

# Art and Art History

## *Fine Arts Division*

### Requirements

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 Introductory Courses**

ARTS 101-107 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 twelve to eighteen 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 101-107), 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 in three different media, (ARTS 210-381); 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. 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 in Kenyon College's Gund Gallery, a written statement, and an oral defense before each member of the studio faculty.

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

Students minoring in studio art must complete two courses of introductory work (ARTS 101-107); three courses of intermediate work (ARTS 210-381); and one art history course. 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 Independent Study. Also, independent study courses cannot apply to the minor requirements.

### **Transfer Credit Policy**

A maximum of 1 unit of studio art courses taken off-campus may be applied to the major.

A maximum of .50 unit of studio art course taken off-campus may be applied to the minor.

### **Art History 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 previous 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 courses. **Only with permission of the professor** 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 220-269), and one advanced seminar (ARHS 370-389). Senior Seminar (ARHS 480) is also required of all art history majors and is offered only during fall semester.

Alternatively, an art history major may take an introductory course in art history, along with five intermediate courses (ARHS 220-269) and one advanced seminar (ARHS 370-389).

Majors must complete at least one course (.50 units each) at the intermediate or advanced level in each of the following art historical areas: Ancient, Medieval, Renaissance/Baroque, and 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 4-5 allows students to place out of ARHS 110 and 111, but AP credit does not count toward the major. The degree in art history at Kenyon requires at least 5 units of course work in the discipline. With pre-approval students studying abroad may count up to two units of course work toward their major for a year-long OCS program. Art history is a global discipline, and competence in other languages is highly encouraged, as is study abroad. Art history majors must also complete one unit of studio art: ARTS 101-107 or a beginning-level topics course.

For the joint major in art history and Asian studies, please see the [Asian Studies](#) webpage.

Reading competence in a foreign language is desirable. 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 "unknown" images are also 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 an in-depth research project under the supervision of a faculty member. Permission of the art history faculty is required.

### **Qualifications for the Honors Program in Art History**

To qualify for the Art History Honors Program, the following minimum grade point averages are required: a minimum 3.3 cumulative GPA for all courses, and a minimum 3.5 GPA for all art history courses. Completion of a junior honors project is *not* a prerequisite for undertaking senior honors, but is recommended. Previous completion of a research paper in 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 project by the proposed 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 who 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 during the spring semester preceding work on the thesis.

Please see the art history departmental 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: 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 0.50-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:

For **Ancient art**, requirements are ARHS 110 plus 0.50 unit at the introductory level, 1 unit at the intermediate level in ancient art, 0.50 unit of advanced work in ancient art, and 0.50 unit above the introductory level in another area.

For **Renaissance and Baroque art**, requirements include ARHS 111 plus another 0.50 unit at the introductory level, 1 unit at the intermediate level in Renaissance and Baroque art, and 0.50 unit at the advanced level in Renaissance and Baroque art, plus 0.50 unit above the introductory level in another area.

A focused minor in **Modern/American art** requires ARHS 111 plus another 0.50 unit at the introductory level, 1 unit at the intermediate level in modern art, and 0.50 unit at the advanced level in modern art, plus 0.50 unit above the introductory 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.

### Cross-Listed Courses

The following course is cross-listed in the art history offerings 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: Gunderson

### **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 non-adhesive 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 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 socio-political 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 personal manual film camera is required. No prerequisite. This course will be offered each semester.

Instructor: Spaid

## **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 techniques of drawing 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. There are four segments to the course including observational drawing, design

innovation of objects, architectural and interior design, and organizational and conceptual design. No prerequisite.

Instructor: Baldwin

### **ARTS 210 HUMAN FIGURE IN SCULPTURE**

*Credit: 0.5*

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 101, 102, 106, or 107. This course will be offered every other year.

Instructor: Gunderson

### **ARTS 211 ART WITH A FUNCTION**

*Credit: 0.5*

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 101, 102, 106, or 107. This course will be offered every other year.

Instructor: Gunderson

### **ARTS 212 ART WITH FOUR LEGS**

*Credit: 0.5*

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 101, 102, 106, or 107. This course will be offered every other year.

Instructor: Gunderson

### **ARTS 214 FACES, PLACES, TREES, AND APPLES: SCULPTURAL TOPICS**

*Credit: 0.5*

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 101, 102, 106, or 107. This course will be offered every other year.

Instructor: Gunderson

### **ARTS 226 PHOTOGRAPHY 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, non-traditional 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 be concerned with 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. This course is offered every other year.

Instructor: Spaid

### **ARTS 228 PHOTOGRAPHY II**

*Credit: 0.5*

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: 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 is 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 seven-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 245 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 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 visual processes. You will be challenged to synthesize and internalize diverse aesthetic approaches, while working to formulate 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: 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 245.

Instructor: Snouffer

## **ARTS 320 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 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 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 twentieth century to the present. Throughout the semester, we will continue to study the work of contemporary painters. Teacher-generated assignments will include processes such as abstraction, mixed-media, appropriation, synesthesia, and various nontraditional, contemporary approaches. During the first half of the semester, students will work with acrylic mediums, refining techniques of surface development and support construction. During the second half of the semester, the student may choose to work in another medium such as oil-based paints. They 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 help develop critical thinking and the ability to articulate ideas about art. Prerequisite: ARTS 102, 106, 245, or 250 (preferred).

Instructor: Snouffer

## **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 we will examine as those who have crossed the conventional boundaries of painting to merge it with other disciplines. With a nod to multi-media, 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 will also 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, etc.), presentations, readings, weekly critiques, and cumulative projects. Prerequisite: one beginning arts class (ARTS 102, 103, 106, or 107) or permission of instructor. Previous experience with any creative media such as writing, dance, music, or performance will be helpful.

Instructor: Esslinger

### **ARTS 361 ALTERNATIVE NARRATIVES: THE ROLE OF STORYTELLING IN VIDEO ART**

*Credit: 0.5*

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. This course will be offered every other year.

Instructor: Esslinger

### **ARTS 362 POETICS OF THE MOVING IMAGE**

*Credit: 0.5*

In this course, students will be encouraged to play with creation, capture, and editing of various visual and sonic sources to produce time-based work in a poetic style. Emphasis will be on experimentation with subjects, materials, sources, techniques, and outputs. Demonstrations of a wide range of equipment and software, from low-tech to high-tech, will be provided. Broad-based readings and research on historical/cultural forms, early experimental film, and contemporary video film 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 106 or ARTS 107. This course will be offered every other year.

Instructor: Esslinger

### **ARTS 364 STILL/MOVING: STOP-MOTION ANIMATION**

*Credit: 0.5*

Developing moving sequences from still images is both an 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 the permission of instructor.

Instructor: Esslinger

### **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 twenty years. Projects will include research, concept proposal, artist statement and other written materials, oral presentation, model building, and 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 be introduced to help guide students in their conceptual process. Prerequisite: junior standing studio art major or permission of instructor.

Instructor: Baldwin

### **ARTS 480 ADVANCED STUDIO**

*Credit: 0.5*

This course is required for art majors and is designed to enable students to develop their personal artistic vision based on the foundation of introductory-level and 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: 0.5*

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 studio courses previously taken 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: ARTS 480, 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 doing a similar medium in the faculty member's field for feedback from other students (critiques). 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. 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 prerequisite.

Instructor: Staff

## **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 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*; other texts will be used to supplement it. Class requirements include four one-hour slide examinations. No prerequisite.

Instructor: Blick

## **ARHS 216 IMAGE AND TEXT: WRITING ABOUT ART**

*Credit: 0.5*

This course gives students interested in the history of art 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, architecture, art criticism, and catalogue entries, as well as a more complex research project. 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, 111, or equivalent. Open only to sophomores and juniors.

## **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 fifteenth and early sixteenth centuries, including artists such as the Limbourg Brothers, Jan Van Eyck, and Albrecht Dürer. Special emphasis will be placed on the relationship between artistic development and cultural conditions. Class members will discuss issues regarding 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 thirteenth century through the flowering of the arts in the fifteenth 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 sixteenth century. Issues such as patronage, politics, gender, and artistic theory



will be examined to shed light on the varied artistic production of this period. Prerequisite: ARHS 110, 111, or equivalent.

Instructor: Van Ausdall

### **ARHS 225 BAROQUE ART**

*Credit: 0.5*

This course will survey the art of the seventeenth century, starting in Rome and spreading outward to other parts of Europe. Lecture and discussion will focus on major artists including Caravaggio, Bernini, Rubens, Rembrandt, 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 or equivalent.

### **ARHS 226 MODERN ART I: ROCOCO-IMPRESSIONISM**

*Credit: 0.5*

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 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 socio-historical context and addresses many of the issues pertinent to American studies. The following questions, among others, will be addressed in the course: Does American culture have a single, identifiable character? How have Americans reconciled their uneasy relationship with European culture? How have American political values, such as freedom, liberty, and democracy, informed the cultural expression of the eighteenth and nineteenth centuries? Prerequisite: ARHS 111, AMST 108, AMST 109 or equivalent. This course is the same as AMST 227D, in the American Studies Program.

### **ARHS 228 HISTORY OF PHOTOGRAPHY**

*Credit: 0.5*

This course will survey the technical, aesthetic, and social history of nineteenth- and twentieth-century photography. Major periods, events, and movements will be covered, including the invention of

photography, the daguerreotype, picture tourism, and the Grand Tour, the Civil War, Western landscape photography, the new urban vision, and modernism. Prerequisite: ARHS 110, 111, or equivalent.

Instructor: Staff

### **ARHS 230 MODERN ART II: SYMBOLISM AND 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 tenth 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 high-level 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 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. The secondary focus will be on information literacy and how to develop and write a high-level 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 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 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-thirteenth through the early sixteenth 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 high-level 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 the present, an era of urbanization in a global context. Prerequisite: ARHS 111 or ARHS 114 or permission of instructor.

Instructor: Zhou

### **ARHS 239 CONTEMPORARY CHINESE ART**

*Credit: 0.5*

The year 1949 was a watershed in twentieth-century Chinese art, due to the foundation of People's Republic of China. Art has experienced dramatic change 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 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 eighteenth century, with some forays into modern Rome as well when taught in the Kenyon Rome program. 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. The formation of great art collections, like that of the Borghese Gallery, the Vatican Museums, and the Capitoline collections, will be examined. Students will be expected to write about art from all historical epochs. Prerequisite: ARHS 110, 111, or permission of instructor.

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 or ARHS 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. 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: 0.5 unit in ARHS or equivalent.

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: 1.0 unit of ARHS and permission of instructor. Sophomore standing.

Instructor: Staff

### **ARHS 373 POMPEII AND HERCULANEUM - 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: 0.5 unit of art history (ARHS 110, 220, or 221) or 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 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: 0.5 unit of art history (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/or 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 under this course number 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. See the ARHS Web page for the title and description for a specific semester. Prerequisite: see specific course description.

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 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 AMERICAN ART DURING THE GREAT DEPRESSION**

*Credit: 0.5*

The 1929 economic crash resulted in an international crisis that continued for a decade until World War II. This seminar examines how American artists responded not only to Wall Street's financial collapse, but also to the rise of European fascism and the widespread drought that ravaged the Midwest during the 1930s. Students will examine a range of media, including easel painting and murals, photography, printmaking, sculpture, and film. Topics include government art patronage, modernism, documentary art, political art and activism, and advertising and popular culture. Prerequisite: ARHS 111, AMST 109, or permission of instructor.

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. Prerequisite: 0.5 unit of art history (ARHS 111, 227D) or American studies (AMST 108, 109) or equivalent. This course is the same as AMST 378D, in the American studies curriculum.

### **ARHS 380 ROME AND ITS CULTURE: ROME IN THE AMERICAN IMAGINATION**

*Credit: 0.5*

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. This course is open only to students in the Kenyon in Rome program.

Instructor: Dabakis

### **ARHS 397 JUNIOR HONORS PROJECT**

*Credit: 0.5*

Prerequisite: permission of art history faculty.

### **ARHS 398 JUNIOR HONORS PROJECT**

*Credit: 0.5*

Prerequisite: permission of art history faculty.

### **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 that have dramatically redefined the field. Prerequisite: senior standing.

Instructor: Van Ausdall

### **ARHS 493 INDIVIDUAL STUDY**

*Credit: 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, etc. Individual studies may be taken for either .5 or .25 credits. This decision must be made in conjunction with the professor.

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*

Prerequisite: permission of art history department chair.

#### **ARHS 498 SENIOR HONORS**

*Credit: 0.5*

Prerequisite: permission of art history department chair.