

Art and Art History

FINE ARTS DIVISION

Faculty

K. Read Baldwin

Assistant Professor of Studio Art

Sarah Blick

*Associate Professor of Art History
(on leave)*

Melissa Dabakis

*Professor of Art History (Rome and
Florence Program, second semester)*

Eugene J. Dwyer

Cochair, Professor of Art History

Claudia J. Esslinger

Cochair, Professor of Studio Art

Monica Fullerton

Visiting Instructor of Art History

Martin J. Garhart

Professor Emeritus of Studio Art

Barry L. Gunderson

Professor of Studio Art (on leave)

Marcella M. Hackbardt

Assistant Professor of Studio Art

Joseph F. Slate

Professor Emeritus of Studio Art

Karen F. Snouffer

*Assistant Professor of Studio Art (on
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Gregory P. Spaid

Provost; Professor of Studio Art

Kristen Van Ausdall

Assistant Professor of Art History

Daniel P. Younger

*Adjunct Assistant Professor of Art
History; Director, Olin Art Gallery
(Rome and Florence Program,
second semester)*

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 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 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 different faculty members (ARTS 210-279); 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.

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 with at least three different faculty members (ARTS 210-279); and one course of advanced seminar in the fall of the senior year (ARTS 480-481), although they may petition to take this seminar in the spring if the Senior Exercise for their major takes place in the fall. Minors must also participate in a culminating group exhibition through the advanced seminar course. One course of art history is highly recommended. One studio course may be taken off campus.

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 takes place 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 differ-

ent 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 must take two semesters of introductory courses (ARHS 110 and 111); six intermediate-level courses (ARHS 220-269); and one advanced seminar (ARHS 370-389). The senior seminar (ARHS 480), offered first semester every year, is required of all majors. Students must enroll in one class on the intermediate or advanced level in each of the following areas: ancient art, medieval art, Renaissance/Baroque art, and Modern/American art. Some classics (CLAS) and American studies (AMST) courses can be substituted for 1/2 unit at the foundation or intermediate level. One additional seminar can be substituted for an intermediate-level course in the same area. Also required is one unit of studio art (ARTS 101-106 or a beginning level topics course). **Reading competence in a foreign language 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:

For *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.

Kenyon in Rome and Florence Program

The art history program directs an off-campus study program in which students, in the course of a single semester, will have the opportunity of living and studying in Rome and Florence. The program is open to all qualified juniors. A member of the art history faculty serves as director and teaches two intermediate-level courses and one seminar in Italy. For more information, see the director of international education or the department chair.

Honors Program

The honors program is an opportunity for students with demonstrated ability to work closely with a faculty member on an in-depth research project. Please see the Kenyon art history brochure and the department chair for more information.

Cross-Listed Courses

The following course is cross-listed in the art-history offerings for 2005-06:

- AMST 108 Introduction to American Studies
- AMST 109 American Art and Culture 1900-1945

STUDIO ART

First-Semester Courses

Color/Design

- ◆ ARTS 101 (1/2 unit)
Staff

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 I

◆ ARTS 102 (1/2 unit)
Staff

This course introduces drawing 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.

Sculpture I

◆ ARTS 103 (1/2 unit)
Staff

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.

Photography I

◆ ARTS 106 (1/2 unit)
Hackbardt

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 I

◆ 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, and 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.

Sculpture II

ARTS 215 (1/2 unit)
Staff

This course extends the exploration of the third dimension begun in the introductory-level course (ARTS 103). Through specific topics, students will expand their conceptual development and gain more expertise in the handling of sculptural materials and techniques in order to make ever more sophisticated visual statements. 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. 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.

Beginning Printmaking

ARTS 245 (1/2 unit)
Staff

If you need some relief from the high-tech stranglehold, you may enjoy learning some of the most direct and fundamental forms of mechanical reproduction. While experimenting with new methods, we will make monoprints, woodcuts, and linoleum prints, and will also undertake mixed-media projects. Individual direction and experimentation will be encouraged. Prerequisite: ARTS 101, 102, 103, 104, 106, or 107. Enrollment limited.

Beginning Painting

ARTS 250 (1/2 unit)
Staff

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.

Special Topic: Fact and Fiction: Investigating the Documentary Impulse in Video Art

ARTS 391 (1/2 unit)
Esslinger

How do video artists investigate fact and fiction compared to popular culture venues such as television and cinema? What role does the artist play in interpreting these stories? This course will enable the student to create video projects that challenge traditional forms by interfacing video art with ideas from other fields of knowledge that they have studied and with other art forms, as well as by exploring the short history of video art. The class will investigate a variety of approaches to these topics, including diaristic and interview formats, appropriation and critique, non-sequential montage, and collaboration. Readings will supplement student projects. Prerequisite: ARTS 106 or 107 or permission of the instructor. Enrollment limited.

Advanced Studio

ARTS 480 (1/2 unit)
Baldwin, 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

See first-semester course description.

Drawing I

◆ ARTS 102 (1/2 unit)
Staff

See first-semester course description.

Sculpture I

◆ ARTS 103 (1/2 unit)
Staff

See first-semester course description.

Photography I

◆ ARTS 106 (1/2 unit)
Hackbardt

See first-semester course description.

Digital Imaging I

◆ ARTS 107 (1/2 unit)
Esslinger

See first-semester course description.

Sculpture II

ARTS 216 (1/2 unit)
Staff

See first-semester course description.

Drawing: The Figure

ARTS 230 (1/2 unit)
Staff

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.

Painting II

ARTS 251 (1/2 unit)
Staff

This course is designed to aid the student in the development of a personal vocabulary of highly meaningful images. Painting II is a complement to Beginning Painting (ARTS 250), as abstraction and postmodern

approaches will be explored. During the semester, there will be both assigned projects and student-generated projects. After being introduced to and creating some projects in acrylic paints, students may continue working in this medium or in oils. Building a stretcher from raw lumber will also be taught. A combination of slide lectures, group critiques, and individual instruction will be used to aid the student in producing a compelling body of work. Prerequisite: ARTS 250. Enrollment limited.

Special Topic: Web Art

ARTS 392 (1/2 unit)
Hackbardt

This course explores the creation and development of Internet-based artwork. Instruction will cover the conceptual systems of interactivity as well as Web authoring tools, vector-based animation software, and hypertext applications of art media. Students will demonstrate an understanding of the vocabulary and production skills of Web-based art, as well as the social, conceptual, and ethical concerns of digital media for the creation of conceptual design and art. Prerequisite: ARTS 106, 107, or permission of the instructor. Enrollment limited.

Advanced Studio

ARTS 481 (1/2 unit)
Esslinger, Staff

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 211 Art with a Function

ARTS 212 Art with Four Legs

ARTS 214 Faces, Places, Trees, and Apples: Sculptural Topics

ARTS 225 The Electronic Photographic Image

ARTS 226 Photography of Invention

ARTS 227 Photography: Contemporary Practice

ARTS 233 Drawing II

ARTS 243 Printmaking: Intaglio

ARTS 244 Printmaking: Silkscreen

ARTS 247 Digital Printmaking

ARTS 260 Other Genres: Installation Art

ARTS 261 Video Art I

ARTS 262 Video Art II

ART HISTORY

First-Semester Courses

American Art and Culture, 1900-1945

◆ ARHS 109D (1/2 unit)
Dabakis

In this course, we will study visual culture in the United States in the first half of the twentieth century. We will look at art, architecture, and popular media within a broad cultural context—in relation to film, literature, history, and politics. We will explore such themes as the search for an American identity, the issue of cultural nationalism, the interaction between European modernism and a native realist tradition, and the relationship among art, politics, and social

activism. In so doing, we will employ an American studies interdisciplinary model by focusing on a number of artifacts, such as the Armory Show, the Brooklyn Bridge, and the Gambier Post Office mural. This course is the same as AMST 109D, in the American studies concentration, and may be taken for credit in either art history or American studies. No prerequisites. Enrollment limited.

Survey of Art, Part I

◆ ARHS 110 (1/2 unit)
Fullerton

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*. No prerequisite. Enrollment limited.

Survey of Art, Part II

◆ ARHS 111 (1/2 unit)
Van Ausdall

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 art to the twenty-first century. 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.

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 111 or equivalent. Enrollment limited.

Modern Art I: Rococo to Impressionism

ARHS 226 (1/2 unit)
Dabakis

This course will survey 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. Enrollment limited.

Early Christian and Byzantine Art

ARHS 233 (1/2 unit)
Fullerton

This course will cover the various forms of painting, sculpture, and architecture encountered in the periods from the time of Constantine the Great in the early fourth century to the fall of Constantinople in 1453. This time-span saw the transformation of classical values in the figurative arts at the end of pagan antiquity into the spiritualized forms so typical of both medieval and Byzantine art. It also saw the development of a Christian place of worship that split along western and eastern lines, reflecting the ecclesiastical split, to form the western basilical and eastern centralized religious spaces. The course will

focus on tracing these transformations and on examining the role of early Christian and Byzantine arts in the formation of western art in the Middle Ages. Prerequisite: ARHS 110 or 111 or equivalent. Enrollment limited.

Seminar in Ancient Art: The Art and Archaeology of Ancient Athens

ARHS 373 (1/2 unit)
Fullerton

This course will cover the monuments and topography of the ancient city of Athens from the prehistoric period through Roman times. We will examine the evolution of the city from a small village surrounding the Acropolis to the celebrated city of classical times—one of the greatest periods of artistic and cultural achievement in the history of western civilization. We will focus on the role of archaeology in illuminating the ancient city from the earliest excavations in the nineteenth century to the most recent finds uncovered as the city built its metro in preparation for the 2004 Olympics. The text for this course will be *The Archaeology of Athens* by John Camp (2001). Prerequisite: ARHS 110 or ARHS 111 or equivalent. Enrollment 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)
Van Ausdall

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 ap-

proaches 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

Introduction to American Studies

◆ AMST 108 (1/2 unit)
Kevin Britz, *visiting assistant professor of American studies*; Sara Clarke Kaplan, *visiting instructor of American studies and women's and gender studies*

See course description in the section on the American studies program.

Survey of Art, Part I

◆ ARHS 110 (1/2 unit)
Fullerton

See first-semester course description.

Survey of Art, Part II

◆ ARHS 111 (1/2 unit)
Staff

See first-semester course description.

Writing About Art

ARHS 216 (1/2 unit)
Van Ausdall

This course is designed to give students experience in writing about art. Writing assignments will include the description and analysis of individual works of art as well as the presentation of more complex research. This course is designed particularly for students in art history, but others interested in writing may find it useful. Prerequisite: ARHS 110, 111, or equivalent. Enrollment limited.

Greek Art

ARHS 220 (1/2 unit)
Fullerton

This course will emphasize the particular subject matter of Greek art: the gods, heroes (and their mythology), and 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. Enrollment limited.

Early Renaissance Art in Italy

ARHS 223 (1/2 unit)
Van Ausdall

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 issues. Prerequisite: ARHS 110 or ARHS 111 or equivalent. Enrollment limited.

Eternal Glories: Monuments, Museums, and Churches of Rome

ARHS 242 (1/2 unit)
Dabakis
(Taught in Rome)

This course will be taught abroad as part of the Kenyon in Rome and Florence Program, and is designed to provide a broad overview of the history, culture, and art of Rome, from antiquity through the modern era. Classroom instruction, conducted at the host institution, will complement visits to different sites in the city of Rome. Guest lectures by Roman scholars with different areas of specialization will focus on specific issues in ancient, medieval, Renaissance and baroque, and modern Rome. In this context, visits to art exhibitions in the museums and galleries of Rome will be woven throughout the course. The formation of great art collections, like that of the Borghese Gallery, will also be examined. Students will be expected to write about art from all historical epochs and provide critical analyses of exhibitions. Open only to participants in the Kenyon in Rome and Florence Program.

Florence: A Social and Cultural History

ARHS 243 (1/2 unit)
Dabakis
(Taught in Florence)

A month-long intensive study of the social and cultural history of

Florence will serve as a component of the Kenyon in Rome and Florence Program. Instruction will take place in classrooms in the historic Palazzo Rucellai. The course will cover late Gothic, Early Renaissance, High Renaissance, and Mannerist Florentine art and culture. The course will conclude with a look at nineteenth-century Italian art and politics as studied through the lens of the *Risorgimento* (the Italian unification movement). Class visits to the Uffizi, the Bargello, Santa Maria Novella, and the Pitti Palace, and field trips to Siena and Arezzo will complement visits to major architectural and sculptural monuments in Florence. Specialists in Florentine art and culture will provide guest lectures to the class. Open only to participants in the Kenyon in Rome and Florence Program.

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: One-half unit in ARHS or equivalent. Enrollment 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 Artemisia Gentileschi, Sofonisba Anguissola, and Lavinia Fontana, although they were 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 110 or 111 or equivalent. Enrollment limited.

Seminar in Ancient Art: The Art and Archaeology of Herculaneum and Pompeii

ARHS 373 (1/2 unit)
Dwyer

This course will study the intertwined fates of the two cities of Herculaneum and Pompeii. We will meet as a seminar for reports and class discussion, drawing upon works of contemporary scholarship and upon Kenyon's strong holdings in books and prints of Herculaneum and Pompeii in the special collections of the Olin and Chalmers Libraries. Topics to be covered include: the Bay of Naples and the Eruption of Vesuvius in 79 CE; discovery and excavation of Herculaneum and Pompeii (as historical phenomena); populations; infrastructure and the public buildings and institutions; temples; cemeteries; private houses and their decoration; shops and businesses; and the future of the excavations of Herculaneum and Pompeii. We will give special attention to architecture and the arts of painting and sculpture. Prerequisite: One-half unit of art history or classics or equivalent

Rome and Its Culture: Rome in the American Imagination

ARHS 378 (1/2 unit)
Dabakis
(Taught in Rome)

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 will seek to understand Rome both 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. The advanced seminar will require the use of resources housed at the Centro Studi Americani (the American Studies Center) in Rome. Open only to participants in the Kenyon in Rome and Florence Program.

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.

Additional courses available another year include the following:

ARHS 114 Survey of Asian Art
ARHS 222 Art of the Northern Renaissance
ARHS 224 High Renaissance Art
ARHS 225 Baroque Art
ARHS 227 American Art to 1900
ARHS 228 History of Photography
ARHS 230 Modern Art II: Symbolism to Surrealism

- ARHS 231 Modern Art III: Art
since 1945
- ARHS 233 Romanesque and Gothic
Art
- ARHS 234 Art of the Early Middle
Ages
- ARHS 235 Art of China
- ARHS 240 Women in Art,
1500-1800
- ARHS 279 Architectural Design
- ARHS 340 History of Portraiture
- ARHS 341 Political Art: Govern-
ment as Patron
- ARHS 371 Museum Studies
- ARHS 374 Seminar: Topics in
Medieval Art
- ARHS 376 Seminar: Books and
Printing
- ARHS 377 Seminar: Topics in
Modern Art
- ARHS 378 Seminar: Topics in
American Art
- ARHS 379 Seminar: Topics in
Architectural History