

Art and Art History

FINE ARTS DIVISION

Faculty

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Martin J. Garhart
Professor of Studio Art

Barry L. Gunderson
Professor of Studio Art

Marcella M. Hackbardt
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Joseph F. Slate
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Karen F. Snouffer
Assistant Professor of Studio Art (on leave, first semester)

Gregory P. Spaid
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Kristen Van Ausdall
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Daniel P. Younger
Adjunct Assistant Professor of Art History; Director, Olin Art Gallery

The purpose of the Department of Art and Art History is to provide instruction in and experience with the visual arts in the context of the liberal arts. The department offers two majors: studio art and the history of art. A major in studio art is intended to make the student particularly qualified to communicate ideas in visual form. A major in the history of art is intended

to make the student particularly qualified to interpret ideas presented in visual form throughout the past. Look for the ♦ symbol, designating courses appropriate for first-year students or upperclass students new to the art and art history curriculum.

Studio Art Introductory Courses

ARTS 101-107 offer the beginning student a wide variety of media and subject matter to explore. In each class, students confront the decisions that go into making personally meaningful artifacts via demonstrations and critique sessions, but most importantly by manipulating materials. Course content and approach will differ from section to section or class to class, but in each the goal is to introduce students to the ideas, techniques, and vocabularies of producing visual art.

The studio art course format is studio/laboratory with slides, lectures, demonstrations, and regular critiques. Usual enrollment in introductory courses ranges from fifteen to twenty-three students per section, depending on facilities. No previous art experience is necessary.

Requirements for the Studio Art Major

Students majoring in studio art must complete 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 faculty members (ARTS 210-279); two courses of advanced work (ARTS 480-481) with two 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.

The Senior Exercise in Studio Art

The Senior Exercise in studio art consists of a public exhibition (usually in the Olin Gallery), a written statement, and an oral defense before each member of the studio faculty. The Senior Exercise usually occurs immediately after spring break in the second semester.

Art History Introductory Courses

ARHS 110, 111, 113, and 114 are introductory courses for students who have had little or no previous art history. They can be taken in any sequence. Each course introduces students to the concepts and methods of the discipline and prepares students for more advanced study. ARHS 110 and 111 use the same text, Marilyn Stokstad's *Art History*, but different supplemental readings. Most intermediate courses and seminars require ARHS 110 and ARHS 111 as prerequisites.

Requirements for the Art History Major

Students majoring in art history should take two semesters of introductory courses (ARHS 110, 111, 113, 114); six intermediate-level courses, at least two of which must include the study of art prior to 1600 C.E. (ARHS 220-269); and one advanced seminar (ARHS 370-389). One additional seminar can be substituted for an intermediate-level course in the same area. Some classics (CLAS), American studies (AMST), and history (HIST) courses can be substituted for 1/2 unit at the foundation or intermediate level. The senior seminar (ARHS 480), offered first semester every year, is required of all majors. Also required is 1 unit of studio art (ARTS 101-106) or a beginning-level special topics

course). Reading competence in a foreign language (completion of beginning-level courses, such as FREN 111-112 at Kenyon) is desirable. German is recommended for those students planning to pursue graduate study in art history.

The Senior Exercise in Art History

The Senior Exercise, a comprehensive examination, is designed to measure the student's ability to treat significant concerns of the history of art with reference to traditional and contemporary literature. The exam is usually scheduled in February, with part on Friday afternoon, consisting of twenty-five slide identifications of basic monuments (three points each) and five unknowns (five points each), and part on Monday afternoon, consisting of two essays, each chosen from three general and three specific questions (two hours).

Requirements for the Art History Minor

Art history offers a departmental minor with five options, each totaling 3 units. A broad minor gives students an overview of the field. Requirements are 1 unit at the foundation level (ARHS 110, 111, 113, 114), 1 1/2 units at the intermediate level (ARHS 220-269) in two or more areas, and a 1/2-unit advanced seminar, preferably ARHS 480.

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

When focusing on ancient art, requirements are ARHS 110 plus 1/2 unit at the foundation level, 1 unit at the intermediate level in ancient art, 1/2 unit of advanced work in ancient art, and 1/2 unit above the foundation level in another area.

For Renaissance and Baroque art, requirements include ARHS 111 plus another 1/2 unit at the foundation

level, 1 unit at the intermediate level in Renaissance and baroque, and 1/2 unit at the advanced level in Renaissance and Baroque, plus 1/2 unit above the foundation level in another area.

A focused minor in modern art requires ARHS 111 plus another 1/2 unit at the foundation level, 1 unit at the intermediate level in modern art, and 1/2 unit at the advanced level in modern art, plus 1/2 unit above the foundation level in another area.

A minor in architectural history requires enrollment in ARHS 113 and one other foundation course, ARHS 379 and ARTS 102, and two of the following: ARHS 220, 221, 223, or 232.

STUDIO ART

First-Semester Courses

Drawing/Design

- ◆ ARTS 102 (1/2 unit)
Baldwin, Garhart

This course introduces drawing and design as a means of creative expression. A variety of methods and media are introduced in the exploration of problems that are confronted both perceptually and conceptually.

This course uses drawing as an introduction to visual creativity. The projects are done both in and out of class, using a variety of visual stimuli, and demand at least twelve hours per week. Students will be required to purchase individual supplies. No prerequisites. Enrollment limited.

Three-Dimensional Design

- ◆ ARTS 103 (1/2 unit)
Gunderson

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. Enrollment limited.

Black and White Photography

- ◆ ARTS 106 (1/2 unit)
Hackbart

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 camera is required. No prerequisites. Enrollment limited.

Digital Imaging in the Visual Arts

- ◆ ARTS 107 (1/2 unit)
Esslinger

This introduction to studio art will enable students to utilize digital tools to engage in aesthetic and conceptual practices in contemporary art. Personal studio projects will investigate a variety of subjects such as: the role of digital media in the history of artistic practice, the relationship of the arts to popular culture, the aesthetics of abstraction and the effects of gender/race/class on the creation and interpretation of artwork. Students will come to understand the fundamentals of composition and develop technical skills with a variety of computer tools, including still image and video

editing programs. Through theory and practice, students will enhance their art-criticism skills, allowing for creative group interactions and for the defining of personal aesthetic vision. Presentations by the professor will be supplemented by student research on contemporary artists and issues. This course requires at least twelve hours of work per week outside of class. No prerequisites. Enrollment limited.

Art with a Function

ARTS 211 (1/2 unit)
Gunderson

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, 104, 106, or 107. Enrollment limited.

Photography II

ARTS 228 (1/2 unit)
Hackbardt

This class will extend the student's experience beyond the fundamentals of black-and-white photography, with projects in large-format photography, artificial lighting, and digital image transformation. Readings, lectures, and critiques will help to expose students to significant issues in the history and current practice of photography. A personal, manual camera is required. Prerequisite: ARTS 106. Enrollment limited.

Watercolor

ARTS 231 (1/2 unit)
Garhart

This course is an introduction to the fundamental use of the watercolor medium. Consideration will be given to techniques, composition, and concepts as they relate to personal expression. A series of assignments will advance students through directed study to independent exploration. Students will be expected to participate in regular critiques. Work will be done both in the lab and outdoors. Prerequisite: ARTS 101, 102, or 104. Enrollment limited.

Beginning Painting

ARTS 250 (1/2 unit)
Baldwin

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. The issues of color, composition, and surface development will be explored using oil paint on board and stretched canvas. The focus of this class will be to introduce the student to a wide range of basic approaches to painting. Genres of still life, landscape, and human form will be addressed in traditional and nontraditional methods. Visual literacy and conceptual growth will be stressed. Slide lectures, group critiques, and individual instruction will help the student to develop ideas. Prerequisite: ARTS 101, 102, 104, 106, or 107. Enrollment limited.

Video Art I

ARTS 261 (1/2 unit)
Esslinger

In this course, students will utilize the tools of video technology for their aesthetic inquiries. They will work collaboratively and independently to produce single channel video art projects. Demonstrations of equipment will allow students to develop abilities in camera work and editing. Critical discussions will be aimed at providing students with an intellectual base to ground their work in their particular culture and history. Issues such as the unique properties of video

in relationship to film, television, and popular culture, the manipulation of electronic imagery, conceptual and unorthodox narratives, and race and gender representations will be addressed through readings, discussions, guest lectures, screenings, and critiques. The College provides use of digital cameras and editing equipment. Student cameras are encouraged (especially digital) but are not required. Prerequisite: ARTS 104 or ARTS 107 and permission of instructor. Enrollment limited.

Advanced Studio

ARTS 480 (1/2 unit)
Gunderson, Hackbardt

This course is designed to enable students to develop their personal artistic vision based on the foundation of intermediate studio courses. Students will be expected to generate projects in the medium of their choice with the aid of critiques, discussions, slides, videos, and field trips. This is a one-semester course with two different sections offered each semester. Majors are expected to take two different sections during different semesters, preferably with two different faculty members. Prerequisite: senior art major or permission of instructor. Enrollment limited.

Individual Study

ARTS 493 (1/2 unit)
Staff

This is an extension of advanced coursework; studio art should be scheduled during regular class hours. Prerequisite: permission of instructor and department chair.

Second-Semester Courses

Color Design

◆ ARTS 101 (1/2 unit)
Baldwin

Students in this course will be introduced to the use of color and two-dimensional design. The perceptual and psychological qualities of color will be explored through color exercises and mixed-media projects. Conceptual and formal

growth will be stressed. Media used may include pigmented paper, paint, and found objects. No prerequisites. Enrollment limited.

Drawing/Design

- ◆ ARTS 102 (1/2 unit)
Garhart, Snouffer

See first-semester course description.

Three-Dimensional Design

- ◆ ARTS 103 (1/2 unit)
Gunderson

See first-semester course description.

Black and White Photography

- ◆ ARTS 106 (1/2 unit)
Hackbardt

See first-semester course description.

Digital Imaging in the Visual Arts

- ◆ ARTS 107 (1/2 unit)
Esslinger

See first-semester course description

Faces, Places, Trees, and Apples: Sculptural Topics

- ARTS 214 (1/2 unit)
Gunderson

Have you ever 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, 104, 106, or 107. Enrollment limited.

Special Topic: The Electronic Photographic Image

- ARTS 225 (1/2 unit)
Hackbardt

This course will explore the machinery and significance of digital photography. Students will produce works involving images, texts, and interactive display. Using a combination of electronic and analog cameras, scanning, software programs, digital printers, and the Internet, students will create work that explores the manipulated real. In addition, students will analyze and explore contemporary texts dealing with such issues as the life and death of photography and its associated reality, the reproduction and consumption of photographic data, and cyberculture as a formal and conceptual event. Prerequisite: ARTS 106 or 107. Enrollment limited.

Drawing: The Figure

- ARTS 230 (1/2 unit)
Garhart

This course introduces an aesthetic and anatomical study of the human figure through drawing. Conceptual, perceptual, and technical problems, with respect to figure drawing, will be presented. The course will utilize a variety of drawing methods and materials. There will be both in-class and out-of-class assignments. Attendance for one hour of the evening open-drawing session each week will be required (Mondays, 8:00-10:00 p.m.). Prerequisite: ARTS 102. Enrollment limited.

Special Topic: Digital Printmaking: An Exploration of Printmaking in a World of Bytes

- ARTS 247 (1/2 unit)
Esslinger

This intermediate-level course will enable students to utilize digital tools to create digital prints and engage in aesthetic and conceptual practices in contemporary art. Printmakers have always used the technological tools of their times, often expanding the creative use of those tools. Today, inkjet printing on a variety of surfaces is one of the main areas of investiga-

tion in the fine-art printmaking world. This class will engage in that exploration. The ability to combine the aesthetic effects of drawing, painting, photography, and even sculptural practices in this medium allows for interesting images on watercolor paper, rice papers, fabric, and so on. Building on the still-imaging section of the Digital Imaging foundation course, this course will develop further understanding of the historical context in which the work is made. Through theory and practice, the course will enhance students' effective art-criticism skills, allowing for creative group interaction and the defining of individual aesthetic vision. Presentations by the professor will be supplemented by student research on contemporary artists and issues. Prerequisites: ARTS 107 or permission of the instructor. Enrollment limited.

Other Genres: Installation Art

- ARTS 260 (1/2 unit)
Snouffer

In this course, the student will investigate other genres through the medium of installation art. An installation can include—individually or in combination—painting, text, moving light, sculpture, sound, and video, to create a single environment. The class is not medium-specific: installations may incorporate two-dimensional media, three-dimensional media, and time-based media (video). The student will be introduced to basic skills in a variety of areas. Emphasis will be placed on conceptual development. Critical readings, slide lectures, demonstrations, group critiques, and individual instruction will help the student understand the basic principles of installation art. Prerequisites: ARTS 101, 102, 103, 104, 106, or 107. Enrollment limited.

Advanced Studio

- ARTS 481 (1/2 unit)
Garhart, Snouffer

This course is designed to enable students to develop personal artistic vision based on the foundation of

intermediate studio courses. Students will be expected to generate projects in the medium of their choice with the aid of critiques, discussions, slides, videos, and field trips. This is a one-semester course with two different sections offered each semester. Majors are expected to take two different sections during different semesters, preferably with two different faculty members. Prerequisite: senior art major or permission of instructor. Enrollment limited.

Individual Study

ARTS 494 (1/2 unit)
Staff

This is an extension of advanced coursework; studio art should be scheduled during regular class hours. Prerequisites: permission of instructor and department chair.

Additional courses available another year:

- ARTS 210 Human Figure in Sculpture
- ARTS 212 Art with Four Legs
- ARTS 213 Site-Specific Sculpture
- ARTS 226 Photography of Invention
- ARTS 229 Documentary Photography
- ARTS 232 Watercolor II
- ARTS 233 Drawing II
- ARTS 242 Printmaking: Lithography
- ARTS 243 Printmaking: Intaglio
- ARTS 244 Printmaking: Silkscreen
- ARTS 245 Printmaking: Monoprints/Relief
- ARTS 251 Painting II
- ARTS 262 Video Art II

ART HISTORY

First-Semester Courses

Survey of Art, Part I

◆ ARHS 110 (1/2 unit)
Blick

This course surveys Western art and architecture from the Paleolithic to the end of the Middle Ages. Training in visual analysis is emphasized, as is

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 Marilyn Stokstad's *Art History* (second edition). No prerequisite. The course is limited to first-year students.

Survey of Art, Part II

◆ ARHS 111 (1/2 unit)
Dabakis

This course will survey art and architecture from the Renaissance to the present. Framing the study of art history within a social context, this course will provide students with the tools for understanding style and interpreting meaning in individual works of art, ranging from early Renaissance expression to post-modern contemporary art. No prerequisite. Enrollment limited.

Survey of Architecture

◆ ARHS 113 (1/2 unit)
Dwyer

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. Class format includes formal lectures three times per week. No prerequisites. Enrollment limited.

Introduction to Asian Art

ARHS 114 (1/2 unit)
Blick

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, decora-

tive arts, and some architecture and gardens. The text for the class is Sherman E. Lee's *A History of Far Eastern Art* (fifth edition); other texts will be used to supplement it. Class requirements include slide examinations and a short paper. No prerequisite. Enrollment is limited.

Roman Art

ARHS 221 (1/2 unit)
Dwyer

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 equivalent. Enrollment limited.

High Renaissance Art

ARHS 224 (1/2 unit)
Van Ausdall

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, along with significant aspects of Renaissance culture. 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 111 or equivalent. Enrollment is limited.

Seminar in the History of Collecting

ARHS 350 (1/2 unit)
Dwyer

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: Junior standing and one unit in ARHS.

Topics in Renaissance and Baroque Art: Blood and Bread—Sacramental Art in Renaissance Italy

ARHS 375 (1/2 unit)
Van Ausdall

Although the Renaissance is often characterized as a secular age, students in this seminar will explore the strong religious basis of its culture, tracing the changes in form and meaning of art produced for public and private worship from the early Renaissance through the sixteenth century. Frequently shocking to current spiritual sensibilities, religious art in the Renaissance often included unequivocally gruesome representations of religious themes. Some artists, however, found ways to represent complicated theological ideas with greater subtlety. Major artists like Donatello, Botticelli, Michelangelo, and Raphael all produced major works of sacred art for public and private patrons that gave visual form to orthodox Christian theology. This course will examine the works of these great artists, as well as more prosaic imagery, within the spiritual context of time. Prerequisite: ARHS 110 or 111 or equivalent. Enrollment is limited.

Individual Study

ARHS 393 (1/2 unit)
Staff

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

Junior Honors Project

ARHS 397 (1/2 unit)
Staff

Prerequisite: permission of art history faculty.

Senior Seminar

ARHS 480 (1/2 unit)
Dabakis

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.

Senior Honors Project

ARHS 497 (1/2 unit)
Staff

Prerequisite: permission of art history faculty.

Second-Semester Courses

Survey of Art, Part I

◆ ARHS 110 (1/2 unit)
Dwyer

See first-semester course description. This course is open to all students.

Survey of Art, Part II

◆ ARHS 111 (1/2 unit)
Van Ausdall

See first-semester course description.

Northern Renaissance Art

ARHS 222 (1/2 unit)
Blick

This class will examine Netherlandish, French, and German art of the fifteenth and sixteenth centuries, including painting, prints, manuscripts, sculpture, and architecture, from Jan Van Eyck to Pieter Brueghal the Elder. The class will place special emphasis on the relationship between artistic developments and cultural changes. Issues discussed will include the end of the medieval tradition, the beginnings of oil painting and prints, and the effect of the Reformation on artwork. The text for this class is James Snyder's *Northern Renaissance Art*. Class requirements include examinations and an eight- to ten-page research paper. Prerequisite: ARHS 110 or ARHS 232. Enrollment is limited.

Baroque Art in Italy, 1580-1650

ARHS 225 (1/2 unit)
Van Ausdall

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 the historical context of Baroque art will be explored. The controversial relationship among art criticism, theory, and production will be one of the important topics studied in this course. Prerequisite: ARHS 111 or equivalent. Enrollment is limited.

American Art to 1900

ARHS 227 (1/2 unit)
Dabakis

This course presents an overview of painting, sculpture, and architecture from colonial times to 1900. It frames the development of American art and architecture within a broad sociohistorical context and addresses many of the issues pertinent to American studies. The following questions, among others, will be addressed in the course: Does American culture have a single, identifiable character? How have Americans reconciled their uneasy relationship with European culture? How have American political values, such as freedom, liberty, and democracy, informed the cultural expression of the eighteenth and nineteenth centuries? Prerequisite: ARHS 111 (previously ARHS 112) or equivalent. Enrollment is limited.

Special Topic:

History of Photography

ARHS 228 (1/2 unit)
Younger

This course will survey the technical, aesthetic, and social history of nineteenth- and twentieth-century photography. Major periods, events, and movements covered will include: the invention of photography; the daguerreotype and card portrait; picture tourism and the Grand Tour; the Civil War; Western landscape photography; Pictorialism; science, the new urban vision, and photography; photography and Modernism;

photography during the Progressive Era and the New Deal; photojournalism; and strategies in contemporary practice. Periodically, we will focus on the changing status of photography as a medium of social exchange and information—in publication, advertising, and media. We will discuss, for example, the editorial use of images during major media events. The class format will consist of slide lecture, although discussion and participation will be encouraged. Examples of historic images representing various processes and practice will be presented to the class on occasion. Prerequisite ARHS 111 (previously ARHS 112) or equivalent. Enrollment limited.

Art of Medieval Europe

ARHS 232 (1/2 unit)

Blick

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 (previously ARHS 111) or equivalent. Enrollment limited.

Art of China

ARHS 235 (1/2 unit)

Blick

This intermediate-level course will examine the extraordinary arts of China from the Paleolithic period (4000 B.C.E.) 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, Taoism, 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. Enrollment limited.

Architectural Design from Egypt to Palladio

ARHS 279 (1/2 unit)

Dwyer

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 the following monuments: Stonehenge, the Great Pyramid of Giza, the Parthenon, the House of Faun at Pompeii, the Colosseum, the Pantheon, Hagia Sophia, Amiens Cathedral, the Alhambra, the Taj Mahal, Barabudur, the Forbidden City, and the Pyramids of the Sun and the Moon. 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. Enrollment is limited.

Topics in Renaissance and Baroque Art: Women in Italian Art and Society in the Sixteenth and Seventeenth Centuries

ARHS 375 (1/2 unit)

Van Ausdall

This seminar will explore women as artist, subject, and patron in sixteenth- and seventeenth-century Italy. The odds against a woman becoming an artist were formidable during this period in Europe, but an increasing number of women were able to transcend dominant cultural expectations and demonstrate both technical skill and creative genius in the visual arts. The art-historical canon came to exclude artists such as Artemisi Gentileschi, Sofonisba Anguissola, and Lavinia Fontana, although often acclaimed and patronized in their own lifetimes. Only in recent years have scholars started to reexamine their works and piece together their artistic personalities. Prerequisite: ARHS 111 or equivalent. Enrollment is limited.

Memory and Commemoration in American Culture

ARHS 378 (1/2 unit)

Dabakis

Public monuments resonate with cultural meaning despite their familiarity and, at times, invisibility as we pass them on the street without notice. From Horatio Greenough's infamous half-naked George Washington, to the plethora of Civil War monuments that adorn city squares (as in Mount Vernon, Ohio), to Mount Rushmore and the Vietnam Veterans Memorial, public monuments give visual form to the complicated and contested nature of American history. In this course, we will study the aesthetic, social, and political dimensions of public memory. Moreover, we will ask the questions: How does one make visible the activity of memory in monuments? Whose history is commemorated? Who participates in the process of recollection? In what ways does civic or private patronage mediate the process of remembering? Special attention will be given to the September 11 commemorative process. Prerequisite: ARHS 111 (previously ARHS 112) or AMST 108, or equivalent. Enrollment limited.

Individual Study

ARHS 394 (1/2 unit)

Staff

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

Junior Honors Project

ARHS 398 (1/2 unit)

Staff

Prerequisite: permission of art history faculty.

Senior Honors Project

ARHS 498 (1/2 unit)

Staff

Prerequisite: permission of art history faculty.

Note: The art history faculty would also like to call students' attention to the following courses:

AMST 108 Introduction to
American Studies

AMST 109 American Art and
Culture, 1900-1945

**Additional courses
available another
year include the
following:**

ARHS 116 Writing About Art

ARHS 220 Greek Art

ARHS 223 Early Renaissance Art in
Italy

ARHS 226 Modern Art I: Rococo to
Impressionism

ARHS 230 Modern Art II: Symbol-
ism to Surrealism

ARHS 231 Modern Art III: Art
Since 1945

ARHS 340 History of Portraiture

ARHS 341 Political Art: Govern-
ment as Patron

ARHS 371 Museum Studies

ARHS 373 Seminar in Ancient Art

ARHS 374 Topics in Medieval Art

ARHS 376 Seminar: Books and
Printing

ARHS 377 Seminar: Topics in
Modern Art

ARHS 379 Seminar: Topics in
Architectural History