

## **Art and Art History: Requirements**

Fine Arts Division

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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**

History of art courses help students acquire an understanding of visual culture and encourage critical thought in a liberal arts framework. Art history students draw from an interdisciplinary base, exploring a wide range of objects, images, 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 courses may be taken in any sequence. Each course introduces students to the concepts and methods of the discipline and prepares students for more advanced study. Most intermediate courses and seminars require ARHS 110 and/or ARHS 111 as prerequisites.

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

## **Requirements for the Art History Major**

Students majoring in art history must take two introductory courses (ARHS 110 and 111), six intermediate courses (ARHS 220-269), and one advanced seminar (ARHS 370-389).

Alternately, an art history major can take three introductory courses, choosing either ARHS 113 or ARHS 114 (in addition to ARHS 110 and 111), along with five intermediate courses (ARHS 220-269), and one advanced seminar (ARHS 370-389).

Senior Seminar (ARHS 480), offered the fall semester every year, is required of all majors.

Majors must complete one class (.5 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 faculty advisor.

One unit of studio art: ARTS 101-107 or a beginning-level topics course.

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. In addition, this exam tests the student's ability to use that knowledge critically. A two-part exam is given on different days (usually a Friday and the following Monday), and is scheduled in February. The first part 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.

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

Meeting the minimum GPA does not automatically qualify a student for the Honors Program. Typically, if a student has written an exceptionally well-researched and well-written art history paper, and meets the other criteria for acceptance into the Honors Program, a professor might suggest that the student undertake a related topic as an honors thesis. Alternately, students can discuss pursuing an honors thesis with their academic advisor and a potential thesis advisor. The project must be supervised by an art history professor whose interests and expertise coincide with the proposed project, and 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 before beginning 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 0.5-unit advanced seminar. Students seeking a minor in art history are also encouraged to take ARHS 480.

Four options for a focused minor give students a deeper knowledge of one field within art history. The focused minors are as follows:

For **ancient art**, requirements are ARHS 110 plus 0.5 unit at the introductory level, 1 unit at the intermediate level in ancient art, 0.5 unit of advanced work in ancient art, and 0.5 unit above the introductory level in another area.

For **Renaissance and Baroque art**, requirements include ARHS 111 plus another 0.5 unit at the introductory level, 1 unit at the intermediate level in Renaissance and Baroque, and 0.5 unit at the advanced level in Renaissance and Baroque, plus 0.5 unit above the introductory level in another area.

A focused minor in **Modern/American art** requires ARHS 111 plus another 0.5 unit at the introductory level, 1 unit at the intermediate level in modern art, and 0.5 unit at the advanced level in modern art, plus 0.5 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.

### **Kenyon in Rome**

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

### **CROSS-LISTED COURSES**

The following course is cross-listed in the art history offerings and can satisfy the fine arts requirement:

AMST 109 American Art and Culture, 1900-1945

### **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.

#### **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 prerequisites. 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 prerequisites. 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 prerequisites. 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 composition and to develop technical skills with a variety of camera and computer tools, including still-image and video editing programs. Personal studio projects will cover a variety of subjects, such as the relationship of the arts to popular culture and the liberal arts, the historic role of technology in the arts, and the role of gender, class, and race in the creation and interpretation of artwork. Through theory and practice, students will enhance their art-criticism skills, allowing for creative group interactions and the defining of personal aesthetic vision. Presentations and demonstrations by the professor will be supplemented by student research and response to contemporary artists and issues. This course requires at least twelve hours of work per week outside of class. No prerequisites. This course will be offered each semester.

Instructor: Esslinger

## **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 or permission of the instructor.

Instructor: Staff

## **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: Hackbardt

## **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 two longer projects of their own design, including one that is a personal document. Most projects focus on aspects of life in Knox County, Ohio. Students will learn to develop their project with attention to logistics, research, writing, editing, technical photographic mastery, creativity and story-telling. 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 the primary exercise throughout the semester. Assignments include the investigation of the use of figures in formal compositions, narrative constructs, and psychologically complex environments. The semester culminates with a larger-than-life-size, full-figure self-portrait project. Students utilize a variety of drawing methods and materials, including graphite, charcoal, ink, spray-paint, and collage. Each student will give a presentation on several artists during the semester. 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 take their own traditional or digital photographs and then utilize various digital photography techniques, including image scanning and color digital printing. Color theory, correct exposure of color slide and negative films, color balance management, use of color as an element in photographic design, and the psychology of color will be covered. Prerequisite: ARTS 106, 107 or permission of the instructor.

Instructor: Hackbardt

## **ARTS 321 Digital Photography**

*Credit: 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 non-traditional, postmodern 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, non-traditional 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. Pre-requisites: 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 the instructor. Previous experience with any creative media such as sound art, writing, dance, music, 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 experiment playfully with creation, capture, and editing of various visual and sonic sources and to collaborate to produce work that has an emphasis on an open lyrical style of artistic production. Methods will be chosen from demonstrated examples in montage, stop-motion/animation, appropriation/quotes from cultural sources, and other techniques. There will be demonstrations of a wide range of equipment and software, from low-tech to high-tech. Broad-based readings and research on historical/cultural forms, early experimental film, and contemporary video art will offer a context for our work. Student presentations of research will be expected. Frequent critiques will offer important

feedback. Experience from other disciplines is helpful. Prerequisite: ARTS 107 and permission of instructor. 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 the 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.

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

### **ARTS 493 Individual Study**

*Credit: 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.

## **ART HISTORY COURSES**

### **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 a short paper. The text for this class is *Janson's History of Art*. 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. Requirements include quizzes, exams, and short papers. The text for this class is *Jansons's History of Art*. 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 prerequisites.

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 Writing about Art**

*Credit: 0.5*

This course is designed to give students of art history an opportunity to expand their knowledge of the many ways of writing about art. Assignments will include description and analysis of individual works of art, art criticism, and catalogue entries, as well as more complex research. In order to provide examples of different types of writing about art, students will be assigned a wide variety of readings. This course is designed particularly for students in art history, but others interested in writing and art may find it useful as well. Prerequisite: ARHS 110 or 111 or equivalent. Enrollment limited to students with sophomore or junior standing; others students admitted with permission of the instructor.

Instructor: Staff

### **ARHS 220 Greek Art**

*Credit: 0.5*

This course will emphasize the particular subject matter of Greek art: the gods, and heroes (and their mythology), as well as humans (portraits, religion, history, and genre). The social context will also be considered with respect to individual subjects and monuments. The format is lecture and discussion. Prerequisite: ARHS 110 or ARHS 111 or equivalent.

Instructor: Dwyer

### **ARHS 221 Roman Art**

*Credit: 0.5*

This course is intended as an intermediate-level history of Roman art. Artistic media including architecture will be considered as expressions of values and institutions of the Roman world. Prerequisite: ARHS 110 or 111 or equivalent.

Instructor: Dwyer

### **ARHS 222 Northern Renaissance Art**

*Credit: 0.5*

Italy was not the only region of Europe to undergo a transformation in artistic production during the Renaissance. This intermediate-level course will examine Netherlandish, French, and German art of the fifteenth and early sixteenth centuries, including artists such as the Limbourg Brothers, Jan Van Eyck, and Albrecht Dürer. Special emphasis will be placed on the relationship between artistic development and cultural conditions. Class members will discuss issues regarding medieval and Renaissance styles, the development of oil painting, the revolutionary expansion of the graphic arts, and the impact of the Reformation on the visual arts. Prerequisite: ARHS 110, 111, or equivalent.

Instructor: 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, Alberti, and Botticelli will be viewed in the context of contemporary cultural and theoretical issues. Prerequisite: ARHS 110 or ARHS 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 in Italy**

*Credit: 0.5*

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

Instructor: Van Ausdall

## **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 1865**

*Credit: 0.5*

This course presents an overview of painting, sculpture, and architecture from colonial times to 1865. It frames the development of American art and architecture within a broad socio-historical context and addresses many of the issues pertinent to American studies. The following questions, among others, will be addressed in the course: Does American culture have a single, identifiable character? How have Americans reconciled their uneasy relationship with European culture? How have American political values, such as freedom, liberty, and democracy, informed the cultural expression of the eighteenth and nineteenth centuries? Prerequisite: ARHS 111 or AMST 108 or equivalent. This course is the same as AMST 227D, in the American Studies Program.

Instructor: Dabakis

### **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 covered will include: the invention of photography; the daguerreotype and card portrait; picture tourism and the Grand Tour; the Civil War; Western landscape photography; Pictorialism; science, the new urban vision, and photography; photography and Modernism; photography during the Progressive Era and the New Deal; photojournalism; and strategies in contemporary practice. Periodically, we will focus on the changing status of photography as a medium of social exchange and information--in publication, advertising, and media. We will discuss, for example, the editorial use of images during major media events. The class format will consist of slide lectures, although discussion and participation will be encouraged. Examples of historic images representing various processes and practices will be presented to the class on occasion. Prerequisite: ARHS 110 or 111 or equivalent.

Instructor: Younger

### **ARHS 230 Modern Art II: Symbolism and Surrealism**

*Credit: 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 or 111 or equivalent.

Instructor: Dabakis

### **ARHS 231 Modern Art III: Art and the Cold War**

*Credit: 0.5*

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

### **ARHS 232 Early Medieval Art**

*Credit: 0.5*

This course concerns the arts of medieval Europe from the fourth through the fourteenth century. The class will learn about the major forms of architecture, sculpture, painting, and the decorative arts of the Middle Ages. Style and iconography will be considered within the cultural context of large societal movements, including monastic reform, pilgrimage, and chivalry. The class format will consist of lecture, discussion, debate, and presentations. Prerequisite: ARHS 110 or equivalent.

Instructor: Blick

### **ARHS 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. 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 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 century. 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. Offered every other year.

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 the instructor. Offered every other year.

Instructor: Blick

### **ARHS 239 Contemporary Chinese Art**

*Credit: 0.5*

The year 1949 is the watershed in twentieth-century Chinese art, due to the foundation of People's Republic of China. Art experienced dramatic change in the period of the 1950s to the present. In this intermediate-level course, we will investigate the journey from ideology-oriented art to the art of the Cultural Revolution, from the post-Mao period, and the avant-garde

movement to art in an era of urbanization in a global context. Prerequisite: ARHS 111 or ARHS 114 or permission of the instructor.

Instructor: Zhou

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

*Credit: 0.5*

This course is required of all students in the Kenyon in Rome program, and provides an overview of the history, culture, and art of Rome from antiquity to the 18th century, with some forays into modern Rome as well. Classroom instruction, conducted at the Palazzo Bencicelli in Rome, will complement visits to different sites in the city of Rome and its environs, Florence, Naples, and Pompeii. Guest lectures by scholars in Rome will focus on specific issues in Ancient, Medieval, Renaissance, Baroque, and Modern art and architecture in Rome. Visits to the museums, churches, and galleries of Rome will be woven throughout the class. 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: permission of instructor.

Instructor: Staff

### **ARHS 279 Architectural Design from Egypt to the Middle Ages**

*Credit: 0.5*

This course will treat specific monuments in the history of architecture from the point of view of design. Such topics as harmony, symmetry, proportion, and orientation to a particular cosmos will be considered in monuments. Special emphasis will be given to the pyramids of Egypt, Greek temples, Roman architecture, and the Gothic cathedral. Reports will elaborate upon methods used and problems encountered in deducing an architect's design from the present state of a given monument. Prerequisite: ARHS 113 or equivalent.

Instructor: Dwyer

### **ARHS 350 Seminar in the History of Collecting**

*Credit: 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. 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: 0.5 unit ARHS or equivalent.

Instructor: Staff

### **ARHS 373 Pompeii & Herculaneum - Topics in Ancient Art**

*Credit: 0.5*

This advanced seminar will explore topics and issues of the study of ancient art and archaeology. Topics covered may range from classical archaeology, to the archaeology of Pompeii and Herculaneum, to the art and archaeology of ancient Athens. Assignments will include seminar reports, class discussion, and a research paper. Prerequisite: 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*

Often described as dynamic, theatrical, and even eccentric, the painting and sculpture of seventeenth-century Italy was varied and innovative. Two towering figures in Rome come immediately to mind: Michelangelo Merisi da Caravaggio and Gianlorenzo Bernini. Both developed styles that engaged the senses in very different ways, and both were able to successfully use their art in the service of both secular and religious art. Although his career was

relatively brief, and he was maligned by some, Caravaggio's approach to painting influenced artists in and out of Rome, and continued to do so for several centuries. Bernini, the ultimate insider artist, had a long career, dominating sculpture in the seventeenth century as Michelangelo had dominated the sixteenth. This advanced seminar will consider Caravaggio, Bernini, and their contemporaries in Rome as practitioners of art that responded to varied cultural, religious, and intellectual forces. Taught only in Rome. Prerequisite: permission of instructor.

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 378D Topics in American Art**

*Credit: 0.5*

This advanced seminar will explore topics and issues of the study of American art and architecture. Topics covered may range from the women of Rome to African-American women artists to memory and commemorations: cross-cultural perspectives. Assignments will include seminar reports, class discussion, and a research paper. Prerequisite: 0.5 unit of Art History (ARHS 111, 227D, 231) or American studies (AMST 108, 109) or equivalent. This course is the same as AMST 378D, in the American Studies Program.

### **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 all minors, this course will serve as a capstone to their study of art history. Students will study the foundations of the discipline, explore the variety of methodological approaches employed by art historians, and assess current theoretical issues that have dramatically redefined the field.

Instructor: 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 faculty.

### **ARHS 498 Senior Honors**

*Credit: 0.5*

Prerequisite: permission of art history faculty.