

Requirements: Art and Art History

Fine Arts Division

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

The Kenyon College faculty voted to change from Kenyon units to semester hours. This change will go into effect for all students who start at the College in the fall of 2024. Both systems will be used throughout the course catalog with the Kenyon units being listed first.

Studio Art

Introductory Courses

In each course, students confront the intellectual and aesthetic components that go into making personally meaningful artwork, guided by demonstrations, slide examples, lectures and critiques. Course content and approach differ among the sections and courses, but in each the goal is to introduce students to the ideas, techniques and vocabularies of contemporary artistic practice.

Requirements for the Studio Art Major

Students majoring in studio art must complete:

- Three courses of introductory work, which should be completed by the end of the sophomore year
 - ARTS 101: Color and Design
 - ARTS 102: Drawing I
 - ARTS 103: Sculpture I
 - ARTS 106: Photography I
 - ARTS 107: Digital Imaging
 - ARTS 108: Back to the Drawing Board
 - ARTS 109: Creative Coding (QR)
 - ARTS 191: Special Topic

- Four courses of intermediate work

- ARTS 221: Photography II
 - ARTS 222: Film and Darkroom Photography
 - ARTS 226: Photography of Invention
 - ARTS 230: Figure Drawing
 - ARTS 240: Writing Pictures and Drawing Words: The Art of Making Cartoons, Comics, Zines and Graphic Novels
 - ARTS 250: Fundamentals of Painting
 - ARTS 251: Painterly Prints
 - ARTS 264: Still/Moving: Stop-Motion Animation
 - ARTS 291: Special Topic
 - ARTS 310: Sculpture II: Materiality and Methodology
 - ARTS 320: Color Photography
 - ARTS 321: Digital Photography
 - ARTS 322: Film and Darkroom Photography II
 - ARTS 329: Contemporary Photographic Practice
 - ARTS 345: Printmaking
 - ARTS 351: Contemporary Painting Practices
 - ARTS 360: Installation Art
 - ARTS 365: The Art of Experimental Film and Video
 - ARTS 370: Web Media
 - ARTS 381: Contemporary Art for Artists: Theory and Practice
 - ARTS 391 Special Topic
- Two courses of advanced work with two different members of the studio art faculty, one each semester of the senior year
 - ARTS 480: Advanced Studio
 - ARTS 481: Advanced Studio
 - Two courses of art history 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 individual study.

The Senior Capstone in Studio Art

The Senior Capstone in studio art consists of a public exhibition of a cohesive body of work in Kenyon College's Gund Gallery, a written artist's statement and an oral defense and presentation with each member of the studio faculty. Detailed guidelines are available to download on the [studio art department website](#).

Requirements for the Studio Art Minor

Students minoring in studio art must complete:

- Two courses of introductory work (ARTS 101–108)

- Three courses of intermediate work (ARTS 210–391)
- One course of art history

Students minoring in studio art may not take a required course as pass/D/fail or as an individual study.

Transfer and Off-Campus Study Credit Policy

A maximum of two studio art courses taken off-campus may be applied to the major. A maximum of one studio art course taken off-campus may be applied to the minor.

Art History

Courses

Art historians analyze the complex relationship between visual representation and culture. This is achieved by examining the connection between objects, artists, and society on a global scale. Art history students use interdisciplinary methods to consider a range of art and architecture within broad cultural, geographic and historical contexts. 100-level introductory courses are designed for students who have had little or no experience with art history. These courses, which may be taken in any sequence, introduce students to the concepts, vocabulary and methods of the discipline. Most intermediate courses (200-levels) and seminars (300-levels) require a 100-level course as a prerequisite. No AP credit or advanced placement is offered through art history. AP credit cannot be used to satisfy any requirements of the art history major or minor.

Requirements for the Art History Major

The art history major requires 12 courses: 11 courses in art history and one in studio art. Certain courses in related disciplines, such as American studies and classics, count toward the 11 art history courses required for the major (see note below). The core art history requirements are distributed across the introductory, intermediate and advanced levels. The major requirements:

- At least two 100-level ARHS courses (up to three count toward the major)
- At least five 200-level ARHS courses (up to seven count toward the major)
- At least one 300-level ARHS course (up to two count toward the major)
- ARHS 480 (Senior Seminar)
- One ARTS course

Students may therefore choose one of the following four options to meet the required 12 courses for the art history major:

- Two 100-levels + six 200-levels + two 300-levels + ARHS 480 + one ARTS course
- Two 100-levels + seven 200-levels + one 300-level + ARHS 480 + one ARTS course
- Three 100-levels + six 200-levels + one 300-level + ARHS 480 + one ARTS course

- Three 100-levels + five 200-levels + two 300-levels + ARHS 480 + one ARTS course

Distribution Requirements for the Major:

Our distribution requirements are organized into two categories: place and time. Classes at the 100, 200 and 300 level may fulfill the time and place requirements.

To complete the place requirement, majors take at least one course from each of three geographical areas:

- Asia
- Europe and the Americas
- Africa and the Middle East

To complete the time requirement, majors take at least one course from each of three temporal categories:

- Before 600 C.E.
- 600-1800
- After 1800

Students can use a single course to fulfill up to two distribution requirements. For example, ARHS 224 (High Renaissance Art) fulfills the "Europe and the Americas" place requirement and the "600-1800" time requirement; ARHS 238 (Modern Chinese Art) fulfills the "Asia" place requirement and the "after 1800" time requirement.

For a complete list of which classes fulfill what requirements, please see the Department of Art History's [webpage](#).

Course substitutions

Art history students may substitute two predetermined courses from other departments to fulfill intermediate (200-level) curricular requirements. CLAS 121, 122, 220, or 221 and specific Special Topics courses approved by the chair can fulfill the "before 600 C.E." time requirement and the "Europe and the Americas" place requirement. ENGL 315: History of the Book may count as one of the 200-level electives. AMST 209 can fulfill the "after 1800" time requirement and the "Europe and the Americas" place requirement. These substitutions apply to majors and minors.

Transfer Credit and AP Course Policies

Students who want transfer credit to count toward the art history major or minor must petition the department with a copy of the syllabus of the course and a copy of their transfer transcript to verify the grade received. The department decides on a case-by-case basis whether transfer credit is counted toward the major or minor. Credit is not given for AP art history.

Off-Campus Credit Policy

With pre-approval, students studying abroad may count up to three courses of coursework for each semester of the OCS program. Art history is a global discipline and competence, including reading, in foreign languages is highly encouraged, as is study abroad.

Joint Majors

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

The Senior Capstone in Art History

The Senior Capstone requires students to deliver a research-based oral presentation, complete with slides, followed by a question-and-answer session. This public event requires students to demonstrate their knowledge of a specific area of art history. Honors students use this exercise to highlight a specific component of their larger project.

Process for the Senior Capstone

Students identify a preliminary thesis topic during the fall of their senior year. This process requires the preparation of a research proposal that includes a (double-spaced) prospectus (approximately 1,000 words) outlining the goals of the project. This text must address which methodologies the student intends to use, the primary objects under investigation and how the project relates to current scholarship. This document also includes a bibliography and a list of courses (ARHS and otherwise) that have contributed to the proposal's formation. It is expected, though not necessarily required, that the proposal has originated in a 200- or 300-level course.

Students submit their proposal to the department chair, who collects and distributes each document to the faculty. Faculty approve or reject each proposal based on whether the topic is reasonable in scope and clear in methodology. A student whose proposal is rejected must resubmit the document based on faculty recommendations. Students who receive faculty approval expand the project over the course of the fall semester and during winter break. Students are encouraged to consult with appropriate faculty to develop the project.

The Public Presentation

By fall break, the faculty announces a date for the public presentations, normally a Saturday in mid-February. Each presentation is a 15-minute, conference-style presentation delivered to a public audience. Students are placed into thematic panels of three or four students each to facilitate a spirited discussion after each group of talks. These question-and-answer sessions last 10-15 minutes per panel. Honors students are required to participate with the same level of engagement as their peers. Faculty serve as moderators for each panel.

Evaluating the Presentations

Faculty evaluate each presentation based on the following criteria. A successful presentation must:

- Defend a clear, substantive thesis
- Effectively use appropriate evidence (primary and secondary sources)
- Show an awareness of current trends in the field
- Demonstrate a high level of preparedness (i.e., the talk does not exceed the time limit; slides are used strategically to support the thesis; questions are answered thoughtfully, etc.)

Faculty assign a score of high pass, pass or fail to each presentation based on these criteria. These scores are delivered to students in writing by the department chair. Students who demonstrate excellence in each of the criteria listed above may be awarded distinction. This designation requires a unanimous “high pass” evaluation from all permanent members of the art history faculty.

Students may fail the presentation if their talk is exceptionally short or shows an effort that is lacking; an obvious regurgitation of a previously delivered presentation that shows no development of the earlier thesis; characterized by obvious plagiarism; far beyond the scope of the original proposal; or clearly beyond the boundaries of art historical practice/methods.

Students who fail work with at least one art history faculty member — likely their advisor — to compose a research essay based on their original topic. That essay includes 12-15 pages of text plus notes, images and a bibliography. The deadline for this essay is 5 p.m. on the second Friday after the return from spring break. Faculty then read this essay and agree to either pass or fail the student. A student who fails a second time revises and re-submits the paper until it is deemed acceptable by the faculty.

Honors

The Honors Program is an opportunity for students with demonstrated ability to work on a research project under the supervision of a faculty member. Permission of the art history faculty is required. To qualify for the Honors Program, the following are required:

- A minimum 3.33 cumulative GPA for all courses
- A minimum 3.5 GPA for all art history courses
- At least one (and preferably two) intermediate or advanced courses at Kenyon in the topic area
- Endorsement of the project by the proposed thesis advisor

Previous completion of a research paper in art history (preferably in the area of honors specialization) is essential. 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 who agrees and is available to serve as the honors thesis advisor, and whose interests and expertise coincide with the proposed project. 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 obtained during the spring semester preceding work on the thesis. Please see the [art history departmental webpage](#) for more information.

Requirements for the Art History Minor

The art history minor consists of six courses. The requirements:

- Two courses at the introductory 100 level
- Three courses at the intermediate 200 level. (Students may substitute CLAS 121, 122, 220, 221, AMST 209, ENGL 315 and Special Topics courses approved by the Chair to fulfill this requirement.)
- Advanced seminar at the 300 level

Students may substitute one 200-level class for one of the 100-level requirements, thus finishing the minor with one 100-level, four 200-level, and one 300-level class. Minors may take ARHS 480 (Senior Seminar) but are not required to do so.

Courses in Studio Art

Color and Design

ARTS 101 Credits: 0.5/4

Color is one of life's great joys. Visual artists and designers learn to orchestrate color and 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." This counts toward the introductory requirement for the major. No prerequisite. Offered once every third year.

Drawing I

ARTS 102 Credits: 0.5/4

This course introduces students to the medium of drawing as an essential means of visual communication. Various methods and materials are used for both in-class studies as well as

larger and more-comprehensive projects. Challenging and complex drawings are produced with a sharp focus on both formal and conceptual issues. Technical aspects of drawing are balanced with imaginative and experimental approaches throughout the semester. Presentations and class discussions supplement assignments to aid in expansion of the understanding of project goals. This counts toward the introductory course requirement for the major. No prerequisite. Offered every semester.

Sculpture I

ARTS 103 Credits: 0.5/4

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). Students explore sculpture techniques through figurative modeling, digital fabrication, and familiarizing the equipment in the woodshop. As students learn how to use the tools and equipment in the Sculpture Studios, proper care for the tools and space in addition to professional finish and presentation are expected. The course format includes slide lectures, group critiques and individual instruction. Material purchases are the responsibility of each student. This counts toward the introductory course requirement for the major. No prerequisite. Offered each semester.

Design Foundations

ARTS 105 Credits: 0.5/4

This course explores design principles and sources of design inspiration fundamental to all visual arts through readings, discussion, exercises and laboratory application, and critiques of creative projects. The core concepts of visual design include visual elements, principles of design and creative process, composition issues, figure/ground relationships, scale and proportion, pattern and texture, value, color theory, typography, and visual complexity. We focus on the contemporary visual landscape including typography, graphics, printed matter and technological media, implementing strategies that range from the elemental to the experimental. Students work to understand and analyze design problems, and write distinctive project statements. The class uses digital technologies including Adobe Illustrator and InDesign, and analog materials such as paper, glue and pencils to solve visual problems. Projects will evolve through critical thinking, refining, revising, gradually improving solutions, and incorporating conceptual development. Image lectures include designers and artists of the past and present for examples of successful visual design solutions. Inspiration begins a concept, and persistent improvement of the project concepts ground great design. This counts toward the introductory requirement for the major. No prerequisite.

Photography I

ARTS 106 Credits: 0.5/4

This course is an introduction to the principles, strategies and processes of photographic practice. It is designed to broaden the student's aesthetic explorations and to help the student

develop a visual language in the media. This course includes instruction in digital camera operation such as image editing, creative camera work, color digital printing, and both natural and studio lighting concepts and composition. Through readings and discussions, students are introduced to different ways of conceptualizing photography, and students will examine a range of historical and contemporary photo work as an essential part of understanding the possibilities of image making. This is a project-structured course, with lectures, demonstrations, project assignments, regular critiques with active participation, discussions and one exam. Having a personal digital camera is recommended, although some cameras are available for student check out to complete the course. This counts toward the introductory course requirement for the major. No prerequisite.

Digital Imaging

ARTS 107 Credits: 0.5/4

This course enables students to explore digital media while engaging in aesthetic and conceptual practices in contemporary art. They come to understand the fundamentals of visual form and to develop technical skills with a variety of camera and computer tools, including still-image and video-editing programs. Personal studio projects cover a variety of subjects, such as the relationship between the arts, popular culture and the liberal arts; the historic role of technology in the arts; and the role of one's cultural and historical context in the creation and interpretation of artwork. Through theory and practice, students enhance their art-criticism skills, allowing for productive group interactions and the defining of personal aesthetic vision. Presentations and demonstrations by the professor are supplemented by student research and response to contemporary artists and issues. At least 10 hours of work per week outside of class is required. This counts toward the introductory course requirement for the major. No prerequisite. Offered every semester.

Back to the Drawing Board

ARTS 108 Credits: 0.5/4

In this course, students use various drawing techniques to explore design and innovation. Students examine how the way we live in the present world is dependent on how our world has been drawn in the past. Drawing and its potential as a tool for understanding, invention and change are as vital to new ways of thinking about art as they are to communication, transportation, work and dwelling space. Students perform exercises in realistic depiction, graphic design, industrial design and architectural conceptualizing and rendering, while exploring methods and processes for enhancing and engaging their imagination. We approach creativity and imagination as innate faculties that are fostered and strengthened through visual and intellectual training. This course is composed of four segments: observational drawing, design innovation of objects, architectural and interior design, and organizational and conceptual design. This counts toward the introductory course requirement for the major. No prerequisite. Offered once a year.

Creative Coding

ARTS 109 Credits: 0.5/4 QR

This course is an introduction to the fundamental, technical and aesthetic issues of writing code to explore color, design and other formal qualities of generative art. This includes instruction in p5.js; translating visual ideas into code that generates them; the relationship between math and art; utilizing input from the physical world to create interactive designs; and how early algorithmic art, avant-garde practice and geometric abstraction have led to modern digital arts practices. The course is project-based, with demonstrations, lectures, in-class mini-projects to solidify concepts, readings, discussions, and critiques. Each assignment explores different elements of code and properties of art and design, asking students to demonstrate mastery of technical skills and express individual creativity. Through image lectures and discussions, students gain familiarity with the critical and theoretical debates surrounding code as art. This counts toward an introductory course requirement for the major. No prerequisite.

Photography II

ARTS 221 Credits: 0.5/4

This course is an intermediate-level study of digital photography as a creative medium. Students should have a solid foundation in image editing and asset management software, as well as knowledgeable digital camera skills including aperture and shutter-speed selection for exposure control and visual impact. Assignments focus on the development of a unique and individual relationship with making pictures to question preconceived ideas and photographic boundaries, foster conceptual growth and intensively discuss and integrate critical thought with practice. Students may work in a variety of approaches and styles, such as documentary, environmental portraiture, visual storytelling, abstraction and others. Having a personal digital camera is recommended, although some cameras are available for student check out to complete the course. Prerequisite: ARTS 106, ARTS 107.

Film and Darkroom Photography

ARTS 222 Credits: 0.5/4

An introduction to black and white silver-based photography, including the principles of film exposure and processing, and printing enlargements using chemical methods and materials in the darkroom. The course begins with an emphasis on understanding and mastering technical procedures and evolves into an investigation of the creative and conceptual possibilities of making images. Refinement of wet darkroom processes include use of contrast filters, dodging and burning, negative storage, and retouching and mounting prints. Assignments, ideas and important examples of historic and contemporary photography will be presented via a series of slide lectures, critiques and discussion. Students will be responsible for purchasing supplies for the course. Having a personal film camera is recommended, although some cameras are available for student check out to complete the course. This counts toward the intermediate level course requirement for the major. Prerequisite: ARTS 106, ARTS 107.

Photography of Invention

ARTS 226 Credits: 0.5/4

This course will introduce the student to historical techniques in photography and consider how these approaches can augment contemporary vision. The student will explore the concept of light and time as they work with the properties of camera-less photography, pinhole photography, hand-coated emulsions such as palladium printing, as well as film and digital negative output. Projects will emphasize innovation, experimentation, and continuing growth in both technical and aesthetic accomplishment. Having a personal digital or film camera is recommended, although some cameras are available for student check out to complete the course. This counts toward the intermediate course requirement for the major. Prerequisite: ARTS 222.

Figure Drawing

ARTS 230 Credits: 0.5/4

This course engages students in a rigorous and thorough exploration of a two-dimensional representation of the human figure in drawing. Aesthetic and anatomical study of the human figure extends throughout the semester. Assignments include investigation of the use of figures in formal compositions, political and social narrative constructs, and psychologically complex environments. The semester culminates with a seven-foot-tall full-figure self-portrait in graphite. Students utilize a variety of drawing methods and materials, including graphite, charcoal, ink, spray paint and collage. Students give presentations on contemporary figurative artists during the semester. "The Naked Nude" is the accompanying text for this class. This counts toward the intermediate course requirement for the major. Prerequisite: ARTS 102. Offered once a year.

Writing Pictures and Drawing Words: The Art of Making Cartoons, Comics, Zines and Graphic Novels

ARTS 240 Credits: 0.5/4

After a century of development, cartoons, comic books, graphic novels and self-published zines are finding their potency and maturity as serious art forms. These cartoon-based mediums form collaboration between image and text, blending the shape and arc of classic literature with the conventions of visual storytelling. This course provides a solid foundation of ideas and methods for drawing and writing cartoons, comics, zines and graphic novels with an emphasis on effective characterization, plot progression and narrative structure. Students learn how to adapt writing to a comic through storyboarding; create a detailed script for dialogue, setting and action; and explore the interactive development of text and image. Required and recommended readings supplement the creative assignments. Class meetings consist of technical drawing demonstrations, writing and drawing exercises, and discussions for weekly assignments and longer projects. This counts toward the intermediate course requirement for the major. Prerequisite: ARTS 102. Offered every other year.

Fundamentals of Painting

ARTS 250 Credits: 0.5/4

This course is an introduction to the fundamental principles of painting. The course begins with an investigation into painting materials and how they influence ideas. Students explore color, composition and surface development on board, panel and canvas, while focusing on a wide range of basic approaches to oil painting. We 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 help the student to develop original concepts. This counts toward the intermediate course requirement for the major. Prerequisite: ARTS 102 or 106. Offered once a year.

Painterly Prints

ARTS 251 Credits: 0.5/4

This course is intended to introduce monoprint and monotype techniques. These processes, as they relate to painting and drawing, are immediate, tactile and low-tech. A primary advantage is that it allows working a single idea in multiples. It is unique in that there can never be an exact edition of a single image. We begin with painting oil paint or ink onto Plexiglas and progress to viscosity color printing. Students learn to layer the surface and build up the image from many printings. They also have the opportunity to produce monoprints in drypoint, collograph techniques and continue printing with other methods such as collage, photo image transfer and embossing. This counts toward the intermediate course requirement for the major. Prerequisite: ARTS 102.

Still/Moving: Stop-Motion Animation

ARTS 264 Credits: 0.5/4

Developing moving sequences from still images is both a historical and contemporary practice. Experimental artists and filmmakers use the process to create actions that could not be presented through real-time film. This course emphasizes manipulating materials from paper to found objects, creating innovative contexts for movement, integrating live video and sound recording and experimenting with the structure of time. The course includes both two- and three-dimensional approaches to stop-motion, with emphasis on innovation and cultural critique. Class structure includes presentations of historical and contemporary work, class demonstrations of equipment and software, studio time and critiques. This counts toward the intermediate course requirement for the major. Prerequisite: Any 100 level ARTS course. Offered every other year.

Sculpture II: Materiality and Methodology

ARTS 310 Credits: 0.5/4

In this course, students are expected to create at least three sculpture projects such as figure modeling, mold making, welding, digital fabrication, and/or their own projects. An instructor gives step-by-step assignments and homework following the content of projects. Students are familiarized with sculptural techniques and the equipment through the projects. The course is designed to facilitate the development of ideas that contribute to the artist's content and decision-making process, as well as the development of the applied skills needed to manifest these ideas. As students work on projects, this development is paired with research on artists and exercises for writing short artist statements. Ideas and the ability to articulate them verbally are crucial in the understanding of self-expression. Throughout the term, we critically analyze and interpret sculptural works of art both verbally in critiques and through written assignments. This counts toward an intermediate-level course required for the major. Prerequisite: ARTS 103.

Color Photography

ARTS 320 Credits: 0.5/4

The focus of this class is the digital making of still color photographs with particular emphasis on the potential meaning of images with color content, symbolism, and complexities such as the relationship of the photograph to culture, observational interpretations, narrative fictions, and the conjuring of the hyperreal. Students work in the digital lab on furthering their skills in capture, image editing, color workflow management, creative camera work, and color digital printing. Through readings and discussions, critiques and project-based portfolio development, students will utilize the medium as a means of refining and clarifying one's artistic language. Having a personal digital camera is recommended, although some cameras are available for student check out to complete the course. This counts toward the intermediate course requirement for the major. Prerequisite: ARTS 106, ARTS 107.

Film and Darkroom Photography II

ARTS 322 Credits: 0.5/4

This course expands the student's knowledge of black and white film photography, as they are guided towards the evolution of a personalized body of work that is culturally, theoretically and historically informed. Students will work with 35mm cameras, and have opportunities to learn other format film capture, as they further their abilities and experiences with control of the negative and the fine silver print. This course includes demonstrations, lab work, readings, field assignments, and individual and group critiques. Students will be responsible for purchasing supplies for the course. Having a personal film camera is recommended, although some cameras are available for student check out to complete the course. This counts toward the intermediate course requirement for the major. Prerequisite: ARTS 222.

Contemporary Photographic Practice

ARTS 329 Credits: 0.5/4

This course is structured to create an open environment for students to develop a series of self-determined photographic projects, either by analog or digital means. With faculty

mentorship, students will formulate, propose, research, and pursue personal photographic work with the goal of testing and iterating new concepts, and inventing new possibilities in their artistic practice. Student work is discussed in regular critiques, and accompanied by written artist statements for each project. Students will be exposed to contemporary photographic theory, issues, and practices, in order to explore how contemporary photographers have worked to challenge, expand, and reinvent the medium. Readings, image lectures, discussions, and critiques will assist the student in articulating their own ideas and building a context for their own practice in relation to these contemporary dialogues. Having a personal film and/or digital camera is recommended, although some cameras are available for student check out to complete the course. Prior knowledge of camera functions and post-production techniques is expected. Students with digital experience from one of the digital course prerequisites may work in the digital lab, students with analog experience from one of the analog course prerequisites may work in the chemical lab, and students with both prior experiences may work in both labs. This counts toward the intermediate course requirement for the major. Prerequisite: two courses from ARTS 106, 107, 220, 221, 222, 322, 325.

Printmaking

ARTS 345 Credits: 0.5/4

This course 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. The processes employed during the semester combine aspects of drawing and painting, as well as a sculptural physicality, giving students the opportunity to explore and experiment with various combinations of visual processes. Students are challenged to synthesize and internalize diverse aesthetic approaches, while working to formulate a personal vision. All students give presentations on modern and contemporary artists. Techniques include monotype, woodcut, linoleum print, dry-point and intaglio. This counts toward the intermediate course requirement for the major. Prerequisite: ARTS 102, 103, 106 or 107. Offered once a year.

Contemporary Painting Practices

ARTS 351 Credits: 0.5/4

This class is an intensive studio course that explores painting as a means of investigating and developing personally meaningful imagery. As an introduction, we examine the parallel ideas of art for art's sake and art for the people, as well as the evolution of American painting from the early 20th century to the present. Throughout the semester, we study the work of contemporary painters. Students are expected to master a wide range of visual vocabularies and approach painting from a variety of aesthetic points of view. Through structured problem-solving assignments, students are encouraged to find ways of addressing common experiences as well as developing independent work. These assignments are designed to assist in expanding perceptions and imagination, and translating them into painted images. Group and one-on-one critiques help develop critical thinking and the ability to articulate ideas about art. This counts

toward the intermediate course requirement for the major. Prerequisite: ARTS 102, 106, 250 or 345. Offered once a year.

Installation Art

ARTS 360 Credits: 0.5/4

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 40 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 create immersive environments that are either site-specific or nomadic. They 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 consists of demonstrations of art skills particularly useful in installation (sculptural, video, audio, graphic presentation and so on), presentations, readings, weekly critiques and cumulative projects. Previous experience with any creative media such as writing, dance, music or performance is helpful. This counts toward the intermediate course requirement for the major. Prerequisite: ARTS 102, 103, 106, 107. Offered once a year.

The Art of Experimental Film and Video

ARTS 365 Credits: 0.5/4

In this course, students experiment with the creation, manipulation and exhibition of digital film and sound projects. In doing so, they continue a tradition from early filmmaking, in which abstract montage, surreal fantasy and playful narratives reflected innovations in the art, science and politics of the time. Like many current artists and filmmakers, students follow the example of these historical trajectories by using contemporary technologies and concepts for acquisition, post-production and distribution of their work. Demonstrations of a wide range of equipment and software are provided, from low-tech to high-tech. Research of historical/cultural forms offers a context for the assignments. Frequent critiques offer important feedback. This counts toward the intermediate course requirement for the major. Prerequisite: ARTS 106, 107. Offered every other year.

Web Media

ARTS 370 Credits: 0.5/4

This course is an introduction to the elements of website design and using the language of the web as a platform for virtual interactivity and art. Students learn and utilize HTML, CSS and jQuery, in conjunction with Dreamweaver and Photoshop. Design concepts, functionality and best practices are taught while looking at the history of net art and using the web as a creative medium. Image capture and creation of new artwork for projects are primarily photo- and video-based. Class is a mix of projects, lecture, demonstrations and critique. This counts toward

the intermediate course requirement for the major. Prerequisite: ARTS 107 or 321. Offered once a year.

Contemporary Art for Artists: Theory and Practice

ARTS 381 Credits: 0.5/4

This course is structured to familiarize art students with the complex terrain of the contemporary art world. Students 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 20 years. Projects include researching concept proposals, artist statements and other written materials; oral presentation; model-building; and a finished body of work. Students are responsible for choosing the media and methods for the fabrication of these projects. Students perform 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 grow out of the course research and are generated in consultation with the professor and the class as a whole. Creativity and development strategies help guide students in their conceptual process. This counts toward the intermediate course requirement for the major. No prerequisite. Junior standing, Arts major only.

Advanced Studio

ARTS 480 Credits: 0.5/4

This first semester of a two-semester sequence is designed to enable students to develop their personal artistic vision based on the foundation of introductory and intermediate studio art courses. Students are expected to develop a self-generated body of creative work based on a concentrated investigation of materials, methods and ideas. They develop oral and written presentation and research skills as they work toward a professional exhibition in the second semester. Critiques, discussions, presentations and readings provide context and feedback for this process. Students learn to develop the elements necessary for professional exhibition of a cohesive body of work, including developing ideas, writing an artist's statement and resume, and perfecting presentation skills. Studio art majors are expected to take this class and ARTS 481 with two different faculty members. This course is required for studio art majors. Senior art majors only. Offered every fall.

Advanced Studio

ARTS 481 Credits: 0.5/4

This course is designed to enable students to further develop their personal artistic vision based on the foundation of their earlier studio courses and ARTS 480. Well into their senior projects at the start of the semester, students 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 continue to amplify the studio experience. Professional presentation, writing artistic statements and resumes, and visual documentation skills are part of the course. The Senior Capstone, an exhibition required of studio art majors, includes artwork made during this course. This course is

required for studio art majors. Prerequisite: ARTS 480. Senior art majors only. Offered every spring.

Individual Study

ARTS 493 Credits: 0.25-0.5/2-4

The studio art faculty does not recommend individual study because we feel it is important for students to work in the context of other student artists. We understand, however, that on rare occasions an individual study may be appropriate. Individual study must be approved by the department according to the following guidelines: it 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. When possible, the individual study student should participate in some aspects of a course working in a similar medium in the faculty member's field in order to gain feedback from other students. The student is responsible for writing a contract and maintaining a schedule. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study by the semester before, so that there is time to devise the proposal and seek departmental approval before the registrar's deadline. An individual study does not count toward the requirements for the major; it is considered an extra course.

Courses in Art History

Introduction to Western Art: Ancient to Medieval

ARHS 110 Credits: 0.5/4

This course surveys Western art and architecture from the Paleolithic era 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 examinations and short papers. This counts toward the 100-level course requirement for the major. No prerequisite. Offered every semester.

Introduction to Western Art: Renaissance to Contemporary

ARHS 111 Credits: 0.5/4

This course surveys Western art and architecture from the Renaissance to the present. Framing the study of art history within a social context, this course provides students with the tools for understanding style and interpreting meaning in individual works of art. Although this is a lecture format, discussion is encouraged. This counts toward the 100-level course requirement and

Europe and Americas place requirements for the major. No prerequisite. Offered every semester.

Survey of Architecture

ARHS 113 **Credits: 0.5/4**

This course introduces students to the study of the practical and theoretical principles governing architecture. Architectural traditions from the ancient through the contemporary period will be considered. This counts toward the 100-level course requirement for the major. No prerequisite.

Introduction to Asian Art

ARHS 114 **Credits: 0.5/4**

This course introduces students to the visual, material and architectural heritage of Asia. It is not intended as a survey or comprehensive study of all the arts of Asia. As an introduction to the discipline of art history, this course aims to teach students how to analyze images, objects and the built environment through their formal and visual qualities, their material characteristics and how they structure — and are structured by — the space around them. We consider how objects and spaces functioned within their respective cultural, religious and political contexts. This counts toward the 100-level course requirement and Asia place requirements for the major. No prerequisite.

Introduction to Islamic Art and Architecture

ARHS 115 **Credits: 0.5/4**

This introductory course surveys the history of Islamic art and architecture between the 7th and 16th centuries. Students explore the rich visual and artistic traditions that developed and thrived under the caliphates and dynasties that ruled medieval Spain, North Africa, the Middle East and Central Asia. They will investigate thematic issues central to the discipline of Islamic art history, including the function of ornament, the development of calligraphy in visual culture, the adoption and abstention of figural representation, and the impact of Orientalism. A diverse array of artistic media and techniques is examined, including painting, sculpture, textiles, manuscripts and architecture. Students also are introduced to art-historical research strategies, and methods for writing about art. This counts toward the 100-level course requirement, Africa and Middle East place and 600-1800 time requirements for the major. No prerequisite.

Introduction to African Art

ARHS 116 **Credits: 0.5/4**

This course explores the diversity of African art created on the continent and throughout the diaspora, from antiquity to the contemporary period. Students examine artworks from both north and south of the Sahara representing an array of media and techniques, including sculpture, architecture, painting, photography, textiles and performance art. Class sessions combine lecture and discussion to investigate key topics such as the significance of visual abstraction; art's role in constructing (and contesting) ideas about the body, gender and sexuality; and the relationship between art and politics in the colonial and postcolonial periods. Ongoing debates about the problematic categories of "tribal" and "tourist" art in Africa, as well as "primitivism" in the West, are examined in relation to questions of authenticity and appropriation. We will also critically evaluate the political and aesthetic contexts in which African art has been exhibited in museums. Students are introduced to methods of art historical analysis and writing. This counts toward the 100-level course requirement and Africa and Middle East place requirements for the major. No prerequisite.

Greek Art

ARHS 220 Credits: 0.5/0

This course examines the art and architecture of Greece from Bronze Age Crete and Mycenaean palaces of the mainland to the historical age of Greece and the extended Greek cultures of southern Italy and the Hellenistic world. Special attention will be given to the development of Greek standards of beauty and the role of beauty in Greek culture. The format is lecture and discussion. This counts toward the Europe and Americas place and the before 600 CE time requirements for the major. Offered every other year. Any art history or classics course is recommended.

Roman Art

ARHS 221 Credits: 0.5/0

This course examines the art and architecture of Rome from its Etruscan and Latin origins through the decline of the Roman Empire. As Rome grew from a city to a world empire, Romans employed the arts in a wide variety of contexts, ranging from the domestic and funereal to the political and imperial, with art and architecture often used in the service of ritual or propaganda. The format is lecture and discussion. This counts toward the Europe and America place and the before 600 CE time requirements for the major. Prerequisite: any art history course or CLAS 121, 122, 220 or 221. Offered every other year.

Northern Renaissance Art

ARHS 222 Credits: 0.5/4

This course examines Netherlandish, French and German arts of the 15th and 16th centuries, including artists such as the Limbourg brothers, Jan Van Eyck and Albrecht Dürer. During lectures and class discussions, students examine the visual arts of this period in relation to political power, religious upheaval, social class, gender and sexuality, and international trade. Specific topics include the transmission of style, the development of oil painting, the

revolutionary expansion of the graphic arts and the impact of the Reformation. This counts toward the Europe and Americas place and the 600-1800 time requirements for the major. Prerequisite: any 100-level ARHS course.

Early Renaissance Art in Italy

ARHS 223 Credits: 0.5/4

This course investigates the beginnings of Italian Renaissance art from the profound changes of the late 13th century through the 15th century. Artists and architects such as Giotto, Donatello, Masaccio, Alberti and Botticelli are examined in relation to social, religious and political issues during lectures and class discussions. Specific topics include the exploration of illusionistic perspectives, the economics of art patronage, the social elevation of the artist, and the roles of art and architecture as defenses against plague. This counts toward the Europe and Americas place and the 600-1800 time requirements for the major. Prerequisite: any 100-level ARHS course.

High Renaissance Art

ARHS 224 Credits: 0.5/4

This course focuses on the art and architecture of 16th-century Italy, a period often associated with both "High Renaissance" and "Mannerist" art. We examine these stylistic categories and attend to the works of influential artists and architects such as Leonardo, Bramante, Titian, Sofonisba Anguissola, Michelangelo and Cellini, among others. Issues such as patronage, politics, sexuality and cultural exchange are examined in lectures and class discussions to shed light on the varied artistic production of this period. These topics are considered in relation to the century's broader historical developments, notably the Reformation and expansion of European imperialism, using a variety of art historical and interdisciplinary methods. This counts toward the Europe and Americas place and the 600-1800 time requirements for the major. Prerequisite: any 100-level ARHS course.

Baroque Art

ARHS 225 Credits: 0.5/4

This course focuses on the art, architecture and visual culture of the 17th century, starting in Rome and spreading outward to other parts of Europe and the early modern world. Lecture and class discussion analyze the innovations of artists such as Michelangelo Merisi da Caravaggio, Artemisia Gentileschi, Gian Lorenzo Bernini, Peter Paul Rubens, Judith Leyster and Nicolas Poussin, among many others. We also explore Baroque art in relation to the Catholic Reformation and expansion of Protestantism, European imperialism, the politics of absolute rule and revolution, the economics of art markets and cultural exchange, and aesthetic judgments

about art. This counts toward the Europe and Americas place and the 600-1800 time requirements for the major. Prerequisite: any 100-level ARHS course.

American Art to 1900

ARHS 227D Credits: 0.5/4

This course is the same as AMST 227D. This course must be taken as ARHS 227D to count towards the fine arts diversification requirement. This course addresses art produced in North America between colonialization and 1900. Students examine the development of art within a broad social context by exploring the relationship between visual culture and race, gender and class. Specific topics include genre and landscape painting, prints and photography, and the influence of European art academies. We also address the relationship between art and slavery, war and industrialization. This counts towards the Europe and Americas place and the after 1800 time requirements for the art history major. Prerequisite: ARHS 111 or AMST 108.

History of Photography

ARHS 228 Credits: 0.5/4

This course surveys the history of photography from the medium's invention in the 1830s to the present. Key issues include the way photography functions as documentary evidence, demonstrates technological innovation, and is used as a means for artistic creativity. The role of digital imagery, social media and the internet also is addressed. Through lectures, critical readings, class presentations and discussions, students develop a comprehensive understanding of the history of the medium within specific historical and cultural contexts. Emphasis is given to the social history of photography in an international context. This counts toward the after 1800 time requirement for the major. Prerequisite: ARHS 111.

Race and Modern Art

ARHS 229 Credits: 0.5/4

This course examines the visual representation of race between the early modern era and the present. We consider how factors including indigenous material culture, slavery, immigration, migration, war and political activism have shaped visual culture and modern art. In addition to traditional forms of fine art, such as painting, sculpture, photography and prints, students also consider cartoons, advertising, film and other forms of mass media. We also address the relationship between race and museums, monuments and memorials. This counts toward the Europe and Americas place and the after 1800 time requirement for the major. Prerequisite: ARHS 111 or AMST 108.

Modern Art I: Impressionism to Surrealism

ARHS 230 **Credits: 0.5/4**

This course focuses 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. This counts toward the Europe and Americas place and the after 1800 time requirements for the major. Prerequisite: ARHS 111.

Cold War Modern Art

ARHS 231 **Credits: 0.5/4**

Beginning with abstract expressionism, this course critically addresses the development of high modernism in New York after World War II. Students analyze the importance of American art criticism during the 1950s before tracing the resistance to associated ideologies as seen in the global emergence of pop art, minimalism, conceptual art and feminist art. This counts toward the Europe and Americas place and the after 1800 time requirements for the major. Prerequisite: ARHS 111.

Early Medieval Art

ARHS 232 **Credits: 0.5/4**

This course concerns the arts of medieval Europe from the fourth to the 10th centuries. The class learns about the major forms of architecture, sculpture, painting and the decorative arts of the Middle Ages. Style and iconography are considered within the cultural context of large societal movements, including monastic reform and pilgrimage. The secondary focus is on information literacy and how to develop and write a research paper. The class format consists of lecture, discussion, debate and presentations. This counts toward the Europe and Americas place and the 600-1800 time requirements for the major. Prerequisite: any 100-level ARHS course.

Heaven & Earth: Art of the Byzantine Empire

ARHS 233 **Credits: 0.5/4**

This course explores the art and architecture of the Eastern Roman Empire, or Byzantium, from the founding of its capital, Constantinople, in 330 to the fall of the city in 1453. Following a chronological approach, the course introduces students to the continuation and adaptation of long-established Roman ceremonial, iconographic and architectural forms to serve a new, specifically Christian empire. Students trace the transmission of artistic ideas, forms and objects

across cultural, geographic and religious borders, and examine the ways in which trade, war and diplomacy impacted Byzantine art. This counts toward the Europe and Americas place and the 600-1800 time requirements for the major. Prerequisite: any 100- or 200-level ARHS course.

Romanesque and Gothic Art

ARHS 234 **Credits: 0.5/4**

This course concerns the arts of medieval Europe from the fourth to the 10th centuries. The class learns about the major forms of architecture, sculpture, painting and the decorative arts of the Middle Ages. Style and iconography are considered within the cultural context of large societal movements, including monastic reform and pilgrimage. The secondary focus is on information literacy and how to develop and write a research paper. The class format consists of lecture, discussion, debate and presentations. This counts toward the Europe and the Americas and the 600-1800 time requirements for the major. Prerequisite: any 100-level ARHS course.

Art of China

ARHS 235 **Credits: 0.5/4**

What does "made in China" mean to you? Come discover the broad range of the arts of China from the Paleolithic period (4000 B.C.E.) to the present moment. The class learns about the rich traditions of ceramics, jade, bronzes, lacquer, painting, calligraphy, sculpture, textiles and the built environment within their cultural context. We consider how the visual and material arts expressed ideas about politics, class, gender and religion across Chinese history, while also asking, "What makes an artwork 'Chinese?'" This counts toward the 200-level intermediate course requirements and the Asia place requirement for the major. Prerequisite: any 100-level ARHS course. Permission of instructor required.

Late Gothic Art in Europe

ARHS 237 **Credits: 0.5/4**

This course explores the arts of medieval northern Europe from the mid-13th through the early 16th centuries. The class learns about the rich traditions of architecture, sculpture, painting and the decorative arts from the Late Gothic period. Style and iconography are considered within the cultural context of large societal movements, including literacy, pilgrimage and chivalry. The class format consists of lecture, discussion, debate and class presentations. The secondary focus is on information literacy and how to develop and write a research paper. This counts toward the Europe and the Americas place and the 600-1800 time requirements for the major. Prerequisite: any 100-level ARHS course.

Modern Chinese Art

ARHS 238 Credits: 0.5/4

At the time when China faced its largest challenge in history in terms of sovereignty, dignity and culture, its art experienced importation of Western forms and aesthetics. The two artistic traditions clashed, coexisted and were integrated. Chinese artists then attempted to infuse their art with the cultural identity of China. To understand the artistic impact of the West and China's reaction to it, we will investigate this journey from its beginning, the Opium Wars to 1949, when China moved forward from a feudal empire to a republican nation in a turbulent century. This counts toward the 200-level intermediate course requirement, the Asia place and the after 1800 time requirements for the major. Prerequisite: ARHS 111 or 114.

Contemporary Chinese Art

ARHS 239 Credits: 0.5/4

The year 1949 was a watershed moment in 20th-century Chinese art, with the founding of the People's Republic of China. Art, therefore, experienced dramatic changes from the 1950s to the present. In this course, we investigate the journey from ideologically oriented art to the art of the Cultural Revolution, and from the post-Mao period and the avant-garde movement to art in an era of urbanization in a global context. This counts toward the 200-level intermediate course requirement, the Asia place and the after 1800 time requirements for the major. Prerequisite: ARHS 111 or 114.

History of Chinese Painting

ARHS 240 Credits: 0.5/4

China has a painting tradition that spans thousands of years, using mainly brush and ink on silk or paper. As different subject matter (mountains and waters, flowers and birds, and human figures) and techniques (ink, color and brushwork based in conjunction with calligraphy) developed, the artists' practice was guided by underlying aesthetics. Starting in the Tang Dynasty, landscape painting went from a mere backdrop to an independent subject, reaching a height of realistic detail in the Song Dynasty. Literati painting was established in the Yuan Dynasty as a protest, but it would form the mainstream of painting in the Ming Dynasty, ultimately becoming orthodoxy in the Qing Dynasty, during which eccentric artists tried to both break and yet revive the older tradition. This course investigates the history, cultural connotations and significance of Chinese painting in the landscape of world art. This counts toward the 200-level intermediate course requirement and the Asia place requirement for the major. Prerequisite: ARHS 111 or 114.

Eternal Glories: Monuments, Museums and Churches of Rome

ARHS 242 Credits: 0.5/4

This course is offered on the Kenyon-Rome program. This course provides an overview of the history, culture and art of Rome from antiquity to the 18th century, with some forays into modern Rome. Classroom instruction complements visits to different sites in the city of Rome and its environs, Florence, Naples and Pompeii. Guest lectures focus on specific issues in ancient, medieval, Renaissance, Baroque and modern art and architecture in Rome. We examine the formation of great art collections like those of the Borghese Gallery, the Vatican Museums and the Capitoline collections. Students are expected to write about art from all historical epochs. This counts toward the Europe and Americas place requirement for the major. No prerequisite. Permission of instructor required.

Contemporary Art and Society

ARHS 245 Credits: 0.5/4

Beginning with Postmodernism, this course examines the primary themes of the expanding contemporary art scene since the late 20th century. Issues and movements addressed include installation art, neo-Expressionism, graffiti art, conceptual art and theory, performance and video art, the AIDS crisis and identity politics, and the globalized art market. The relationship between art and social issues is emphasized. As we address a fairly short period of time, this course combines a chronological and thematic approach. This counts toward the Europe and Americas place and the after 1800 time requirements for the major. Prerequisite: ARHS 111.

Art and Architecture of Japan

ARHS 246 Credits: 0.5/4

This lecture and discussion course introduces students to the visual arts, material culture and built environment of Japan, from antiquity to the present day. While we certainly cover Hokusai's "Great Wave," we also consider how this most recognizable representative of Japanese art might be less quintessentially Japanese than it initially seems. We consider how the arts of Japan are distinct from, yet also connected to, the larger Sinosphere; challenge the notion of an isolated, homogenous Japan; and, finally, consider the global transmission of Japanese art. This counts toward the 200-level intermediate requirement and the Asia place requirement for the major. Prerequisite: any 100-level ARHS class. Permission of instructor required.

African Art in Motion

ARHS 247 Credits: 0.5/4

This course examines the visual arts of Africa and the African diaspora from the early modern period to the present using historical and theoretical frameworks of mobility, exchange and circulation. During lectures and class discussions, students examine a wide variety of art from this period that was made to be -- or has become -- mobile in a number of ways. We analyze arts meant to be worn on the body such as clothing, textiles, masks and jewelry. The role of photography, film and other new media in circulating information about these wearable arts also is considered. Additional subjects include objects and spaces influenced by or created for international exchange; the art and visual culture of the Black Atlantic; contemporary performance art by artists working on the continent or in the diaspora; the history of collecting and selling African art; and current debates about restitution and repatriation. This counts toward the Africa and the Middle East place requirement for the major. Prerequisite: ARHS 116.

Museum Studies

ARHS 371 Credits: 0.5/4

This seminar serves as an introduction to the field of museum studies. Consisting primarily of readings, discussions, assigned papers and special projects, the course historicizes the role of the museum, analyzes the nature of the museum audience and studies the representation and display of different cultures. Prerequisite: any 100-level ARHS course.

Topics in Ancient Art

ARHS 373 Credits: 0.5/4

This seminar explores topics and issues relating to the history of ancient art and architecture. Assignments include seminar reports, class discussion and a research paper. This course can be repeated up to two times for credit, so long as each covers different topics. This counts toward the advanced course, Europe and the Americas place and the before 600 C.E. time requirements for the major. Prerequisite: any course in art history or classics. Sophomore standing.

Topics in Medieval Art

ARHS 374 Credits: 0.5/4

This advanced seminar explores topics and issues of the study of medieval art and architecture. Topics covered include sacred and secular art in the late Middle Ages, pilgrimage art and the art in late medieval and Tudor England. Assignments include seminar reports, class discussion and a research paper. This counts toward the Europe and the Americas place requirement and the 600-1800 time requirement for the major. Any course in art history is recommended. No prerequisite. Sophomore standing.

Topics in Renaissance and Baroque Art

ARHS 375 Credits: 0.5/4

Various topics in the history of early modern art between the late 13th and 18th centuries are explored in a seminar format. Each seminar provides a forum for the in-depth study of the methods of art historical research. Discussion of weekly readings, classroom presentations and research papers are required. This counts toward the Europe and the Americas place and the 600-1800 time requirements for the major. This course can be repeated up to two times for credit, so long as each covers different topics.

Topics in Asian Art

ARHS 376 Credits: 0.5/4

This advanced seminar explores topics and issues relating to the study of art and architecture of Asia. Students are expected to lead class discussions, participate thoughtfully, write weekly responses and complete a final research paper with oral presentation. It may be repeated up to two times for credit, as long as different topics are covered. This counts toward the 300-level advanced course requirement and the Asia place requirement for the major. Prerequisite: any art history class focused on Asia (ARHS 114, 235, 236, 238, 239 or 240). Permission of instructor required.

Topics in Modern Art

ARHS 377 Credits: 0.5/4

This seminar probes specific problems in modern European and contemporary art. Focusing upon a theme, artist or movement, the course provides a forum for the in-depth study of the methods of art historical research. Discussion of weekly readings, classroom presentations and research papers is required. This counts toward the after 1800 time requirement for the major. This course can be repeated up to two times for credit, so long as each covers different topics. Prerequisite: ARHS 111.

Topics in American Art

ARHS 378D Credits: 0.5/4

This course is the same as AMST 378D. This must be taken as ARHS 378D to count towards the fine arts diversification requirement. This course explores specific problems in American art and architecture. Topics include Modernism and the Great Depression, World War II and Abstract Expressionism, and the relationship between art and politics, broadly speaking. When possible, students utilize regional museum collections. Assignments include seminar reports, class discussion and a research paper. This counts toward the Europe and the Americas place

and the after 1800 time requirements for the major. This course can be repeated up to two times for credit, so long as each covers different topics. Prerequisite: ARHS 111, 227D, AMST 109 or equivalent.

Senior Seminar

ARHS 480 **Credits: 0.5/4**

Required of all senior majors and recommended for senior minors, this course serves as a capstone to the study of art history. Students study the foundations of the discipline, explore the variety of methodological approaches employed by art historians, and assess current theoretical issues in the field. Senior standing. Offered every fall semester.

Individual Study

ARHS 493 **Credits: 0.25-0.5/2-4**

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. 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 minimum grade point average of 3.0 in art history courses is required. Exceptions to this rule are at the discretion of the instructor with the consent of the department. 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 and so on. 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. Students must seek the permission of the instructor before enrolling. Individual study is undertaken at the discretion of the instructor and must be approved by the department. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study by the semester before, so that there is time to devise the proposal and seek departmental approval before the deadline.

Senior Honors

ARHS 497 **Credits: 0.5/4**

Honors is for students with demonstrated ability to work on a research project under the supervision of a faculty member. Students undertaking an honors thesis must have had at least one (and preferably two) intermediate or advanced courses at Kenyon in the topic area. Endorsement of the project by the proposed thesis advisor is mandatory before submitting an application for honors. Previous completion of a research paper in art history (preferably in the

area of honors specialization) is essential. Meeting the minimum GPA does not automatically qualify a student for honors. Typically, if a student has written an exceptionally well-researched and well-written art history paper, and meets the other criteria for acceptance into honors, 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 who agrees and is available to serve as the honors thesis advisor and whose interests and expertise coincide with the proposed project. 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 obtained during the spring semester preceding work on the thesis. A minimum 3.33 cumulative grade-point average and a minimum 3.5 GPA in the major are required. Permission of instructor and department chair are required.

Senior Honors

ARHS 498 Credits: 0.5/4

Honors is for students with demonstrated ability to work on a research project under the supervision of a faculty member. Students undertaking an honors thesis must have had at least one (and preferably two) intermediate or advanced courses at Kenyon in the topic area. Endorsement of the project by the proposed thesis advisor is mandatory before submitting an application for honors. Previous completion of a research paper in art history (preferably in the area of honors specialization) is essential. Meeting the minimum GPA does not automatically qualify a student for honors. Typically, if a student has written an exceptionally well-researched and well-written art history paper, and meets the other criteria for acceptance into honors, 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 who agrees and is available to serve as the honors thesis advisor and whose interests and expertise coincide with the proposed project. 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 obtained during the spring semester preceding work on the thesis. A minimum 3.33 cumulative grade-point average and a minimum 3.5 GPA in the major are required. Permission of instructor and department chair are required.