

Art/Art History

Requirements

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 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.

Requirements for the Studio Art Major

Students majoring in studio art must take three courses of introductory work (ARTS 101-108), 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.

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 two courses of introductory work (ARTS 101-108); 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 and Off-Campus Study Credit Policy

A maximum of 1 unit of studio art courses taken off-campus may be applied to the major.
A maximum of .5 unit of studio art courses 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 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 216-279) and one advanced seminar (ARHS 350-380). 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 an introductory course in art history, along with five intermediate courses (ARHS 216-279) and one advanced seminar (ARHS 350-380).

Majors must complete at least one course (.5 unit 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 coursework in the discipline. With pre-approval students studying abroad may count up to 2 units of coursework 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 also must complete 1 unit of studio art: ARTS 101-108 or a beginning-level special 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 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 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 it 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 webpage 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 216-279) in two or more areas, and a .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:

For **Ancient art**, requirements are ARHS 110 plus .5 unit at the introductory level, 1 unit at the intermediate level in ancient art, .5 unit of advanced work in ancient art, and .5 unit above the introductory level in another area.

For **Renaissance and Baroque art**, requirements include ARHS 111 plus another .5 unit at the introductory level, 1 unit at the intermediate level in Renaissance and Baroque art, and .5 unit at the advanced level in Renaissance and Baroque art, plus .5 unit above the introductory level in another area.

A focused minor in **Modern/American art** requires ARHS 111 plus another .5 unit at the introductory level, 1 unit at the intermediate level in modern art, and .5 unit at the advanced level in modern art, plus .5 unit above the introductory level in another area.

A minor in **architectural history** requires enrollment in ARHS 113 and one other introductory course, ARHS 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.

Studio Art

Courses

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

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 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 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 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 the permission of instructor.

ARTS 311 SCULPTURE II

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.

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. This course is offered every other year.

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 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. All students will give presentations on modern and contemporary artists. Techniques include monotype, woodcut, linoleum print, dry point, intaglio and photo etching. Prerequisite: ARTS 102, 103, 106 or 107.

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. Assignments will include processes such as abstraction, mixed-media, appropriation, synesthesia, and various nontraditional, contemporary approaches. Students will first work with acrylic mediums, refining techniques of surface development and support construction. During the second half of the semester, students may choose to work in another medium such as oil-based paints. They may also begin 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 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 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 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 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

Required for art majors, this course 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. 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. Majors are expected to take this class and its sequel, ARTS 481, with two different faculty members. Prerequisite: senior art major or permission of instructor.

ARTS 481 ADVANCED STUDIO

Credit: 0.5

Required for art majors, this course is designed to enable students to further develop their personal artistic vision based on the foundation of their studio courses and 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 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 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.