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## ART AND ART HISTORY

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### About the Department

The Department of Art and Art History offers two Bachelor of Arts degrees: Studio Art and Art History. The two majors are distinct, but students in each area are required to take supporting courses in the other to ensure breadth and depth in their knowledge of art. Students may major in Studio Art and Art History, minor in Studio Art and Art History, or major in Studio Art or Art History and minor in the other.

The specific education of artists and of art historians, which includes technical skills, visual analysis, and research methodologies are taught within the context of our liberal arts institution. The department values providing a strong liberal arts education and writing and critical thinking skills are emphasized in all art courses. Department of Art and Art History courses serve majors as well as students who are enrolled in the Artistic Approaches core. Careful attention is given to meet the needs of students from diverse majors and programs. The Department of Art and Art History occupies three buildings with Kittredge Hall and its gallery as the nucleus. Approximately seven exhibitions are held each academic year in the Kittredge Gallery, including a juried student show and the senior studio art thesis show in the spring semester.

Students who graduate from the Department of Art and Art History will be able to:

1. Clearly articulate ideas in visual, verbal, and written form that reflect critical thinking and sustained engagement with the field.
2. Successfully critique and discuss aesthetic experiences and apply training in visual literacy.
3. Apply theories and methods of artistic creation and critical evaluation of sources with an understanding of social and historical context.
4. Demonstrate the ability to independently create works in the plastic arts and/or complete significant research projects in the history of art.
5. Through the study and creation of art, develop a nuanced understanding of self and a more sophisticated view of our world in order to participate as successful and mindful citizens.

### Studio Art

Studio art students master distinct processes, an understanding of the principles of design, a familiarity with art history, sensitivity to expression, and strong visual communication skills. They also cultivate the ability to synthesize formal and conceptual issues and develop an understanding of how visual art relates to contemporary culture. The studio areas are well equipped for an institution of our size. Areas of concentration include painting, printmaking, and sculpture. In addition to instruction from the regular staff, a number of visiting artists are brought to the campus each year to lecture and work with students. Studio classes average 13 students per class, providing opportunities for close relationships between faculty and students. The studio faculty are all exhibiting artists, showing their works in national and international exhibitions as well as in regional and local shows.

### Art History

Art history majors develop an understanding of the trajectory of multiple art historical periods and cultivate skills in analyzing artworks from a wide range of cultures and from various methodological approaches. Students are also introduced to the historiography of the discipline and fundamental methods of analyzing art. Written work culminates in the

presentation of a capstone paper that demonstrates the student's ability to apply methods of research and analysis. Courses in art history cover the surveys of Western and Asian art, with upper-division (300-400 level) studies in Ancient, Medieval, Renaissance and Baroque, 19th and 20th Century European and American art, Mexican, Chinese, and Japanese art, and Asian calligraphy. Sophomore-level standing or consent of instructor is required for 300-level courses. The art history faculty present their research at national and international conferences and publish their work in scholarly journals and books.

### General Requirements for the Major or Minor

General university degree requirements stipulate that 1) at least four units of the major or three units of the minor be taken in residence at Puget Sound; 2) students earn a GPA of 2.0 in courses taken for the major or the minor; and 3) all courses taken for a major or minor must be taken for graded credit. Any exceptions to these stipulations are indicated in the major and minor degree requirements listed below. Students may major in Studio Art and Art History, minor in Studio Art and Art History, or major in Studio Art or Art History and minor in the other. Double counting within the Department of Art and Art History is allowed: All required courses for an Art History major may count towards a second major or minor in Studio Art. All required courses for a Studio Art major may count towards a second major or minor in Art History.

Courses taken to meet the Seminars in Scholarly Inquiry core requirements may not be used to meet major or minor requirements.

### Requirements for the Major

#### BA Degree in Studio Art

A limited number of seats have been reserved in ARTS 101 and 102 for prospective studio art majors. Students who plan to major in studio art and wish to take one of these courses should contact the instructor prior to registration week.

- I. Completion of two foundation courses in studio art, specifically ARTS 101, 102;
- II. Completion of A. any two of the following art history courses: ARTH 275, 276, 278, 325; and B. the completion of one art history elective course from the following courses: ARTH 302, 325, 334, 359, 360, 361, 362, 363, 365, 367, 368, 369, 370, 371, 380, 399, HUM 330, LAS 387. Please note that ARTH 325 may count either towards requirement A or B, but not both.
- III. Studio Art tracks (choose A, B, or C)
  - A. Printmaking: 281, 282, ARTS 201 or 251, 382, 492, 3-D elective.
  - B. Painting: ARTS 201, 251, 281 or 282, 350, 492, 3-D elective.
  - C. Sculpture: ARTS 247 or 248, 265, 266, 355, 493, 2-D elective.
- IV. Satisfactory participation in the Senior Exhibition.

#### Notes

1. Elective units are available in art and art-related fields that provide concentration, depth, and choices for the art major in painting, drawing, printmaking, and other fields.
2. Sophomore orientation is highly recommended.
3. HON 206 may only be taken by Honors students and is a replacement for ARTH 275.
4. ARTS 202 does not apply to the Studio Art major.

Advisors: Professors Johnson, Marcavage, and Richman.

## BA Degree in Art History

- I. Completion of ARTS 101 or 102, ARTH 275, 276, 278 or 302, 294, 494 and four of the following: ARTH 278, 302, 325, 334, 359, 360, 361, 362, 363, 365, 367, 368, 369, 370, 371, 380, 399, HUM 330, LAS 387.
- II. Art majors with an art history emphasis are required to submit by the end of their junior year a copy of a graded substantial art history research paper (at least ten pages in length) for mid-level evaluation.
- III. At least two 300-level art history courses must be taken at the University of Puget Sound and be completed by the end of the junior year.
- IV. Completion of the university's foreign language graduation requirement by taking either 101/102 or 201 in a modern language (Arabic, Chinese, French, German, Japanese, or Spanish). Students who meet the foreign language graduation requirement through a university proficiency examination in one of these languages will be expected to take and pass a further departmental translation examination. Students who pass a university proficiency examination in a language other than those listed above must consult with the department regarding the departmental language requirement.

### Notes

1. Elective units are available in art and art-related fields which provide concentration, depth, and choices for the art major in painting, ceramics, drawing, printmaking, and other fields.
2. HON 206 may only be taken by Honors students and is a replacement for ARTH 275.

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## Requirements for the Minor

### Studio Art

Completion of six units to include: 1) ARTS 101, 102; 2) one unit from the following art history courses: ARTH 275, 276, 278, 302, 325, 334, 359, 360, 361, 362, 363, 365, 367, 368, 369, 370, 371, 399; and 3) three art electives.

### Art History

Completion of six units to include: 1) ARTH 275, 276, 278 or 302, 294; and 2) two art history units at the 300 level (from the following courses: ARTH 302, 325, 334, 359, 360, 361, 362, 363, 365, 367, 368, 369, 370, 371, 380, 399, HUM 330, LAS 387).

### Notes

1. The student must have a grade of C or higher in all courses for the major or minor.
2. Courses more than 10 years old will not be applied to an Art major or minor.
3. HON 206 may only be taken by Honors students and is a replacement for ARTH 275.
4. ARTS 202 does not apply to the Studio Art minor.

## Course Offerings

Unless otherwise specified, each course carries 1 unit of credit and is offered at least once each academic year. Please see "Frequency of Course Offerings" on page 10.

**Seminars in Scholarly Inquiry.** See *Seminars in Scholarly Inquiry in the Core Curriculum section of this Bulletin for course descriptions (page 10).*

### **SSI1/SSI2 120 Hagia Sophia: From the Emperor's Church to the Sultan's Mosque**

### **SSI1 147 Contemporary Art Theory and Critique**

### **SSI2 157 Chinese Painting in the West**

### **SSI1/SSI2 170 Perspectives: Space, Place, and Values**

### **SSI1 179 Women, Art, and Power in Byzantium**

### **Other courses offered by Department of Art and Art History faculty.**

See *Connections in the Core Curriculum section of this Bulletin for course descriptions (page 24).*

### **CONN 370 Rome: Sketchbooks and Space Studies**

Satisfies the Connections core requirement.

### **CONN 375 The Art and Science of Color**

Satisfies the Connections core requirement.

### **HON 206 The Arts of the Classical World and the Middle Ages**

Satisfies the Artistic Approaches core requirement.

### **HUM 330 Tao and Landscape Art**

Satisfies the Connections core requirement.

### **LAS 387 Art and Revolution in Latin America**

Satisfies the Connections core requirement.

## Studio Art

**101 Visual Concepts I** Visual Concepts examines the nature of drawing and 2-dimensional design as inter-related approaches to visual thinking. The purpose of this course is to introduce a shared visual language that heightens perceptual sensitivity, explores visual relationships, conveys ideas, and expresses sensory and psychological experiences. A primary focus of the class is learning to see more acutely. In order to hone perceptual skills, we will work from observation as well as explore abstract compositional problems. As a means of broadening expressive possibilities, a variety of subjects, materials, techniques, and methods will be explored. Throughout the semester students will engage in writing and sketching exercises as well as generate more sustained, involved projects. *Satisfies the Artistic Approaches core requirement.*

**102 Principles of 3-D Design** This course is a comprehensive investigation of contemporary and traditional three dimensional concepts and processes. Students develop a working understanding of the visual and conceptual vocabulary needed for making and critically assessing three-dimensional form. Projects are designed to provide each student the opportunity to fully develop an understanding and envisioning of space, the autonomous object, the effects of scale, and the relationship of the body to the built environment. The student gains experience in handling both plastic and rigid materials while employing additive and reductive forming practices. In addition to making, students engage in research pertaining to the historical development of three-dimensional art and present findings through writing and oral presentation. Critiques also serve as a vehicle to help students learn to critically evaluate their work and that of their peers. *Available to non-majors. Satisfies the Artistic Approaches core requirement. Offered every semester.*

**147 A History of Ceramics Through Making** As one of the first technological discoveries made by humans, ceramics has an extremely rich history. New uses for this diverse material are still being developed today. Students focus on the techniques and practice of making ceramic objects while, in parallel, learning about and researching the history of this worldwide innovation. Skills learned build upon one another chronologically. Critiques, readings, and discussions supplement and enrich students' working knowledge of clay as a material and provide a historical context in which to view ceramics in the present. Classes frequently begin with lectures followed by in-class work time. Creative production is balanced with reading, writing, and oral presentation. *Note that this course does not apply to the Studio Art major or minor. Satisfies the Artistic Approaches core requirement. Offered every other spring.*

**201 Intermediate Drawing** This course explores drawing as a means of seeing more acutely, examining cultural narratives, and experimenting with a range of materials. Technical skills are fused with conceptual inquiries and critical analysis. This course emphasizes the interplay between intellectual, expressive, and material aspects of the creative process as they relate to recording and relating visual relationships, expressing spatial and temporal phenomena, and critically engaging with art historical, contemporary, and personal issues and narratives. Assignments incorporate black and white wet and dry materials as well as water based pigments. The course includes an extensive figure drawing unit. Additionally, an examination of contemporary trends in art informs the themes and approaches explored in this course. *Prerequisite: ARTS 101. Offered Fall semester.*

**202 The Printed Image** This course introduces students to significant developments and works in printmaking. Students are exposed to the craft and function of printmaking through exploring its historical foundation and contemporary applications. Printmaking's potential for visual communication is considered through readings, research, writing, creative projects, discussion, class presentations, studio and museum visits. Students have the opportunity to gain both hands-on experience with materials and build skills for analyzing art and print media. *Note that this course does not apply to the Studio Art major or minor. Satisfies the Artistic Approaches core requirement. Usually offered every other spring.*

**247 Ceramics: Beginning Wheel Throwing** This course presents students with the spectacular possibilities of functional ceramic vessels as formed on the wheel. Students start the course by learning the fundamentals of throwing. These basic skills provide the groundwork for the creation of more elaborate and complex forms as the course progresses. In tandem with these assignments, students also explore high temperature glaze formulation. Historical and contemporary examples of ceramic vessels are presented to students throughout the duration of the course. As a result, students acquire an appreciation for historic and contemporary ceramics and become able to critically discuss a myriad of ceramic artwork. Along with regular lectures, students are required to research and present on a contemporary ceramic artist. Available to non-majors. *Prerequisites: for Studio Art majors and minors, ARTS 102 (no prerequisites for non-majors). Offered Fall semester.*

**248 Ceramics: Beginning Handbuilding** This course presents students with the spectacular possibilities of handbuilding techniques used to create ceramic objects. Different methods of creation are introduced throughout the duration of the course culminating in a final project that incorporates knowledge of these fundamental techniques. In tandem with these assignments, students also explore low temperature glaze formulation. Historical and contemporary examples of ceramic art are presented to students throughout the duration of the course. As a result, students acquire an appreciation for historic and contemporary ceramics and become able to critically discuss a myriad of ceramic artwork. Along with regular lectures, students are required to research and present on a contemporary ceramic artist. *Available to non-majors. Prerequisites: for Studio Art majors and minors, ARTS 102 (no prerequisites for non-majors). Offered Spring semester.*

**251 Painting** Students explore the wonders of color relationships, learn how to mix accurate colors, create the illusion of mass and space and manipulate oil paint to create a range of expressive effects. Additionally, this class emphasizes the notion of artistic intention as well as the relationship between expressive content and perceptual elements. *Prerequisites: for Studio Art majors and minors, ARTS 101. Offered Spring semester.*

**265 Sculpture/Metal** This course explores form, mass, structure, surface, and scale using steel as the primary medium. Welding construction, forging and shaping are introduced and put into practice through problem solving assignments. *Prerequisites: for Studio Art majors and minors, ARTS 102 (no prerequisites for non-majors). Offered Fall semester.*

**266 Sculpture/Wood** This course explores mass, structure, surface and scale using wood as the primary medium. Construction, carving, bending and joinery are introduced and put into practice through problem solving assignments. *Prerequisites: for Studio Art majors and minors, ARTS 102 (no prerequisites for non-majors). Offered Spring semester.*

**281 Beginning Printmaking: Relief and Intaglio** This beginning printmaking class introduces students to basic relief and intaglio printing techniques, in addition to a history of the media. Drawing is an important aspect of the two processes that are explored. Relief processes include transfer methods, safe use of carving tools, black and white and color printing. Intaglio processes include plate preparation, the application of grounds, methods of biting the plates with acids, *Chine-collé*, and printing. *Prerequisites: for Studio Art majors and minors, ARTS 101. Offered Fall semester.*

**282 Beginning Printmaking: Lithography and Screen Print** This beginning printmaking course introduces students to technical aspects and creative possibilities of lithography and screenprinting. Planographic processes that are introduced include stone lithography and plate lithography. Students learn several non-toxic screenprint procedures, including paper and fluid stencils, reduction printing and crayon resists. There is an overview of historical and contemporary works in each area. *Prerequisites: for Studio Art majors and minors, ARTS 101. Offered Spring semester.*

**287 Introduction to Digital Imaging** This studio course provides practical knowledge of the tools necessary to generate and output creative digital images in print. Students learn how to utilize the tools of Photoshop and Illustrator. Students also become familiar with the use of a digital drawing tablet, digital camera, and flatbed scanner. The course content includes digital drawing, painting, and photography. *Prerequisite: ART 101. Offered occasionally.*

**347 Intermediate Ceramics** This course examines advanced methods of forming and decorating ceramics. Instruction covers clay bodies, glaze, surface treatment, and the loading and firing of kilns. Group and individual critiques focus on defining and developing a personal style. This course takes place in tandem with Art 447; intermediate students share work days and critiques with advanced students. *Prerequisite: ARTS 247 or ARTS 248. Offered Fall semester.*

**350 Intermediate Painting** Students develop a personal visual vocabulary by making deliberate choices about subject matter and the handling of media. This course combines assignments, including 4–5 weeks of figure painting, which build technical skills and encourage explorations of distinct layering processes with the development of an independent series of paintings. Students will also learn to mix paint, and experiment with different kinds of pigments, thereby developing a deeper understanding of materials. In addition to engaging with distinct processes and techniques, this course will introduce and examine contemporary trends in painting. This course takes place in tandem with ARTS 450; intermediate students share work days and critiques with advanced students. *Prerequisite: ARTS 251. Offered Fall semester.*

**355 Intermediate Sculpture** This course emphasizes the combination of materials, use of alternative materials, and scale and presentation. Mold making and casting are introduced along with other

contemporary sculptural issues such as site work. This course takes place in tandem with ARTS 455; intermediate students share work days and critiques with advanced students. *Prerequisite: ARTS 265 and ARTS 266. Offered Fall semester.*

**371 East Asian Calligraphy** This course provides a comprehensive introduction to the history and techniques of East Asian calligraphy as one of the supreme artistic accomplishments in China, Japan, and Korea. It combines the historical study of this art form with its hands-on practice as an art performance. Emphasis is placed on understanding the multi-functions of calligraphy in East Asian society. *Crosslisted as ARTH 371. Offered every other year.*

**382 Intermediate Printmaking** Students further develop their studio practice in the printmaking area. Students focus on one of four major print areas—lithography, etching, relief, and screen print—or work with a combination of these processes. The collagraph is introduced in addition to photo-mechanical and digitally augmented printmaking methods, such as photo-etching, photo-lithography, and laser lithography. Multiple plate color printing and serial imagery may also be explored. Students develop concept and technique within the language of multiples. This course takes place in tandem with ARTS 482; intermediate students share work days and critiques with advanced students. *Prerequisite: ARTS 281 or ARTS 282. Offered Fall semester.*

**447 Advanced Ceramics** This advanced course requires students to further develop an individual direction with their use of the ceramic medium. Focus is placed on nurturing a creative voice, but is balanced with an emphasis on continued experimentation with clay and glaze formulation. Taking place in tandem with ARTS 347, advanced students share work days and critique days with intermediate students. Along with regular lectures, students research, interview, and present on a contemporary ceramic artist. Exploration is project based in this course and evaluation is based as much on content as craftsmanship. *Prerequisite: ARTS 347. Offered Fall semester.*

**450 Advanced Painting** This course promotes the exploration of personal artistic motivations and independent relationships to processes and materials. Students are encouraged to work from the figure, pushing issues of scale and experimentation with materials for 4–5 weeks of the semester. Additionally, students expand upon their understandings of process, media, and conceptual issues, generating an independent, advanced series of work. Students also examine and interrogate contemporary artistic issues and trends in written and oral forms of communication. This course takes place in tandem with ARTS 350, advanced students share work days and may share critiques with intermediate students. *Prerequisite: ARTS 350. Offered Fall semester.*

**455 Advanced Sculpture** This advanced course provides the structure enabling each student to develop an individualized program of studio practice. This practice will consist of creating a consistent, coherent, body of work where individual students galvanize their formal and conceptual concerns. This course takes place in tandem with ARTS 355; advanced students share work days and critiques with intermediate students. *Prerequisite: ARTS 355. Offered Fall semester.*

**482 Advanced Printmaking** Students develop independent projects with print media, furthering their critical thinking and artistic growth. Students engage in a concentrated study and studio practice. Print matrices and substrates may be examined as tools for editioning, variation, accumulation, distribution or other means. Students investigate scale and format with their projects, and have the opportunity to explore relationships between printmaking and other media such as installation, digital

media, and textiles. Students will consider the production of prints within the context of contemporary culture and print history. Inventiveness, individual problem solving, risk taking and a willingness to challenge one's abilities are essential to this class. This course takes place in tandem with ARTS 382, advanced students share work days and critiques with intermediate students. *Prerequisite: ARTS 382. Offered Fall semester.*

**492 Advanced 2D Studio** This advanced studio course in 2D studies is designed to help students develop a coherent body of work. *Prerequisite: ARTS 350 or ARTS 382. Offered Spring semester.*

**493 Advanced 3D Studio** This advanced studio course in 3D studies is designed to help students develop a coherent body of work. *Prerequisite: ARTS 347 or ARTS 355. Offered Spring semester.*

**495/496 Independent Study** Independent study is available to those students who wish to continue their learning in an area after completing the regularly offered courses in that area. *Requires junior standing, a contract with the supervising professor, and departmental approval.*

### Art History

**275 Studies in Western Art I: Ancient through Medieval Art** This course introduces selected monuments produced by the civilizations of the pagan ancient Mediterranean and the Near East, medieval Christian Europe, and the world of Islam, from ca. 3000 BCE to ca. 1300 CE. The course examines a wide range of material—from colossal monuments built for the powerful to humble objects used by commoners, from works of awesome religious significance to lighthearted artifacts of the secular realm—to understand the role art played in the various societies of the ancient and medieval world. Emphasis will be placed on how the monuments functioned within their cultural contexts and how they expressed political, social, and religious meanings. To facilitate the inquiry, the course also introduces terms and principal methods of art historical study. *Satisfies the Artistic Approaches core requirement. Students may not receive credit for both ARTH 275 and HON 206.*

**276 Studies in Western Art II: Fourteenth to the Twenty-First Century** This class introduces students to artistic works created in Western Europe and the Americas from circa 1300 CE to the present. Students will learn to discuss how art communicates, while pursuing larger questions of meaning related to the social, cultural, and artistic context in which the works were created. While students will learn to identify stylistic characteristics, particular emphasis is given to how the works complement and/or reflect particular political, spiritual, scientific, or philosophical issues. Discussion and writings stress the interpretive methods of the discipline of art history. *Satisfies the Artistic Approaches core requirement.*

**278 Survey of Asian Art** This course is a survey of the major artistic traditions of Asia, primarily of China, India, and Japan, from prehistoric times to the turn of the twentieth century. It examines important monuments and emphasizes the interaction of art and society, specifically, how different artistic styles are tied to different intellectual beliefs, geographical locations, and other historical contexts. The course includes a field trip to the Seattle Asian Art Museum. *Satisfies the Artistic Approaches core requirement. Offered each semester.*

**294 Art History Research Methods** This course examines the origins and history of the discipline of art history and serves as an introduction to fundamental methods of art historical research (e.g., biographical, formalist, iconographic, sociological, feminist, etc.) approaches. The course, intended for prospective and recently declared majors, prepares students for more advanced courses in art history. This generally



chronological seminar also provides hands-on learning of museological and archival procedures, and offers students the opportunity to become acquainted with and to practice different types of art historical writing (e.g., ranging from catalog entry to book review). Students also have the opportunity to develop and refine their research skills through the completion of a substantial research project. Students present their work to the class both in formal and informal presentations throughout the term. *Prerequisite: Second-year standing or above, and two art history courses completed at a university.*

**302 The Art of Mexico and Mesoamerica** This course introduces the arts of Mesoamerica and Mexico from 1200 BCE to the present. Architecture, sculpture, pottery, and painting of the pre-Columbian and Viceregal periods are examined with their ritual functions in mind, focusing on the political and religious contexts of the works. Style is analyzed throughout the course as a product of cultural intersection and transmission, reflecting ongoing adaptation and assimilation rather than the hegemonic expression of one particular culture. Readings and discussions of the 16th and 19th centuries include the reception of “New World” images and objects by European and North American audiences, investigating the power of art to create, confirm, or reject views of other cultures. *Counts toward Latin American Studies minor. Prerequisite: second-year standing or above. Satisfies the Artistic Approaches core requirement. Offered every other year.*

**325 The Cutting Edge: Art and Architecture Since 1900** This course explores the artistic trends in the West from 1900 to the present focusing on the relationship of artists and movements to historical and cultural events that shaped the period. Theoretical readings inform the study of painting, architecture, sculpture, photography, printmaking, installation, and performance art from the modernism of the early twentieth century to current artistic movements. *Prerequisite: second year standing or above. Offered every third year.*

**334 Early Italian Renaissance Art: From Giotto to Michelangelo** This course offers an overview of works created throughout the Italian peninsula, from Naples to Genoa, and Venice to Rome from the thirteenth through the fifteenth century. In addition to the well-known artists who generally define the period (Giotto, Donatello, Botticelli) the course covers a variety of artists, media, and sites that broaden students’ understanding of the early Renaissance, examining formal transformations within social, political, and religious contexts. Students focus particularly on how art was used in the civic structure of both republics and courts, and how individual patrons shaped the visual arts in Italy from the early fourteenth-century innovations of Giotto to the late fifteenth-century innovations of Leonardo and Michelangelo. In addition to understanding how visual images communicate by developing skills of formal analysis of art and architecture, students focus on the interpretation of how and what particular styles conveyed in society. Writing assignments include the critical analysis of art historical writing, analysis of style, and a research paper. *Prerequisite: second year standing or above. Offered every third year.*

**359 Islamic Art** Islamic culture is truly global, encircling the planet from the Islamic Center of Tacoma, Washington, to the Kaaba in Mecca, to the myriad mosques of Xinjiang Province in China. The history of the Islamic world is equally vast, spanning over a millennium. This course focuses on the history of Islamic visual culture from the 7th through the 17th century and explores works of art in a variety of media (e.g. architecture and monumental decoration, book illuminations, ceramics, metal-works, textiles, etc.) both from the religious and the secular realms. Art works are examined with particular attention to their original function, context, and intended audience, and are presented from a

range of methodological perspectives. Topics of special interest include: formation of Islamic art; functioning and decoration of Islamic religious artifacts and architecture; development of regional styles; interactions of text and image; visual expressions of power and authority; reflections of gender; garden culture. *Prerequisite: second year standing or above. Offered every third year.*

**360 Art and Architecture of Ancient Greece** The civilization of ancient Greece has an important place in the formation of Western culture and in the development of Art History as a discipline. This course examines the art produced in Greece and the Greek world from the Early Bronze Age through the Hellenistic period (ca. 3000 BCE to 1st c. BCE), with particular emphasis on artistic production of the 8th through the 1st century BCE. Works of art are examined with particular attention to their original function, context, and intended audience, and are presented from a range of methodological perspectives. Topics of special interest include: gender and the body; images of women; power and visual propaganda; function and decoration of painted pots; narrative strategies; architecture and decoration of sanctuaries; votives; funerary monuments; art of the domestic sphere; the history of the study of Greek art. *Prerequisite: second-year standing or above. Offered every other year.*

**361 Art and Architecture of Ancient Rome** This course introduces selected monuments of the Etruscan and Roman civilizations from ca. the 8th c. BCE to the 4th c. CE. Through careful analysis of artworks, the course traces the emergence, flourishing, and eventual disappearance of the Etruscan civilization in Northern Italy in the 8th-3rd centuries BCE and follows the spectacular development of the city-state of Rome into the vast Roman Empire dominating the Mediterranean and Western Europe. Works of art are examined with particular attention to their original function, context, and intended audience, and are presented from a range of methodological perspectives. Topics of special interest include: interactions between the Greek, Etruscan, and Roman artistic traditions; copying; imperial art and visual propaganda; images of women; art of the non-elite; material culture of urban amenities (e.g. baths, arenas); art in the domestic sphere; funerary monuments; development of Roman painting and mosaic styles; art of the provinces. *Prerequisite: second-year standing or above. Offered every other year.*

**362 Art, Religion, and Power in Late Antiquity and Byzantium** This course explores the artistic traditions of the Late Antique and Byzantine periods from the earliest surviving monuments of Christian art of the mid-3rd century to the monuments of the Late Byzantine Empire up to the fall of Constantinople in 1453. The course examines how the interactions between the Greco-Roman, Jewish, and Christian traditions produced the art of Late Antiquity and Byzantium, and accentuates the visual, social, and religious continuities and ruptures between these traditions. Works of art are examined with particular attention to their original function, context, and intended audience, and are presented from a range of methodological perspectives. Topics of special interest include: the formation of Christian art; images of power and authority; representations of gender; the function and decoration of liturgical space; icons, image theory, and the Iconoclastic controversy; depictions of the secular world. *Prerequisite: second-year standing or above. Offered every other year.*

**363 Faith and Power in the Art of the Medieval West (7-14th century)** This course introduces the art of Medieval Western Europe from the Period of Migrations through the Gothic Era (7-14th century.) A fundamental social and cultural transformation of Western Europe followed the end of the Roman Empire characterized by the increasing dominance of the Christian Church, the interaction of various cultural and ethnic groups, the development of feudalism, and the eventual

renaissance of the Western Roman Empire. The intermingling of the Germanic, Greco-Roman, Early Christian, and Byzantine pictorial traditions produced a distinct visual culture that developed separately from the artistic tradition of the Byzantine East. Works of art are examined with particular attention to their original function, context, and intended audience, and are presented from a range of methodological perspectives. Topics of special interest include the role of relics and pilgrimage, the visual expression of imperial and monastic ideology, revival and rejection of the classical style, function and decoration of liturgical spaces, and the role of words and images in illuminated books. *Prerequisite: second-year standing or above. Offered every other year.*

**365 Nineteenth-Century Art and Architecture in Europe and the Americas** The period between 1780 and the end of the nineteenth century is marked by myriad social changes and scientific/technical innovations, from revolutions across Europe and the Americas, enlightenment thought, and increasing emphasis on human rights, to the innovation of photography, steel construction, and paint in tubes. This course studies how artists and architects responded to these developments, focusing particularly on the shift from academic works to the rise of modernism and the *avant-garde*. *Prerequisite: second year standing or above. Offered every third year.*

**367 Chinese Art** This course is an introduction to the foundations of Chinese art from the Neolithic period to the present. It covers the arts of ceramics, bronze, jade, painting, calligraphy, sculpture, and architecture. Emphasis is placed on the relationship of art forms and the socio-political forces and intellectual discourses that shaped them. Each class combines lecture and discussion. The course includes two hands-on sessions of Chinese calligraphy and ink painting. *Offered every other year.*

**368 Japanese Art** This course is a survey of the visual arts of Japan from the Neolithic period to modern times. The course also examines the social, political, and philosophical atmosphere that shaped these arts. Architecture, sculpture, ceramics, and decorative arts are discussed, but painting and woodblock print are emphasized in the later periods. *Offered every other year.*

**369 Twentieth-Century Chinese Art** This course examines Chinese art in the socially and politically tumultuous twentieth century, which has witnessed the end of Imperial China, the founding of the Republic, the rise of the People's Republic, and the impact of the West throughout the period. The focus is on the art and society from the Cultural Revolution (1966-76) to the end of the century. *Usually offered every other year.*

**370 Buddhist Art** This course is an introduction to the major monuments and movements of Buddhist art in Asia, including China, Korea, Japan, Southeast Asia, and Tibet. Emphasis is placed on the interactions between different Buddhist concepts/schools and the diverse visual forms that represented them. Issues for examination include the evolution of the Buddha's image from aniconic to iconic representation, the development of Buddhist iconography in relation to other religious iconography and secular imagery, the role of patronage, and the relationship of pilgrimage and art production. Each class combines lecture and discussion. *Offered occasionally.*

**371 East Asian Calligraphy** This course provides a comprehensive introduction to the history and techniques of East Asian calligraphy as one of the supreme artistic accomplishments in China, Japan, and Korea. It combines the historical study of this art form with its hands-on practice as an art performance. Emphasis is placed on understanding

the multi-functions of calligraphy in East Asian society. *Cross-listed as ARTS 371. Offered every other year.*

**380 Museums and Curating in the 21st Century: History, Theory, and Practice** This course explores the history of museums, collecting, theories, and practice of contemporary curating. Students learn the history of different types of exhibitions of material culture—art and artifacts and objects/displays of the natural world. The class includes visits to regional museums, proper handling of art and artifacts, and guest presentations by professionals in the field. Students study the politics and ethics of collecting and curating, and for the final project, plan and/or participate in the curation of an exhibition. *Offered occasionally.*

**399 Special Topics in Art History** This seminar is designed to allow in-depth examination of selected topics from the history of art. The course may focus on a region, time period, artistic movement or a single artist, yet it may also cover the thematic study of artworks from multiple regions or periods. The course explores relevant art historical research and methodologies on the selected topic. A different topic is chosen by faculty each time the course is offered. The content of the course varies with the instructor and may have Ancient or Medieval European, Modern European or American, or Asian emphasis. *Offered occasionally.*

**492 Curatorial/Art History Research Practicum** 0.25 academic unit. This semester-long course allows students to work with an art history professor on a project related to the history of art or visual culture. The work may include: the planning and implementing of an exhibition in Kittredge Gallery or another venue on campus; cataloging and researching works of art belonging to the Puget Sound art collection; art education or other initiatives that connect the community and visual arts on the Puget Sound campus. Students develop re-search and writing skills that aim to provide a context for artistic works and make them accessible to the public. This course is designed for second year students and above. *Prerequisite: at least one 200 or 300-level art history course at Puget Sound. Instructor permission required.*

**494 Seminar in Art History** The course is a reading and writing intensive seminar, required for all art history majors, which focuses on research methods and approaches in the field of art history. Students culminate their disciplinary studies with a substantial thesis/research paper. Open only to art history majors in the senior year of study. *Prerequisites: Art History 294 and two additional art history courses and the completion of at least one substantial research paper in art history (at least 10 pages and approved by the art history faculty).*

**495/496 Independent Study** Independent study is available to those students who wish to continue their learning in an area after completing the regularly offered courses in that area. *Requires junior standing, a contract with the supervising professor, and departmental approval.*