

ART

PROFESSORS SIMPSON, STENE
ASSOCIATE PROFESSORS OLSON-JANJIC,
O'MARA, BENT

MAJOR

A major in **art history** leading to a Bachelor of Arts degree requires completion of at least 42 credits in art as follows:

1. Art 101, 102, 121, 395
2. Art 122 or 131; Art 473 or 493 (3-3)
3. at least 21 credits from the following, including at least one course in each group:
 - a. *Ancient, Medieval, Renaissance and Baroque*: Art 200 (Classics 200), 205, 206, 250, 251, 252, 285, 287 (Classics 287), 302, 349, 350, 352, 380 (when appropriate)
 - b. *East Asian*: Art 140, 240, 241, 242, 340, 341, 390
 - c. *American and 19th- and 20th-century European*: Art 202, 203, 204, 261, 301, 302, 304, 306, 307, 308, 310, 311, 380 (when appropriate)
4. three additional credits chosen from among studio art courses

A major in **studio art** leading to a Bachelor of Arts degree requires completion of at least 42 credits in art as follows:

1. Art 102, 121, 217, 395
2. Art 122 or 131; Art 473 or 493 (3-3)
3. three credits chosen from Art 231, 232, 331, and 332
4. 15 additional credits from studio art courses
5. six credits chosen from among art history courses, including three credits chosen from Art 203, 204, 307, 308, or 380 (when the topic is 20th-century art)
6. a faculty review of the student's studio work in the junior year

HONORS: An Honors Program in art is offered for qualified students; see department head for details.

★ART 101 (3)—Survey of Western Art: Ancient to Medieval

Chronological survey of Western art from the Paleolithic Age through the Middle Ages in Italy and Northern Europe. Examination of cultural and stylistic influences in the art and architecture of ancient Mesopotamia, Egypt, Greece, and Rome. Consideration of distinct interests of Early Christian, Byzantine, and Medieval Europe. Focus on major monuments and influential images produced up to circa 1400. *Bent.*

Fall

★ART 102 (3)—Survey of Western Art: Renaissance to the Present

Chronological survey of Western art from the Renaissance through the 1990s. Topics include the Renaissance, from its cultural and stylistic origins through the Mannerist movement; the Baroque and Rococo; the Neo-Classical reaction, Romanticism and Naturalism; the Barbizon School and Realism, Impressionism and its aftermath; Fauvism, Cubism, Dada, Surrealism, Abstract Expressionism, Pop, Minimalism, and the Post-modern reaction to Modernism. *O'Mara.*

Winter

★ART 121 (3)—Drawing I

Prerequisite: Permission of the instructor. A studio course. Development of skills and visual awareness through the study of the basic elements of drawing. Variety of media including pencil, charcoal, ink and crayon. Lab fee required. *Staff.*

Fall, Winter

★ART 122 (3)—Drawing II

Prerequisites: Art 121 and permission of the instructor. A studio course. Continuation of Art 121. Lab fee required. *Olson-Janjic.*

Winter

★ART 131 (3)—Design

Prerequisite: Permission of the instructor. A studio foundation course. Emphasis is on discussion of principles and elements of design common to all the visual arts. Discussion is followed by practice in studio problems. Lab fee required. *Stene.*

Fall, Winter

★ART 140 (3)—Asian Art

An introduction to the study of traditional architecture, sculpture, painting, prints, and decorative arts of India, China, Korea, and Japan. Slide lectures. *O'Mara.*

Fall

★ART 200 (Classics 200) (3)—Ancient and Classical Art

A survey of art and architecture in Egypt, Mesopotamia, and the pre-Classical Aegean world as well as an introduction to Greek and Roman painting, sculpture, and architecture. *Staff.*

Not offered 2000-2001

★ART 202 (3)—19th-Century European Art

Sculpture and painting from the French Revolution to 1900. Slide lectures. *O'Mara.*

Fall

★ART 203 (3)—20th-Century European Art

Sculpture and painting in Europe from 1900 to 1950. Slide lectures. *Simpson.*

Not offered 2000-2001

★ART 204 (3)—Art Since 1945

Art in Europe and America from 1945 to the present. Slide lectures. *Simpson.*

Winter

★ART 205 (3)—Early Christian and Byzantine Art

Survey of the art of the Eastern Mediterranean, beginning with the Christianized Roman Empire from circa 300 to circa 500. Attention then shifts to the establishment of the Byzantine Empire in Constantinople, with an emphasis on the innovations of the Age of Justinian, the era of Iconoclasm, the Macedonian Renaissance, and the Comnenian and Paleologian periods. Slide lectures. *Bent.*

Winter 2001 and alternate years

★ART 206 (3)—Medieval Art

Survey of the art of Western Europe from circa 700 to circa 1400, examined within the context of the varying Ages. Topics of discussion include Carolingian and Ottonian painting and architecture, Celtic and Anglo-Saxon manuscripts, and French cathedral design and decoration during the Romanesque and Gothic periods. Slide lectures. *Staff.*

Fall 2001 and alternate years

★ART 217 (3)—Painting I

Prerequisites: Art 121 and permission of the instructor. A studio course. Emphasis on color, design and spatial relationships. Work from observation and imagination. Oil and acrylic. Lab fee required. *Olson-Janjic.*

Fall, Winter

★ART 218 (3)—Painting II

Prerequisites: Art 217 and permission of the instructor. A studio course. Continuation of Art 217. Lab fee required. *Olson-Janjic.*

Winter, Spring 2002 and alternate years

★ART 221 (3)—Figure Drawing I

Prerequisites: Art 121 and permission of the instructor. A studio course. Drawing from the human figure using a variety of media. Lab fee required. *Olson-Janjic.*

Winter 2001 and alternate years

★ART 222 (3)—Figure Drawing II

Prerequisites: Art 221 and permission of the instructor. A studio course. Continuation of Art 221 with emphasis on the use of the human figure as a compositional element. Lab fee required. *Olson-Janjic.*

Winter 2001 and alternate years

★ART 223 (3)—Drawing Italy

Prerequisite: Art 121 and permission of the instructor. Required corequisite: All students must register for three additional credits (Art 280 or independent study) as arranged with a W&L department in advance of the spring term. A studio course. Living and drawing on-site in Florence, Siena and Rome, with day trips to museums and monuments in additional locations. Students create a daily sketchbook/journal along with finished drawings and a final project to be completed upon returning to Lexington. Media include pencil, pen and ink, pastel and watercolor. The first two weeks of the course are spent on campus, identifying points of interest and learning the inherent properties of the different media. *Olson-Janjic.*

Spring 2001

★ART 231 (3)—Sculpture I

Prerequisites: Art 131 and permission of the instructor. A studio course. An introduction to sculpture techniques, tools and materials. Studio problems will develop skills in working with wood, stone, clay, and metal. Lab fee required. *Stene.*

Fall, Winter

★ART 232 (3)—Sculpture II

Prerequisites: Art 231 and permission of the instructor. A studio sculpture course. Studio problems will concentrate on one medium, e.g. stone, wood, clay, or metal. Contemporary concerns in sculpture will be explored through readings and presentations by students. Lab fee required. *Stene.*

Fall, Winter

★ART 240 (3)—Arts of China

A survey of traditional Chinese art from its beginnings through the Qing dynasty. Includes architecture, sculpture, bronzes and ceramics, as well as painting. Slide lectures. *O'Mara.*

Fall 2001 and alternate years

★ART 241 (3)—Arts of Japan

A survey of Japanese art from its beginnings through the Edo period. Includes architecture, gardens, sculpture, prints, ceramics and other decorative arts, as well as painting. Slide lectures. *O'Mara.*

Fall 2002 and alternate years

★ART 242 (3)—Arts of India

A survey of traditional Indian art from its Indus Valley beginnings throughout the period of Mughal domination. Includes architecture, sculpture, and painting, as well as decorative arts. Slide lectures. *O'Mara.*

Not offered 2000-2001

★ART 250 (3)—Northern Renaissance Art

A survey of Northern painting from 1300 to 1600, examined as symbols of political, religious, and social concerns of "Renaissance" artists, patrons, and viewers. Among the artists covered are Campin, van Eyck, van der Weyden, Dürer, Holbein and Brueghel. Emphasis placed on interpretation of meaning and visual analysis. Slide lectures. *Bent.*

Fall 2001 and alternate years

★ART 251 (3)—Italian Renaissance Art

Survey of the art and architecture of Italy during the 15th and 16th centuries. The course focuses on innovations of the Early, High, and Late Renaissance through the work of Brunelleschi, Donatello, Alberti, Leonardo, Bramante, Titian, Raphael, Michelangelo, and others. Images are considered as exponents of contemporary political, social, and religious events and perceptions. Slide lectures. *Bent.*

Winter

★ART 252 (3)—Baroque and Rococo Art

A survey of the art and architecture of Europe during the 17th and 18th centuries. The course focuses on the stylistic and ideological issues shaping western art during the age of Rembrandt and Tiepolo. This course considers the stylistic innovations of Caravaggio, Bernini, Rubens, Velasquez, Poussin, Watteau and Boucher, as well as the function of—and interest in—artistic production within the context of 17th- and 18th-century society. Slide lectures. *Bent.*

Fall 2000 and alternate years

★ART 261 (3)—History of Photography

An introduction to the technical, aesthetic, and social history of photography in the 19th and 20th centuries. Slide lectures. *Staff.*

Not offered 2000-2001

★ART 280 (3)—The High Renaissance in Florence and Rome

Prerequisite: Art 251 and permission of the instructor. *Required corequisite:* All students must register for three additional credits (Art 223 or independent study) as arranged with a W&L department in advance of the spring term. Conducted largely in Italy, this course revolves around an analysis of the cultural foundations of the High Renaissance in Florence and Rome, as well as the artistic projects produced in those cities between 1475 and 1525. Readings include translated works by Italian writers working at the turn of the 16th century and scholarly interpretations of works of art executed during the period. Images and structures are examined and discussed in their original settings in Florence and Rome. *Bent.*

Spring 2001

★ART 285 (3-3)—Art of the Cities of Northern Italy, 1250-1550

Prerequisite: Permission of the instructor. *Required corequisite:* All students must register for three additional credits of independent study arranged with a W&L department in advance of the spring term. The art and culture of the cities of the North during the Renaissance. Visits to the important churches, museums, galleries, palaces, villas, public buildings, and plazas of Milan, Como, Parma, Verona, Vicenza, Padua, Venice, Ferrara, Mantua, Florence, Siena, Cortona, Arezzo, Perugia, Assisi and Rome. Readings, reports, and a term paper are required. *Staff.*

Not offered 2000-2001

★ART 287 (Classics 287) (6 or 3-3)—Supervised Study Abroad: Athens

Prerequisite: Permission of the department. Classics, art history, and/or studio in Greece. *The credits may be distributed in any way between art and classics, or three credits may be earned in an approved independent study course in any department including classics. Application must be made before November 15 and deposit before December 5. Staff.*

Offered when interest is expressed and departmental resources permit.

★ART 295 (3)—Topics in Printmaking

Prerequisite: Permission of the instructor and either Art 121 or 131. A studio course. Lab fee required. In various years emphasis will be given to lithography, relief, silkscreen or etching. May be repeated for degree credit with permission and if the topics are different. *Stene.*

Offered when interest is expressed and departmental resources permit.

HART 301 (3)—American Architecture

Building in the United States from Colonial times to the present. Slide lectures and individual research projects. *Simpson.*

Winter 2002 and alternate years

★ART 302 (3)—The Art and Architecture of England

The painting, sculpture and architecture of England from the medieval period to the 20th century. Slide lectures. *Simpson.*

Fall 2001 and alternate years

★ART 304 (3)—Vernacular Architecture

An exploration of the approaches used to study common building types. Architecture is considered a form of material culture that invites a study of its cultural and ideological meaning. From log cabins to golden arches, all forms of the built environment are open to contemplation. Lectures, readings, essays, discussion and a major research project. *Simpson.*

Fall 2000 and alternate years

★ART 306 (3)—American Art to 1900

Sculpture and painting in the United States from Colonial times to the 20th century. Slide lectures. *Simpson.*

Winter 2001 and alternate years

★ART 307 (3)—20th-Century American Art

Sculpture and painting in the United States from 1900 to the present. Slide lectures. *Simpson.*

Not offered 2000-2001

★ART 308 (3)—Seminar on Art of the 1960s

An exploration of the art produced during the decade of the 1960s. A seminal period, it includes Pop Art, Post-Painterly Abstraction, Minimalism, Earth Art, Performance Art, and socially conscious and politically oriented art reflecting feminism and black radicalism. Weekly lectures, readings, essays, films and discussion. *Simpson.*

Not offered 2000-2001

★ART 310 (3)—African-American Art Seminar

An exploration of the art produced by African-Americans from the Colonial period to the present. Weekly lectures, readings, essays, films and discussion. *Simpson.*

Spring 2001 and alternate years

★ART 311 (3)—Seminar on Women Artists

An exploration of the art produced by women throughout history. Special attention is given to the role of women artists in various historical epochs and their strategies for survival and success. Weekly readings and papers for discussion. *Simpson.*

Spring 2002 and alternate years

★ART 317 (3)—Painting III

Prerequisites: Art 218 and permission of the instructor. A studio course. For studio art majors. Continuation of the formal structure of painting with emphasis on developing the expression and style of the individual student. Expand awareness of contemporary concerns in art. Lab fee required. *Olson-Janjic.*

Winter, Spring 2002 and alternate years

★ART 318 (3)—Painting IV

Prerequisites: Art 317 and permission of the instructor. A studio course. Continuation of Art 317. Lab fee required. *Olson-Janjic.*

Winter, Spring 2002 and alternate years

★ART 320 (3)—Painting V

Prerequisites: Art 318 and permission of the instructor. A studio course. A continuation of Art 318. Lab fee required. *Olson-Janjic.*

Winter, Spring 2002 and alternate years

★ART 321 (3)—Painting VI

Prerequisites: Art 320 and permission of the instructor. A studio course. A continuation of Art 320. Lab fee required. *Olson-Janjic.*

Winter, Spring 2002 and alternate years

★ART 331 (3)—Sculpture III

Prerequisites: Art 131 and permission of the instructor, with Art 221 highly recommended. A studio course. Problems are designed to develop an awareness of form relationships in the human figure and to gain an understanding of how they relate to design principles and elements. Lab fee required. *Stene.*

Winter, Spring

★ART 332 (3)—Sculpture IV

Prerequisites: Art 232 and permission of the instructor. A studio course. A continuation of Art 232 with emphasis on in-depth studio problems. Further readings and presentations in contemporary sculpture. Lab fee required. *Stene.*

Winter, Spring

★ART 340 (3)—The History of Chinese Painting

Prerequisites: Art 140 or permission of the instructor. The history of Chinese pictorial expression from its pre-painting beginnings through the painting of the modern period. Slide lectures. *O'Mara.*

Not offered in 2000-2001

★ART 341 (3)—The History of Japanese Painting

Prerequisite: Art 140 or permission of the instructor. Japanese painting from its beginnings through the Edo period. Slide lectures. *O'Mara.*

Not offered in 2000-2001

★ART 349 (3)—Gothic Art in Northern Europe

Prerequisite: Art 206 or permission of the instructor. This seminar focuses on artistic, intellectual, and cultural developments in France and England during the 12th and 13th centuries. Stylistic, iconographic and theoretical issues in the visual arts are studied within the context of scholastic thought, mass pilgrimage, and monarchical consolidation. *Bent.*

Winter 2002 and alternate years

★ART 350 (3)—Medieval Art in Italy

Prerequisite: Art 206 or 251 or permission of the instructor. Art and architecture of the Italian peninsula, from circa 1200 to 1400. This colloquium addresses issues of patronage, artistic training and methods of production, iconography, and the function of religious and secular imagery. Topics of discussion include the construction of Tuscan cathedrals and civic buildings; sculpture in Siena, Pisa, and Rome; and painting in Assisi, Padua, and Florence. *Bent.*

Fall 2000 and alternate years

★ART 352 (3)—The High Renaissance in Italy

Prerequisite: Art 251 or permission of the instructor. This seminar addresses issues of patronage, artistic production, criticism and art theory, and the uses and abuses of images during the High Renaissance. Works by Botticelli, Leonardo, Michelangelo, Raphael and Bramante are considered as emblems of larger cultural movements popular in Italian courts between 1470 and 1520. *Bent.*

Spring 2002 and alternate years

★ART 380 (3)—Seminar in Art History

Prerequisites: Three credits in art history and permission of the instructor. Research in selected topics in art history with written and oral reports. May be repeated for degree credit with permission and if the topics are different. *Staff.*

Spring

★ART 390 (3)—Seminar in East Asian Art

Prerequisite: Art 140 or permission of the instructor. Selected topics in East Asian art. Includes guided research, reports, term paper, and possible visit to the Freer and Sackler Galleries in Washington, D.C. May be repeated for degree credit with permission and if the topics are different. *O'Mara.*

Spring

ART 395 (3)—Senior Seminar: Approaches to Art

Prerequisite: Senior art major. An exploration of bibliography in preparation for the thesis, and of methodology, criticism and contemporary issues in a capstone seminar. Topics include biography and formalism, iconography and iconology, social history and Marxism, feminism, psychoanalysis, semiotics, Structuralism, Post-Structuralism, and deconstruction. *Staff.*

Fall

ART 401 (1), 402 (2), 403 (3)—Directed Individual Study

Prerequisite: Permission of the department. Individual or class study of special topics in art history. May be repeated for degree credit with permission and if the topics are different. *Staff.*

ART 423 (3)—Directed Studio Projects

Prerequisites for projects in sculpture: Art 331, 332 and permission of the instructor. *Stene.* *Prerequisites for projects in painting:* Art 320, 321 and permission of the instructor. *Olson-Janjic.* Guided studio work for the art major. May be repeated for degree credit with permission and if the topics are different. *Staff.*

ART 456 (6)—Museum Internship I

Prerequisites: 3.000 grade-point average and recommendation of the department head. An introductory training program in a museum. Application must be made before February 1. *Staff.*

ART 466 (6)—Museum Internship II

A continuation of Art 456. *Staff.*

ART 473 (3)—Senior Thesis

Prerequisite: Art 395. An art history thesis or a presentation of creative work. A thesis abstract or a portfolio with a written statement of objectives must be presented to the department for consideration by September 30. *Staff.*

Winter

ART 493 (3-3)—Honors Thesis

Prerequisites: Honors candidacy and senior standing. *Corequisite:* Art 395. An art history thesis or a studio project. Application for the honors candidacy must be made by May 1 of the junior year. A thesis abstract or portfolio with a written statement of the objective must be presented at this time. A 3.300 cumulative grade-point average is required. The culmination is an oral defense of the thesis project. *Staff.*

Fall-Winter

ASTRONOMY

(See Physics)
