation of their earlier studio courses and the first-semester "Advanced Studio." 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. The senior exercise, an exhibition required of studio art majors, will include art work made during this course. Prerequisite: ARTS 480 and senior art major or permission of instructor.

#### ARTS 493 INDIVIDUAL STUDY

Credit: 0.25-0.5

The studio art faculty do not recommend individual studies because we feel it is important for students to work in the context of other artists. We know, however, that occasionally an individual study might be appropriate. Individual studies must be approved by the department according to the following guidelines: Individual study should be undertaken only when a student has exhausted all the options for that medium in the regular curriculum. The subject for an individual study must be in a discipline in which the faculty member has expertise. An individual study does not count toward the requirements of the major; it is considered an extra course. When possible, the student should connect with a class working in a similar medium in the

faculty member's field for feedback from other students. The student is responsible for writing up a contract and maintaining a schedule. Prerequisite: appropriate introductory and intermediate level courses.

## **Courses in Art History**

### **ARHS 110 SURVEY OF ART, PART I**

Credit: 0.5

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 short papers. No prerequisite.

Instructor: Staff

### **ARHS 111 SURVEY OF ART, PART II**

Credit: 0.5

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. Although this is a lecture format, discussion is encouraged. Requirements include quizzes, exams and short papers. No prerequisite.

Instructor: Staff

### **ARHS 113 SURVEY OF ARCHITECTURE**

Credit: 0.5

This introductory lecture course introduces the student to the study of the practical and theoretical principles governing architecture. Ancient, Medieval, Renaissance, Baroque, and modern styles will be considered. Students study the text *Architecture: From Prehistory to Postmodernity*, by Trachtenberg and Hyman. Three one-hour examinations and one final examination are assigned. No prerequisite.

Instructor: Dwyer

### **ARHS 114 INTRODUCTION TO ASIAN ART**

Credit: 0.5

This course explores the highlights of Asian art, focusing on India, China and Japan. The class also will 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. Class requirements include four one-hour slide examinations. No prerequisite.

#### ARHS 216 IMAGE AND WORD: WRITING ABOUT ART

Credit: 0.5

No other field has been the subject of so many different types of writing, nor is any other academic field based on such a dichotomy of the ethereal and the material. Art history is an object-based field, but with an elusive mystery at its core regarding the nature of the visual arts and creativity. This course is designed to give students an opportunity to expand their knowledge of the many modes of writing about art, including theory bases and ethics. We will examine works of art in the context of their presentation and interpretation in written form. Reading and writing assignments will include description and analysis of individual works of art, art criticism, catalogue entries, art in fiction, and scholarly writing. Effective presentation of ideas and considerations of style in writing will also be an important focus of this course. Prerequisite: ARHS 110 or 111, or any 200-300 level ARHS course. AP credit not accepted as the prerequisite.

#### ARHS 218 BETWEEN REFUGE AND HORROR: UNDERGROUND ARCHITECTURE AND UNDERGROUND ART

Credit: 0.5

This course examines the role of subterranean excavations and structures in the cultures of Egypt, Greece, and Rome. From the Paleolithic era to the present, caves and underground excavations have served humanity as refuge and accommodation, providing conditions favorable to life (air, water, constant temperature, defense) and to the burial of the dead. With the growth of cities above ground, however, the underworld became increasingly associated with the dead and the realm of the dead. This course will trace the influence of buried and subterranean cultures on the formation of our modern and contemporary view of the past. The fascination that archaeology has held for many from the time of the Renaissance to the present will provide a framework for our topic. Readings for the course will be drawn from work such as Francesco Colonna's *Hypnerotomachia Poliphili*, William Beckford's *Vathek*, Marguerite Yourcenar's *The Dark Brain of Piranesi*, Alain Schnappea's *The Discovery of the Past*, Goran Blixas *From Paris to Pompeii* and others. No prerequisite.

#### ARHS 220 GREEK ART

Credit: 0.5

This course will examine the art and architecture of Greece from Bronze Age Crete and Mycenaean palaces of the mainland through the historical age of Greece and the extended Greek cultures of southern Italy and the Hellenistic world. Special attention will be given to the development of Greek standards of beauty and the role of beauty in Greek culture. The format is lecture and discussion. Prerequisite: ARHS 110, 111 or equivalent.

Instructor: Dwyer

#### ARHS 221 ROMAN ART

Credit: 0.5

This course will examine the art and architecture of Rome from its Etruscan and Latin origins through the decline of the Roman Empire. As Rome grew from a city to a world empire, Romans employed the arts in a wide variety of contexts, ranging from the domestic and funereal to the political and imperial, with art and architecture often used in the service of ritual or propaganda. The format is lecture and discussion. No prerequisite.

Instructor: Dwyer

#### ARHS 222 NORTHERN RENAISSANCE ART

Credit: 0.5

This intermediate-level course will examine Netherlandish, French and German art of the 15th and early 16th centuries, including artists such as the Limbourg brothers, Jan Van Eyck and Albrecht Dürer. Special emphasis will be placed on the relationship between artistic development and cultural conditions. Class members will discuss issues regarding the transmission of style, 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: Van Ausdall

#### ARHS 223 EARLY RENAISSANCE ART IN ITALY

Credit: 0.5

This course will investigate the beginnings of Italian Renaissance art from the profound changes of the late 13th century through the flowering of the arts in the 15th century. Artists and architects such as Giotto, Donatello, Masaccio, Alberti and Botticelli will be viewed in the context of contemporary cultural and theoretical issues. Prerequisite: ARHS 110, 111 or equivalent.

Instructor: Van Ausdall

#### ARHS 224 HIGH RENAISSANCE ART

Credit: 0.5

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 16th century. Issues such as patronage, politics, gender and artistic theory will be examined to shed light on the varied artistic production of this period. Prerequisite: ARHS 110, 111 or equivalent.

Instructor: Van Ausdall

#### ARHS 225 BAROQUE ART

Credit: 0.5

This course will focus on the art of the 17th century, starting in Rome and spreading outward to other parts of Europe. Lecture and discussion will focus on artists including Caravaggio, Bernini, Rubens, Rembrandt and Poussin. We will explore the formal characteristics and historical context

of Baroque art, as well as the controversial relationship among art criticism, theory and production. Prerequisite: ARHS 110, 111 or equivalent.  
Instructor: Van Ausdall

#### ARHS 226 MODERN ART I: ROCOCO TO IMPRESSIONISM

Credit: 0.5

This course will focus on European art and architecture of the 18th and 19th 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 19th-century colonialist vision. Prerequisite: ARHS 110, 111 or equivalent.

Instructor: Dabakis

#### ARHS 227D AMERICAN ART TO 1876

Credit: 0.5

This course presents an overview of painting, sculpture and architecture from colonial times to 1876. It frames the development of American art and architecture within a broad sociohistorical 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 18th and 19th centuries? This course is the same as AMST 227D. Prerequisite: ARHS 111, AMST 108, 109 or equivalent.

#### ARHS 230 MODERN ART II: SYMBOLISM TO SURREALISM

Credit: 0.5

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, 111 or equivalent.

Instructor: Dabakis

#### ARHS 231 MODERN ART III: ART IN THE ERA OF THE COLD WAR

Credit: 0.5

Beginning with abstract expressionism, this course will critically address the development of high modernism in New York after World War II, analyze its nearly hegemonic position in cultural expression in the 1950s, and trace the resistance to this artistic ideology with the emergence of pop art and other artistic movements, such as minimalism, conceptual art and feminist art. Prerequisite: ARHS 110, 111 or equivalent.



### ARHS 232 EARLY MEDIEVAL ART

Credit: 0.5

This course concerns the arts of medieval Europe from the fourth to the 10th centuries. 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 and pilgrimage. The secondary focus will be on information literacy and how to develop and write a research paper. The class format consists of lecture, discussion, debate and presentations. Prerequisite: ARHS 110 or equivalent.

Instructor: Blick

### ARHS 234 ROMANESQUE AND GOTHIC ART

Credit: 0.5

This intermediate-level course will explore the arts of medieval Europe from the 10th through the 14th 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. The secondary focus will be on information literacy and how to develop and write a research paper. 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: 0.5

This intermediate-level course will examine the extraordinary arts of China from the Paleolithic period (4000 BCE) through the 20th 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 110, 111 or 114 or equivalent.

Instructor: Blick

### ARHS 237 LATE GOTHIC ART IN EUROPE

Credit: 0.5

This intermediate-level course will explore the arts of medieval northern Europe from the mid-13th through the early 16th centuries. The class will learn about the rich traditions of architecture, sculpture, painting and the decorative arts from the Late Gothic period. Style and iconography will be considered within the cultural context of large societal movements, including literacy, pilgrimage and chivalry. The class format will consist of lecture, discussion, debate and class presentations. The secondary focus will be on information literacy and how to develop and write a research paper. Prerequisite: ARHS 110 or equivalent.

Instructor: Blick

### ARHS 238 MODERN CHINESE ART

Credit: 0.5

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 1949. Prerequisite: ARHS 111, 114 or permission of instructor.

Instructor: Zhou

#### ARHS 239 CONTEMPORARY CHINESE ART

Credit: 0.5

The year 1949 was a watershed moment in 20th-century Chinese art, due to the founding of the People's Republic of China. Art, therefore, experienced dramatic changes from the 1950s to the present. In this intermediate-level course, we will investigate the journey from ideologically 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, 114 or permission of instructor.

Instructor: Zhou

#### ARHS 240 HISTORY OF CHINESE PAINTING

Credit: 0.5

China has a painting tradition of thousands of years, starting from cave painting, tomb murals, painting on lacquer and eventually painting on silk or rice paper using brush and ink. From the Yuan Dynasty onward, Chinese painting entered its phase of "literati art," which reached its acme in the Ming and Qing Dynasties. In the 20th century, Chinese painting faced a great challenge from the art of the West in the form of oil painting. Today, the search for cultural identity and the revival of literati painting have become major issues for contemporary Chinese painting. This intermediate-level course will investigate the development of Chinese painting (together with calligraphy) in various contexts so that students will understand its history, cultural connotations and significance in the history of world art. Prerequisite: ARHS 111, 114 or permission of instructor.

#### ARHS 242 ETERNAL GLORIES: MONUMENTS, MUSEUMS AND CHURCHES OF ROME

Credit: 0.5

This course provides an overview of the history, culture and art of Rome from antiquity to the 18th century, with some forays into modern Rome. Classroom instruction will complement visits to different sites in the city of Rome and its environs, Florence, Naples and Pompeii. Guest lectures will focus on specific issues in ancient, medieval, Renaissance, Baroque and modern art and architecture in Rome. We will examine the formation of great art collections like that of the Borghese Gallery, the Vatican Museums, and the Capitoline collections. Students will be expected to write about art from all historical epochs. This course is only open to students in the Kenyon-Rome program. Permission of instructor required. No Prerequisite.

Instructor: Staff

### ARHS 279 ARCHITECTURAL DESIGN FROM EGYPT TO THE RENAISSANCE

Credit: 0.5

This course will consider specific monuments of world architecture from the viewpoints of function, durability and design. Individual monuments such as the Great Pyramid, the Parthenon, the Colosseum, the Pantheon, Hagia Sophia, the Alhambra and the buildings of Palladio will be studied in detail. A creative design project will be assigned. The format is lecture and discussion.

Prerequisite: ARHS 110, 113 or equivalent.

Instructor: Dwyer

### ARHS 350 SEMINAR IN THE HISTORY OF COLLECTING

Credit: 0.5

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. The course will focus on current issues and events, selected readings and individual research. We pay particular attention 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 of ARHS.

Instructor: Dwyer

### ARHS 371 MUSEUM STUDIES

Credit: 0.5

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. Prerequisite: sophomore standing, 1 unit of ARHS and permission of instructor.

Instructor: Staff

### ARHS 373 TOPICS IN ANCIENT ART

Credit: 0.5

This advanced seminar will explore topics and issues in the study of ancient art and archaeology from the vantage point of the buried cities of Pompeii and Herculaneum. Destroyed by the eruption of Mount Vesuvius in A.D. 79, these two sites bore witness to the civil and artistic culture that predated them, as well as to the great changes happening in the Mediterranean world during the first century of the Roman Empire. Among the changes discernible at these sites are the diversification of the urban population, the growth of mystery religions, and the shift from a visual culture that was increasingly inclined toward allegory and symbol. Assignments will include seminar reports, class discussion, and a research paper. Prerequisite: ARHS 110, 220, or 221 or one 0.5 unit course in classics, or equivalent.

Instructor: Dwyer

#### ARHS 374 TOPICS IN MEDIEVAL ART

Credit: 0.5

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 and pilgrimage art to the art in late medieval and Tudor England. Assignments will include seminar reports, class discussion, and a research paper. Prerequisite: ARHS 110, 220, 221 or 234 or equivalent.

Instructor: Blick

#### ARHS 375 TOPICS IN RENAISSANCE AND BAROQUE ART

Credit: 0.5

Various topics in the history of Renaissance and Baroque art will be explored in a seminar format. Each seminar provides 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. Seminar topics offered in the past have included Blood and Bread: Sacramental Art in the Renaissance; Art in the Age of Caravaggio and Bernini; and Women in Renaissance and Baroque Art. Prerequisite: ARHS 111, 223, 224 or 225 or equivalent.

Instructor: Van Ausdall

#### ARHS 377 TOPICS IN MODERN ART

Credit: 0.5

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 in the past included 20th Century Women in the Visual Arts; Modern Sculpture Seminar; Modernism/Postmodernism; Women and Modernism; and All the World's a Fair: The World's Columbian Exposition of 1893. Prerequisite: ARHS 111 or equivalent.

Instructor: Dabakis

#### ARHS 378D TOPICS IN AMERICAN ART

Credit: 0.5

This advanced course will explore specific problems in American art and architecture. Topics include Rome in the American Imagination, the Gilded Age, and Monuments and Memory. Assignments will include seminar reports, class discussion and a research paper. This course is the same as AMST 378D. Prerequisite: ARHS 111, 227D or AMST 108, 109 or equivalent.

Instructor: Dabakis

#### ARHS 397 JUNIOR HONORS PROJECT

Credit: 0.5

Permission of instructor required.

#### ARHS 398 JUNIOR HONORS PROJECT

Credit: 0.5

Permission of instructor required.

#### ARHS 480 SENIOR SEMINAR

Credit: 0.5

Required of all senior majors and recommended for senior minors, this course will serve as a capstone to the 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 in the field. Prerequisite: senior standing.

Instructor: Staff

#### ARHS 493 INDIVIDUAL STUDY

Credit: 0.25-0.5

The following guidelines apply to individual study in art history:

1. Students must seek the permission of the instructor before enrolling. Individual study is undertaken at the discretion of the instructor. All individual study proposals must be approved by the department.
2. Normally, students may enroll in an individual study only if they have taken all the courses offered by the department in that particular area of the curriculum. Exceptions to this rule are at the discretion of the instructor with the support of the department.
3. Individual study is considered an advanced course, and, as such, the work produced should be the equivalent of a seminar or high-level intermediate class. A grade point average of 3.0 minimum in art history courses is required. Exceptions to this rule are at the discretion of the instructor with the consent of the department.
4. The professor and the student should establish and agree on the extent and nature of the work required for the individual study. This may take several forms: several short papers, one long paper, one in-depth project (small exhibition or assisting in doing research for an exhibition), a large (and lengthy) generalized outline and annotated bibliography, public presentations, and so on.
5. The student and the professor should meet on a regular basis. The frequency is to be determined by the professor in consultation with the student.

#### ARHS 497 SENIOR HONORS

Credit: 0.5

Permission of instructor and department chair required.

#### ARHS 498 SENIOR HONORS

Credit: 0.5

Permission of instructor and department chair required.