
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 also earn double majors in studio art and art history, a major and a minor in studio art and art history and vice versa, or minors in both art history and studio art.

The specific education of artists and 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, therefore, writing and critical thinking skills are emphasized in all art courses. Department of Art and Art History courses serve majors, minors, the Artistic Approaches core, and students with a general interest in better understanding art. Faculty are attentive to meeting 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 of the art complex. Approximately seven exhibitions are held each academic year in the 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 have a range of skills and competencies:

1. Art history students will demonstrate critical thinking, effective writing, and knowledge of multiple art historical periods through visual analysis essays, critical reviews, research papers, and oral presentations. Studio art students will demonstrate critical thinking, clear articulation of ideas, and engagement with the history of their medium through creative projects, reflective essays, artist statements, oral critiques, and oral presentations.
2. Both art history and studio students will be able to evaluate a range of primary and secondary texts and artworks through the lens of varied theoretical and methodological approaches. Art History students will recognize and apply diverse theoretical and methodological approaches in their written work, and discussions, demonstrating how these approaches elucidate social and historical contexts of artistic production. Studio Art students will apply a range of theoretical and methodological approaches to examine relationships between formal, technical, pictorial, and conceptual issues in critiques, discussions, and written assignments.
3. Studio art students will demonstrate the ability to create a substantial independent body of artwork in their thesis class. Through the creation of art and study of art history, students will develop understandings of the interplay amongst political, cultural, and social forces that inform and reflect our world. Students will demonstrate understanding of how art shapes culture and society through the completion of essays and visual assignments related to contemporary and historical art, informed by the analysis of their own positionality and the intentional use of artistic methods and/or art historical methodology.

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. In addition to instruction from faculty, 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 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 art from the Americas, Europe, Mediterranean and Asia, 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 the 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 at least a cumulative 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 and vice versa.

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 in Studio Art (BA)

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

1. Completion of two 100-level courses in studio art.
2. Completion of A. any two of the following art history survey 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.

- Three 200-level Studio Art core courses:
 - Choose from ARTS 281, 282, 201, 251, 265, 266, 287
- One additional 100 or 200-level elective studio course
- One 300-level studio course
- Arts 492: Advanced 2D Studio or Arts 493: Advanced 3D Studio

Advisors: Professors Hirsch, Johnson, Marcavage, and Richman.

Requirements for the Major in Art History (BA)

- Completion of a 100 level ARTS course, 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.
- Art history majors 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.
- 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.
- 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.

Advisors: Professors Hong, Kotsis.

Requirements for the Minor

Studio Art

Completion of six units to include:

- Two 100-level studio courses
- 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.
- Three studio art electives.

Art History

Completion of six units to include:

- ARTH 275, 276, 278 or 302, 294.
- 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 for the major and minor

- HON 206 may only be taken by Honors students and is a replacement for ARTH 275.
- The student must have a grade of C or higher in all courses for the major or minor.
- Courses more than 10 years old will not be applied to an Art major or minor.
- ARTS 202 does not apply to the Studio Art major or 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 20.

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

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.

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.

Art - Studio (ARTS)

101 Visual Concepts through Painting and Drawing This course introduces two-dimensional art making approaches and concepts through drawing and painting. Color, form, distinct processes, and attuned engagement with materials will drive this course's focus on formal, expressive, and conceptual understandings of two-dimensional drawing and design. This course will focus on enhancing perceptual awareness, analytical thinking, and relational understandings that underlie composition, spatial illusion, and expressive content. Students will explore and develop facility with a range of drawing materials and water-based pigments. *Satisfies the Artistic Approaches core requirement. Offered every semester.*

102 Principles of 3D 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. *Satisfies the Artistic Approaches core requirement. Offered every semester.*

103 Visual Concepts through Drawing and Print Media This course introduces approaches and concepts for two-dimensional contemporary art making through drawing and printmaking. Through visual, tactile, and expressive means, this course focuses on using drawing and graphic media to develop ideas, heighten perceptual awareness, and explore visual language. Direct drawing media such as graphite, ink, and cut paper are explored, as well as indexical and stencil-based approaches such as frottage, pochoir, screenprint, and relief. In addition, students engage in thematic research and inquiry into various artwork formats such as

singular, multiple, and serial work. *Satisfies the Artistic Approaches core requirement. Cannot be audited. Offered every semester.*

201 Drawing into Painting: A Contemporary Approach to the Figure

This course explores drawing and painting 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 relating to the figure and/or body. The course will begin with explorations of different drawing media and approaches and then shift to painting processes. Additionally, an examination of contemporary trends in art informs the themes and approaches explored in this course. *Cross-listed as ARTS 201/301. Prerequisite: ARTS 101 or 103. 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. *Satisfies the Artistic Approaches core requirement. Offered occasionally.*

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. *Prerequisite: For Studio Art Majors and minors: ARTS 102 (no prerequisites for other students). 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, student 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. *Prerequisite: For Studio Art Majors and minors: ARTS 102 (no prerequisites for other students). Offered spring semester.*

251 Painting Students master basic skills in paint application and in rendering volumes and their environments. They learn the practical application of color theory to the visual analysis of particular light situations and to the mixing of pigment. ARTS 251 also emphasizes the notion of artistic intention. Students will be encouraged to make personal, conscious

choices about subject matter, composition, lighting, and paint application. Ultimately, students will explore how such decisions infuse paintings and other forms of visual art with expressive and conceptual content. In addition to studio work, this course examines historical and contemporary art through lectures and readings. Students will also present their work and participate in regular critiques and discussions of reading assignments. *Prerequisite: For Studio Art majors and minors: ARTS 101 or 103 (no prerequisites for other students). Offered spring semester.*

265 Sculpture/Metal An exploration of 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. *Prerequisite: For Studio Art Majors and minors: ARTS 102 (no prerequisites for other students). 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. *Prerequisite: For Studio Art Majors and minors: ARTS 102 (no prerequisites for other students). Offered frequently.*

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. *Prerequisite: For Studio Art majors and minors: ARTS 101 or 103 (no prerequisites for other students). 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 screen printing. Planographic processes that are introduced include stone lithography and plate lithography. Students learn several non-toxic screen print procedures, including paper and fluid stencils, reduction printing and crayon resists. There is an overview of historical and contemporary works in each area. *Prerequisite: For Studio Art majors and minors: ARTS 101 or 103 (no prerequisites for other students). 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, flatbed scanner, and other tools. The course content includes digital drawing and painting, photography, and typography. *Prerequisite: ARTS 101.*

301 Drawing into Painting: A Contemporary Approach to the Figure This course explores drawing and painting 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 relating to the figure and/or body. The course will begin with explorations of different drawing media and approaches and then shift to painting processes. Additionally, an examination of contemporary trends in art informs the themes and approaches explored in this course. *Cross-listed as ARTS 201/301. Prerequisite: ARTS 101 and 201. Offered occasionally.*

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 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 101 or 103, and 251. Offered occasionally.*

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. *Prerequisite: ARTS 265 or ARTS 266. 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 hand-on practice as an art performance. Emphasis is put on the understanding of the multi-function of calligraphy in East Asian society. *Cross-listed as ARTH/ARTS 371. Offered every other year.*

382 Printmaking Students develop artwork through the creation and printing of various print matrices. Contemporary themes and approaches to artistic practice will be investigated. The processes of screenprint, lithography, relief, and intaglio may be employed or expanded upon with experimental, photo-mechanical and digitally augmented methods. Students expand their visual vocabulary and studio practice through exploring concept, image, context, and technique within the language of multiples. *Prerequisite: ARTS 101 or 103. Offered occasionally.*

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 251, and 350. Offered occasionally.*

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. *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 editing, 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 with

in 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. Students write proposals, make studies, and build production schedules for projects. Students also draft and redraft an artist statement. During the semester, students research at least one new process or variation of a major print process and give a demonstration. Critical thinking is developed through class critiques, writing assignments, and reading responses. The course also discusses professional opportunities and practices in the field of printmaking. *Prerequisite: ARTS 281, 282, and 382. Offered occasionally.*

492 Advanced 2D Studio This advanced studio course in 2D studies designed to help students develop a coherent body of work. *Prerequisite: 300-level studio course. 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: 300-level studio course. Offered spring semester.*

495/496 Independent Study Variable credit up to 1.00 unit. 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. *Prerequisite: Junior or Senior standing and at least a 3.0 cumulative grade point average. May be repeated for credit up to 4.00 units. Cannot be audited. Cannot be taken Credit/No Credit.*

498 Internship Seminar This scheduled weekly interdisciplinary seminar provides the context to reflect on concrete experiences at an off-campus internship site and to link these experiences to academic study relating to the political, psychological, social, economic and intellectual forces that shape our views on work and its meaning. The aim is to integrate study in the liberal arts with issues and themes surrounding the pursuit of a creative, productive, and satisfying professional life. Students receive 1.0 unit of academic credit for the academic work that augments their concurrent internship fieldwork. This course is not applicable to the Upper-Division Graduation Requirement. Only 1.0 unit may be assigned to an individual internship and no more than 2.0 units of internship credit, or internship credit in combination with co-operative education credit, may be applied to an undergraduate degree. *Prerequisite: Junior or Senior standing and at least a 2.50 cumulative grade point average. May be repeated for credit. Cannot be audited. Cannot be taken Credit/No Credit.*

Art History (ARTH)

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 world. Emphasis is 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. *Credit will not be granted to students who have received credit for HON 206. Satisfies the Artistic Approaches core requirement.*

276 Studies in Western Art II: Renaissance to Modern Art This class introduces students to artistic works created in Western Europe and the Americas from circa 1300 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 every 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 may also provide 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 students at Puget Sound or transfer students who have completed two Art History courses 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, textiles, and painting of the pre-Columbian, Viceregal, and modern 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 on art and material culture from the 16th century to the present include the reception of “New World” images and objects by European and North American audiences, as well as a fundamental investigation of the power of art to create, confirm national and local identity, 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.*

305 The Fashioned Body: Gender, Identity, History This course explores the emergence and development of fashion in the early modern and modern world. How have ideals of the male and female body evolved through history and how do these fashioned bodies inform upon concepts of gender? How did phenomena like fashion magazines, catwalk shows, brand-name logos, global supply chains, and celebrity endorsements develop, and what role did they play in fashioning gendered bodies? In what ways were fashionable consumers of eighteenth-century Edo and London, Paris and Suzhou alike, and in what ways did they differ? Students will be introduced to the key fashion theories and methodologies from art history, gender studies, cultural history, and anthropology. Using this interdisciplinary approach, we study the relationship between fashion, gender and identity; as well as historical processes of urbanization, industrialization, modernity, and globalization. Class is taught through a combination of short lectures, class discussions of

primary images and texts, film watching and discussions, and student presentations.

310 Women, Gender, and Art, 1500-2000 This course investigates women as creators, patrons, and subjects of art from the sixteenth through the twentieth centuries. We will study individual histories of female artists alongside some critical theories around gender, sexuality and representation, in order to explore the gendering of artistic practice and the practices of representing gendered subjects. The course explores questions like: How does gender change our understanding of art and the meanings associated with art? Did women’s artwork or commissions differ from those of men, and if so, in what ways? What were the range of meanings for woman as subject matter? What do these images tell us about women’s changing positions and roles in family and society? What different positions have women adopted in relation to representing, looking and being represented? The course approaches this history chronologically and thematically, covering themes like patronage, markets, portraiture, the craft-art separation, and modernism; and in order to widen our perspective and achieve broader conclusions, we will consider case studies of women as artists, patrons, and subjects in India, China, Japan and the Ottoman Empire. Class sessions will combine short lectures with in-depth discussions of readings and images, student presentations, and film viewings/discussions.

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 occasionally.*

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 occasionally.*

359 Islamic Art Islamic culture is truly global, encircling the planet from the Islamic Center of Tacoma, WA 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. Artworks 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; function

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 occasionally.*

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; votive statues; 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, Egyptian, 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); material culture of religion; 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 spaces; icons, image theory, and the Iconoclastic Controversy; depictions of the secular world; Byzantine art beyond the borders of the empire. *Prerequisite: Second year standing or above. Offered every other year.*

363 Faith and Power in the Art of the Medieval West: Seventh-Fourteenth 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; the role of words and images in illuminated books; and representations of gender. *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 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 occasionally.*

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 is 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 (1966-1976) to the end of the century. *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 interaction of different Buddhist concepts/schools and diverse visual forms that represented them. Issues of 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 hand-on practice as an art performance. Emphasis is put on the understanding of the multi-function of calligraphy in East Asian society. *Cross-listed as ARTH/ARTS 371. Offered every other year.*

372 The Grand Canal: An Engine for Building Types at the Apex

In architecture, the concepts of “type” and “module” are often used to analyze the process of building (an idea, a structure, an argument). These ideas are particularly potent tools in getting at the deeper structures of “traditional Chinese architecture” in which both are pushed to brilliant and complex extremes. The course uses the route and history of the China’s Grand Canal as a structure for exploring design achievements and intentions at both ends of this critically important man made waterway. *Prerequisite: Acceptance into the PacRim program. Cannot be audited.*

380 Museums and Curating in the 21st Century: History, Theory, and Practice

This course explores the history of museums, collecting and theories and practice of contemporary curating. Students learn the history of different types of exhibitions of material culture--both 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 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 different content of the course varies with the instructor and may have Ancient or Medieval European, Modern European, American, or Asian emphasis. *Offered occasionally.*

492 Curatorial/Art History Research Practicum 0.25 units. 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 research 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: One 200- or 300- level art history course at Puget Sound and permission of instructor. May be repeated for credit up to 4 times.*

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. *Prerequisite: ARTH 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 Variable credit up to 1.00 unit. 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. *Prerequisite: Junior or Senior standing and at least a 3.0 cumulative grade point average. May be repeated for credit up to 4.00 units. Cannot be audited. Cannot be taken Credit/No Credit.*

498 Internship Seminar This scheduled weekly interdisciplinary seminar provides the context to reflect on concrete experiences at an off-campus internship site and to link these experiences to academic

study relating to the political, psychological, social, economic and intellectual forces that shape our views on work and its meaning. The aim is to integrate study in the liberal arts with issues and themes surrounding the pursuit of a creative, productive, and satisfying professional life. Students receive 1.0 unit of academic credit for the academic work that augments their concurrent internship fieldwork. This course is not applicable to the Upper-Division Graduation Requirement. Only 1.0 unit may be assigned to an individual internship and no more than 2.0 units of internship credit, or internship credit in combination with co-operative education credit, may be applied to an undergraduate degree. *Prerequisite: Junior or Senior standing and at least a 2.50 cumulative grade point average. May be repeated for credit. Cannot be audited. Cannot be taken Credit/No Credit.*