

KALAMAZOO COLLEGE  
2017-2018 ACADEMIC CATALOG

## Art and Art History

Professors: Hahn (Chair), Koenig, Lindley, Rice

Courses in the art and art history department cultivate skills in the visual arts as well as an understanding of them as part of the liberal arts. Many art courses have no prerequisites and are open to all students. They also provide a background for those students who plan to continue their study of art at a graduate or professional school. To supplement classroom and studio experiences, Career and Professional Development and senior projects can provide internships and other opportunities for experiential learning such as arts management, commercial arts, museums, galleries, and the lives of professional artists.

Majors offered in the department include a major in Studio Art and a major in Art History.

### AP, Dual Enrollment, Transfer, and Study Abroad Credits

#### Majors

Students who major in the department can use a total of only three units of eligible transfer, dual enrollment, AP, and credits from study abroad combined to count toward their major, with approval of the department. Only two units from study abroad can be used toward the major.

#### Minors

Students who minor in Studio Art or Art History can use a total of two units of eligible transfer, dual enrollment, AP, and credits from study abroad combined to count toward their minor, with approval of the department. Only one unit from study abroad can be used toward the minor.

### Requirements for the Studio Art Major

It is highly recommended that a minimum of two classes in an area of focus, including at least one second-level or intermediate course, should be completed by the end of the junior year. Areas of focus include painting, photography, documentary video, and sculpture (three sculpture courses expected for students planning a sculpture SIP).

#### Number of Units

Ten units are required. A SIP is not counted as part of the ten units.

#### Required Courses: Six Units

##### To be completed by the end of the sophomore year:

ARTX 105 Basic Drawing

ARTX 134 Sculpture: Object Investigation or ARTX 234 Sculpture: Structure and Space

ARTX 145 Survey of Art I: 1100-1600 or ARTX 150 Survey of Art II: 1600-1945

ARTX 201 Visual Fundamentals (taken sophomore spring)

##### To be completed by the end of the junior year:

One Intermediate Studio Course in the intended area of focus (300-level)

##### To be completed by the fall of the senior year:

ARTX 224 Art Since 1945

ARTX 490 Advanced Studio (pre-requisite of at least one intermediate level studio art course)

#### Additional Electives

The remaining three units are to be selected from the studio art offerings.

### Requirements for the Studio Art Minor

**Number of Units**

Six units are required. A SIP is not counted as part of the six units.

**Required Courses**

ARTX 105 Basic Drawing or ARTX 134 Sculpture: Object Investigation

ARTX 150 Survey of Art II: 1600-1945 or ARTX 224 Art Since 1945

One Intermediate Studio Course (300-level preferred)

Three additional units to be selected from any of the studio art offerings

## Requirements for the Art History Major

Recommended Timeline: Students should take the required 100-level courses as early as possible and then proceed to 200- and 300-level courses in the sophomore and junior year, in preparation for ARTX-440 Ways of Seeing and the SIP in the senior year.

**Number of Units**

Ten units are required. One unit may be the SIP.

**Required Courses****To be completed by the end of the sophomore year:**

ARTX 105 Basic Drawing or ARTX-134 Sculpture: Object Investigation

ARTX 145 Survey of Art I: 1100-1600

ARTX 150 Survey of Art II: 1600-1945

**To be completed by the end of the junior year:**

ARTX 224 Art Since 1945

**To be taken during the fall quarter of senior year:**

ARTX 491 Ways of Seeing

**Additional Courses**

One Ancient Course: ARTX 208 Introduction to Greek Art and Archaeology or ARTX 209 Introduction to Roman Art and Archaeology

One Topics Course: ARTX 223 The Long 19th-Century Art, ARTX 227 Seeing and Perceiving in the Modern Museum, or ARTX 290 Art and Gender

Three Additional Units: Selected from any of the Art History offerings, including alternates listed above, one-time offerings, and/or an Art History SIP.

## Requirements for the Art History Minor

**Number of Units**

Six units are required. A SIP is not counted as part of the six units.

**Required Courses**

ARTX 145 Survey of Art I: 1100-1600

ARTX 150 Survey of Art II: 1600-1945

ARTX 224 Art Since 1945

**Additional Courses**

One Ancient Course: ARTX 208 Introduction to Greek Art and Archaeology or ARTX 209 Introduction to Roman Art and Archaeology

One Topics Course: ARTX 223 The Long 19th Century, ARTX 227 Seeing and Perceiving in the Modern Museum, or ARTX 290 Art and Gender

One Additional Unit: Selected from any of the Art History offerings, including one-time offering or the alternatives listed above; ARTX-491: Ways of Seeing is strongly recommended.

## **Senior Individualized Project (SIP)**

All SIPs must be advanced-level work. Students must seek out a SIP advisor in the department prior to the fall of their senior year. A faculty member will agree to supervise the student only if the quality of the proposal and the student's preparation meet department expectations.

A Senior Individualized Project in art for a non-major is possible only if the student has taken the relevant courses in the department and receives approval for the proposed project.

### **Studio Art SIP Guidelines**

SIPs in Studio Art are usually one unit, typically executed in the senior winter. Students should have considerable experience, including at least one intermediate/advanced course in the medium or area of the SIP. Sculpture students must take at least two sculpture courses in addition to the required unit (three units total). All Studio Art majors must enroll in ARTX490 (Advanced Studio) in the fall before the SIP; this may also be required for non-majors who plan to do studio art SIPs. Beyond the production of work, the SIP consists of an oral defense and reflective SIP document (a narrative description of the project from nascent stage to completion with the addition of other support materials and images). The student may also have an optional exhibition and public presentation.

### **Art History SIP Guidelines**

SIPs in Art History are usually a one-unit research SIP.

The research SIP (one unit) is a paper of 40 to 50 pages on a topic in which the student has sufficient background to do advanced research. The topic must be approved in consultation with the SIP advisor prior to the fall of the senior year. Students are required to enroll in ARTX-491: Ways of Seeing in the fall quarter of their senior year in preparation for writing their SIP in the winter quarter.

### **Internship SIP Guidelines**

The internship portion of an Internship SIP usually takes place during the summer between the junior and senior year. Students participate in an arts internship that will be a substantial experience, with most students working for approximately 20-30 hours a week. Students should consult with a faculty member about their plans and internship applications early in their junior year and no later than the end of winter quarter.

Studio Art Internship SIP students should register for a one-unit summer SIP. The SIP internship documentation (detailed daily journal, descriptions of the institution and personnel, 15-page research paper, reflective essay) is due at the beginning of the fall term.

The Art History Internship SIP frequently takes place in a museum or gallery. Students should register for a one-unit winter SIP. Students are also required to enroll in ARTX-491 Ways of Seeing in the fall quarter of their senior year prior to the completion of their written documentation and research paper during the winter quarter of the senior year.

## **Art History courses**

### **ARTX 145 Survey of Art I: 1100-1600**

This survey course focuses on painting, sculpture, manuscripts, and architecture produced in the Christian and Islamic worlds from the 12th through 17th century. We will consider the visual cultures of cosmopolitan cities such as Paris, Isfahan, Venice, and Constantinople, which were centers of power as well as points of exchange. Throughout the course, we will think about how objects structured both religious practices and complex relations between different social groups. Major goals of the course include honing skills in looking critically and using art historical terms to interpret works of art.

### **ARTX 150 Survey of Art II: 1600-1945**

Artistic revolutions from the 17th through the 20th centuries in the East and West caused radical visual and institutional transformation. This course surveys the development of modern art from a global perspective, tracing the influence of East and West upon one another from the Rococo to the Neoclassical, from Romanticism to Realism, to Cubism, Expressionism, and Postmodernism. We will examine how artists interpret the world around them and how these interpretations change over time.

#### **ARTX 195 Art, Power, and Society**

At the heart of art history is a desire to understand the complex ways art functions within various systems of power: who made it, who possesses it, how it circulates, and who benefits. The overarching goal of this course is to make visible the processes by which the invisible power of cultural hegemony operates. Through reading, writing, discussion, site visits, and guest lectures, we will explore various questions that seek to probe the relationship between art, power, and society. Our case studies will range widely through time and space, from Silla dynasty Korea to present-day Bronson Park in Kalamazoo.

#### **ARTX/CLAS 208 Introduction to Greek Art and Archaeology**

This introduction to the multidisciplinary field of Greek archaeology examines the art and architecture of the Greek world from a contextual perspective. The course traces Greek material culture from Bronze Age origins through Hellenistic transformations. (This is a designated Greek literature or culture course in Classics.)

#### **ARTX/CLAS 209 Introduction to Roman Art and Archaeology**

This introduction to the multidisciplinary field of Roman archaeology examines the art and architecture of the Roman world from a contextual perspective. The course traces Roman material culture from Iron Age and Etruscan origins through Early Christian transformations. (This is a designated Roman literature or culture course in Classics.)

#### **ARTX 215 A History of Photography**

Photography was invented at two different geographic locations more or less simultaneously, which coincided with the rise of the modern political state and the industrial revolution in Western Europe. This course is a survey of that medium, and its cultural implications, from the beginning in France and England in the early 19th century, through the modern era of the 20th century, to touch upon conceptual, postmodern, and contemporary trends.

#### **ARTX 221 Renaissance Art I**

This course provides an introduction to the art and visual culture of Northern Europe in the period between c. 1350 and 1600. Artists such as Jean Fouquet, Jan van Eyck, Hieronymus Bosch, and Albrecht Dürer famously experimented with new pictorial genres and illusionistic techniques in large-scale religious works, including altarpieces, as well as smaller works intended for private display. We will explore how methods of representation were related to social developments, including new forms of piety, technological innovations, and changes in the art market. Toward the end of the course we will consider the topic of idolatry and iconoclasm during the Protestant Reformation, examining how religious conflicts affected contemporary attitudes toward images.

#### **ARTX 222 Renaissance Art II**

A strong papacy and its patronage in 16th-century Rome brought Michelangelo, Raphael, and many others from Florence and other cities to work there. They established an idealized classical style that was soon transformed into elegant, anti-classical Mannerism in much of Italy. At the same time, Venetian painters developed a distinctive style, less classical but more sensual.

#### **ARTX 223 The Long 19th Century**

Eric Hobsbawm coined the period of time from the French Revolution to the end of WWI as "The Long 19th Century." This course takes a selective, topics-based approach to exploring this period of rapid change in the visual arts. We will explore how the creation and distribution of art from both the metropole and the periphery led to a visual revolution, creating many of the conditions for the modern visual world we exist in today.

#### **ARTX 224 Art Since 1945**

Painting, sculpture, architecture, performance, and installation art from approximately 1945 to the present day. The emphasis will be on examining the visual arts of this period from both a formal and socio-historical standpoint, using primary texts such as artist manifestos and the writings of critics to help guide an understanding of the visual. In the process, we will seek to better understand how the terms "modern," "postmodern," and "global," were expressed, evaluated, defined and shaped in the visual arts during the latter half of the 20th century.

#### **ARTX 227 Modern Art Museum**

This course addresses the ideological aims and critical functions of art museums, from the 19th century to the present day. Course topics include: the origins of the modern art museum, the politics of collecting and exhibiting art, the ethics of collecting practices, and the relationship between art history and the museum. Case studies of curators and artists who have pushed the boundaries of traditional museum display will be used to examine how the relationship between objects, artists, and institutions has changed over time.

#### **ARTX 260 Baroque Art**

In 17th-century Europe, exploration and scientific discovery expanded the world. Similarly, beginning in Rome, artists such as Caravaggio and Bernini both expanded and modified Renaissance innovations. Artists from all over Europe flocked to Rome, and Flemish, Spanish, French, and even some Dutch painters were transformed there, but political, religious, and cultural differences modified the styles they practiced when they returned, and those of other painters who had never left.

#### **ARTX 290 Art and Gender**

This course explores the intersection of visual culture and gender through the lens of critical theory. We will examine how gender has been constructed both in and through the visual arts historically as well as in the present through various interrelated topics such as the myth of the artist; the gaze, the voyeur, and desire; the gendered body in visual art; and the gendered body's intersection with race, class, and sexual orientation.

#### **ARTX 295 Public Art and Its Public(s) in the United States**

In the history of art, public art has been the source of much commentary and controversy. After all, to call an artwork "public" is to suggest that it belongs to everyone-"the public"-and thus that anyone might have a say in it. But what makes an artwork public? This course is an opportunity to reflect on this and other questions, as we explore shifting conceptions and practices of public art in the United States from the 18th Century to the present, when older models of site-specific public art objects have ceded to an emphasis on community-oriented "social practice."

#### **ARTX 295 Art and Environmental Justice**

This interdisciplinary course explores the relationship between contemporary art-making practices and environmental justice concerns. With the recent devastation of the Flint water crisis, the Dakota Access Pipeline, and continually increasing global temperatures, this seminar examines how visual artists have explored the ecological crisis through various modes of mediation, including installation, performance, and socially-engaged art projects. The course combines readings in art history, critical theory, and environmental studies in conjunction with individual and group studio practice. While no prior experience in art is required, this is a jointly-conceived seminar in studio art and art history, so research effort will be manifested through reading, writing, and making. Contributes to the Environmental Studies Concentration.

#### **ARTX 395 Art & Revolution in Russia, 1910-1935**

This course introduces students to the highly experimental art created prior to and immediately following the Russian Revolution. Looking first to Paris for models of avant-garde painting, these artists quickly started to apply theoretical political models to radical modes of making: constructions, textile design, advertising, furniture, photography, and film. The artists' unique commitment to both utopian politics and modern formalist techniques was a distinctive combination that would decidedly distance them from the advent of Soviet Realism and Stalinism. The course is formed around intensive reading of primary and secondary sources, class discussion, and written responses.

*Prerequisite: Take at least one (1) 100- or 200-level art history course or by permission.*

#### **ARTX/WGS 395 Performance Art in the 20th C.**

This course examines the dynamic history of performance art in the twentieth century, from the historical avant-garde to contemporary practices. A chronological exploration of performance art, the course also studies the themes inherent to live performance works, most especially gender, sexuality, and race. We will trace the alternative models of artistic-subjectivities and spectatorship produced when the body - and its vulnerabilities - is the subject of art. Such themes include: the politicization of daily life; the problem of documentation; the inherent narcissism of body art; the role(s) of the body in psychological and phenomenological experience; and the body and its modern mechanizations.

#### **ARTX 491 Ways of Seeing: Methods in Visual Analysis**

This course begins with a basic but fundamental question: how do we describe what we see? We will explore how philosophers, artists, and critics have grappled with this issue throughout history, seeking to understand the critical issues that can arise when communicating vision in verbal form. Because the practice of art history rests upon translating the expressive content of the visual world into words, a significant component of this class will focus on methodology, writing, and the critical analysis of classic theoretical texts that have formed the approach and structure of the discipline. Art and art history majors should plan to take this course during the fall of their senior year. Offered Fall.

*Prerequisite: Two Art History courses and Senior Standing*

#### **ARTX 593 Senior Individualized Project**

Each program or department sets its own requirements for Senior Individualized Projects done in that department, including the range of acceptable projects, the required background of students doing projects, the format of the SIP, and the expected scope and depth of projects. See the Kalamazoo Curriculum (Curriculum Details and Policies) section of the Academic Catalog for more details.

*Prerequisite: Permission of department and SIP supervisor required.*

## **Studio Art courses**

### **ARTX 105 Basic Drawing**

This course is a study of drawing fundamentals, with emphasis on line, value, and shape organization as instruments of precision and expression. Students planning to major or minor in art should take this course by the spring quarter of the sophomore year.

*Prerequisite: Open to First-Years & Sophomores*

### **ARTX 110 Digital Art**

The course provides the student with a working knowledge of, and skills associated with, computer-based art production. We will be using Macintosh computers with Adobe software (both raster- and vector-based programs). Early the student will create work that consists primarily of images and text, but later will move to time-based and/or conceptual forms. To help contextualize this kind of artistic production, participants will spend some time looking at a brief history of digital art as well as its relationship to artwork in general.

### **ARTX 115 Digital Photography**

The objective of this studio art course is to provide the student working knowledge of, and experience with, the fundamental creative tools used in fine art photographic practice. We will use digital cameras, optimize with Photoshop, and make archival pigment prints in the Center for New Media. Participants learn to analyze and discuss their work in critiques; discussion will be centered on technical, formal, and conceptual characteristics. We will also discuss subject matter and content and the difference between the two. In this critical "reading" of images, like that of a text, we will explore the basics of visual literacy. A digital camera with manual exposure capabilities is required.

### **ARTX 125 Ceramics: Wheel Throwing**

In this course, students explore clay through the use of the potters' wheel, their hands and class discussion. Course content is focused on the role of function in relation to utilitarian wares for sharing and serving food. Individual students will reflect on their personal experiences with food in an attempt to better understand the potential and specific use of pottery forms. Students will also be encouraged to consider new ideas and challenge themselves in regards to form, function and technique, as they develop technical abilities and a broader understanding of the possibilities of clay and pottery forms.

### **ARTX 128 Painting: Traditional Practices**

This course is an introduction to traditional oil painting techniques. Students will work directly from life whenever possible and will have the opportunity to work from still life, landscape and the human figure. The course will emphasize working methods that stress critical judgment, mark making, space, color, light and composition from direct observation.

### **ARTX 134 Sculpture: Object Investigation**

This hands-on studio course investigates how objects are created, used, transformed and/or combined to make art. Student projects will be fabricated from found objects, wood, paper, and "non-traditional" materials. Concept-driven assignments ask students to create work that addresses the presence, history, meaning, materiality and form of objects. Assignments also incorporate fundamentals of three-dimensional design. Discussion and critiques focus on issues prominent in contemporary art. Students will also complete a series of Woodshop Practicums that introduce the woodshop and tools. Practicums take place during evening/weekend woodshop hours. Students majoring in art are encouraged to take this course in their freshman or sophomore year and prior to Structure and Space, if they intend to pursue sculpture at the advanced level. This course is accessible to non-majors at any point in their career.

### **ARTX 200 TV Production**

Designed for students with significant involvement in producing Kalamazoo College TV productions and production studio work. Students must meet a minimum 30-hour commitment within one term to receive 1/4 unit of credit. Various activities may include: studio equipment operator, producer, director, writer, and talent. There is no limit on how many times a student may repeat the course, but a student may only receive credit for one unit. Cannot be used for the Art History, Studio Art, or Art and Art History majors or minors. Does count towards Media Studies Concentration.

### **ARTX 201 Visual Fundamentals**

This course explores the basic elements (line, shape, repetition) and principles (figure/ground relationships, emphasis) of visual art and design. Basic color theory is also covered. Critical discussion accompanies a sequence of hands-on studio exercises and projects, which include work in collage, drawing, painting, and digital imaging. Readings and discussion will also be included as an art theory primer.

### **ARTX 203 Figure Drawing**

Figure drawing focuses on drawing issues related to working from the nude model while emphasizing proportion, foreshortening, and planar structures of the figure. Students will work from very short poses to extended poses, creating drawings with approaches uniquely designed for drawing the figure. This course continues the process begun in basic drawing of building a solid foundation in drawing skills through observation. Students aim to develop sensitivity to the structure, anatomy and expressive qualities of the human form. Homework is assigned for each class period and there is an evening drawing session on Wednesday nights for the purposes of completing assignments.

*Prerequisite: ARTX-105*

### **ARTX/SEM 206 Ceramics: World Pottery**

World Pottery is a hands-on studio course with significant research and reflection components. Class time will be used to introduce students to a variety of clay bodies and clay-forming techniques from historical and regional perspectives (wheel-throwing will not be taught). Creative assignments ask students to consider and critique the role of cultural exchange and image appropriation within historical ceramics and in their own creative work. Projects will also investigate the roles of different types of pottery within contemporary American society, as a point of reference and departure. Each student will propose, execute, and present a research project. Lectures, critiques, and discussions will focus on individual and societal assumptions about pottery. This course is a Shared Passages Sophomore Seminar.

*Prerequisite: Sophomores Only*

#### **ARTX/SEM 214 Framing Difference**

This course will combine research and studio components, split more or less evenly. The research topic, broadly painted, will be fine art documentary practices, grounded with an entry-level hands-on studio component (using both film and digital photography). There are two motivations for this course: to give students creative control of photographic tools (technical, formal, conceptual) prior to their leaving for study away, but also to explore the issues and ethics of photographic documentary practice. While the broad research topic is documentary practice (theory/tradition), this course will place particular emphasis on the ethics of photographing outside of one's own group. This course is a Shared Passages Sophomore Seminar.

*Prerequisite: Sophomores Only.*

#### **ARTX 220 Ceramics: Clay in Community**

Throughout the term, students use clay as a sculptural medium through the use of traditional, exploratory, and experimental techniques. Concepts/topics for creative projects address definitions of space, place, community, and public and participatory art (service-learning sections also discuss issues of access and equity, as they exist in our own lives and within the greater Kalamazoo community). These topics provide a framework for development of formal (visual) and physical (structural) fundamentals involved in creating artwork that inhabits and interacts with the space around it. Technical, contextual, and conceptual considerations specific to clay are also covered. Wheel-throwing will not be taught.

#### **ARTX 228 Painting: Contemporary Practices**

This course is designed for students who have had some previous studio art experience in painting, drawing, or design. Some knowledge of drawing and composition will be expected of students enrolling in this course. Students will learn about modern and contemporary issues in art and will be asked to produce work that investigates some of these themes. The primary medium for the class will be acrylic paint, but students will be encouraged to experiment with mixed media and alternative materials. In addition to technical experimentation students will address complex conceptual issues. Students will have the opportunity to explore a variety of styles and approaches to painting.

*Prerequisite: ARTX-201 (old ARTX-100) or ARTX-105 or ARTX-128*

#### **ARTX 230 Analog Photography**

This course provides the student working knowledge of, and experience with, the fundamental creative tools used in fine art photographic practice—using traditional (analog) processing and printing techniques. In addition to producing chemically based photographs, participants learn to analyze and discuss their work in critiques. To inspire and contextualize we will view historical examples from the Daguerreotype to contemporary practice. Assignments will be directed (to make the most of the inherent aspects of traditional analog materials) but will be open to interpretation. Students interested in pursuing photography at the advanced level are encouraged to take Digital Photography prior to Analog Photography, if possible.

#### **ARTX 233 Printmaking**

An introduction to and development of basic techniques in intaglio and relief processes. Linoleum cut, wood cut, etching, and soft ground techniques will be some of the print methods explored.

*Prerequisite: ARTX-201 (old ARTX-100) or ARTX-105*

#### **ARTX 234 Sculpture: Structure & Space**

This mixed-media studio course explores concepts of structure and space as source material and necessary elements in the creation of sculpture and installation art. Assignments incorporate the use of linear and planar art materials, fundamentals of three-dimensional design, concept and critical thinking skills. Readings, discussion and critiques focus on issues prominent in contemporary art. Materials may include wood, paper, cardboard, wire, string, fabric and/or other non-traditional materials. Material skills are developed through experimentation and exploration, as opposed to technical demonstrations with the exception of a woodshop practicum that takes place during evening and weekend woodshop hours. Some sections also include an introduction to metal fabrication. This course is recommended for art majors and non-majors at the sophomore level and above and may be of particular interest to those pursuing studio art, physics, engineering, architecture, sociology and philosophy. Students interested in pursuing sculpture at the advanced level should also take Object Investigation prior to enrolling in Structure and Space, if possible.

#### **ARTX 240 Watercolor**

This course is an exploration of basic watercolor techniques to help assist students in developing the necessary skills to work

independently in this medium. Technical experiments, wash painting, and wet-into-wet techniques teach students to control the medium and layer color. Students learn to work for an extended period of time on one piece, eventually developing their own subject matter and content.

*Prerequisite: ARTX-201 (old ARTX-100) or ARTX-105*

#### **ARTX 250 Introduction to Documentary Video Production**

Designed to introduce students to the fundamentals of documentary filmmaking, this course will cover every aspect of the craft, beginning with pre-production through production and post-production. Students will learn to generate story ideas, interview subjects, transcribe and write scripts, capture and log footage, and edit finished films with music and graphics. Class lectures will prepare students to accomplish every step of the process; students will then work outside of class time to apply the techniques and skills. Students will also watch scenes from films and critique them as to style, content, and narrative structure. Ethical issues pertaining to documentary filmmaking will also be discussed. Equipment will be provided, but students will need to purchase a SDXC card and hard drive.

#### **ARTX 295 Ceramics: Intermediate Wheel Throwing**

This course will explore the possibilities of personal expression and function in the ceramic medium with a focus on traditional wheel throwing. Hand building and altering techniques will also be covered in challenging new ways. Pottery offers a unique historical and cultural context. Discussions and assignments will reflect on those contexts as well as the value of handmade pottery and the role of object makers in contemporary society. Students enrolling in this course must have taken ArtX125 or another college level wheel throwing course.

*Prerequisite: ARTX-125*

#### **ARTX 295 Ceramics: Handbuilding and Ekphrasis**

The overarching theme is "Ekphrasis", meaning to translate one work of art into another using a different material (e.g., writing a poem about a painting). Historically potters have replicated objects traditionally made in other materials; there is a contemporary art trend whereby artists remake and reenact artworks. We will research this inclination, and through our making investigate the allure, the controversy and the substance surrounding reconstructing. Through the use of traditional, exploratory and collaborative techniques we will make functional and sculptural work. Basic clay and glaze technology are covered through concept-based projects addressing form, surface treatment, translation, and appropriation.

#### **ARTX 301 Advanced Documentary Video Production**

Advanced Documentary will reinforce skills and explore alternatives to the techniques and aesthetics learned during the Introduction to Documentary course (ARTX-250). Students will be taught a broader repertoire of techniques and skills beyond the introductory level with respect to proposing a story, interviewing subjects, transcribing and writing a script, capturing and logging footage, and editing finished films with music and graphics. Students will individually produce between three and four short documentaries that incorporate every step of the filmmaking process. Class lectures will examine the structure and technique of films; students will then work outside of class time to apply what they have learned.

*Prerequisite: ARTX-250*

#### **ARTX 316 Intermediate Photography**

Photography taught as a creative and expressive medium from a fine art perspective. In this course, the student will expand their knowledge, skills, and experience in the medium by focusing on an individual project for the duration of the term. The student can use either analog or digital tools to create this small body of work. Critiques will be held and a written component will be due as well (structured reflection and artist statement). A camera with manual exposure capabilities is required.

*Prerequisite: ARTX-230 and ARTX-115, ARTX-214, or SEMN-214*

#### **ARTX 320 Intermediate Ceramics: State of Clay**

The intermediate levels of Ceramics: Hand Building and Ceramics: Wheel Throwing are taught as one joint course in the same time slot. Concept-based and technical assignments are designed to be accessible and applicable for both sets of students. Assignments help students question what it means to choose clay as a medium while developing a more advanced body of work. Lectures and discussions focus on the expanding role and definition of ceramics within contemporary art, with an emphasis on the development of American ceramics in the twentieth and twenty-first centuries. Basic clay, glaze and firing technology are covered through a series of technical labs. Offered Spring (odd years)

*Prerequisite: ARTX-220 or ARTX-125 (Both are preferred). Students may also use ARTX-206 or SEMN-206 as a prerequisite with instructor permission.*

#### **ARTX 327 Sculpture: Mold Processes**

A ceramics and sculpture course focusing on the many techniques of mold-making as a means to create and reproduce forms. Assignments and discussions geared towards the use of multiples and repeated forms in art. Materials include wax, clay, plaster, and non-traditional materials.

*Prerequisite: Take one of ARTX-125, ARTX-134, ARTX-135, ARTX-234, or ARTX-220.*

#### **ARTX 328 Intermediate Painting**

This course builds upon the conceptual approach to painting that began in Painting: Contemporary Practices and will emphasize individual direction and innovation. Most assignments will begin with an introduction to a broad contemporary theme in the visual arts and will ask students to respond to some aspect of the topic by generating artwork. The last three weeks will be given over to a series of works that address one of the topics covered earlier in the quarter or a topic that a student has a particular interest in investigating.

*Prerequisite: ARTX-228*

### **ARTX 330 Alternative Photographic Processes**

The objective of this intermediate (and specialized) studio art course is to provide the student working knowledge of, and experience with, large format view-cameras and alternative photographic printing processes. In addition to producing photographs using these admittedly obsolete tools and materials, participants learn to analyze and discuss their work in critiques. Through this study, as well as the production of a small body of work, each student should finish this course with a deeper understanding of photographic practice. No equipment is necessary for enrolling in this course, as the college will provide several view cameras that students will share.

*Prerequisite: ARTX-115, ARTX-116, ARTX-214 or ARTX-230*

### **ARTX 335 Intermediate Sculpture**

Students may register for Intermediate Sculpture in their junior or senior year, once they have completed at least two other sculpture courses and if Mold Processes is not offered during the term of registration. Individualized projects and assignments build on concepts and skills developed in earlier courses. Emphasis will be placed on portfolio development in preparation for advanced-level work. Intermediate students are required to attend meetings for an introductory course in sculpture throughout the term where they participate in critiques, conduct a research presentation and help mentor lower-level students.

*Prerequisite: Take two courses from ARTX-134 ARTX-135 ARTX-234 and ARTX-327*

### **ARTX 416 Advanced Photography**

Photography taught as a creative and expressive medium from a fine art perspective. In this course, the student will continue to expand their knowledge, skills, and experience in the medium by focusing on an individual project for the duration of the term. The student can use either analog or digital tools to create this small body of work. Critiques will be held and a written component will be due as well (structured reflection and artist statement). A camera with manual exposure capabilities is required.

*Prerequisite: ARTX-316*

### **ARTX 420 Advanced Ceramics**

Students may register for Advanced Ceramics in their junior or senior year, once they have completed at least three other ceramics courses. In consultation with the faculty, students develop the content and methodology that they feel fits their own personal objectives as artists. Emphasis will be placed on portfolio development and learning to function as an independent artist. Advanced students are expected to attend meetings for an introductory or intermediate course in ceramics throughout the term where they participate in critiques and help mentor lower-level students.

*Prerequisite: ARTX-320; ARTX-125; ARTX-220*

### **ARTX 428 Advanced Painting**

The objective of this course is to help students develop direction in their art and to produce a coherent body of work. Students will be considered independently working artists responsible for developing the content and methodology that they feel fits their own personal objectives as artists. Placing their own work in the context of current trends and art history will help students produce artwork that is both personally satisfying and artistically significant. This course is intended for students who are considering graduate school or a career in studio art.

*Prerequisite: ARTX-328*

### **ARTX 435 Advanced Sculpture**

Students may register for Advanced Sculpture in their junior or senior year, once they have completed at least 3 other sculpture courses. In consultation with the faculty, students develop the content and methodology that they feel fits their own personal objectives as artists. Emphasis will be placed on portfolio development and learning to function as an independent artist. Advanced students are expected to attend meetings for an introductory or intermediate course in sculpture throughout the term where they participate in critiques and help mentor lower-level students.

*Prerequisite: Permission*

### **ARTX 490 Advanced Studio**

This course gathers experienced studio art students together, regardless of preferred media, for a rigorous study of contemporary practice and theory. Sessions include multi-disciplinary critiques, where both assigned exercises and, later, larger projects will be discussed. In addition, we will study contemporary work and theory via readings, videos, and presentations.

*Prerequisite: Senior art majors with at least one 300-level studio art course; non-majors with permission.*

### **ARTX/SEM 496 S.P.A.C.E.**

Experience or "S.P.A.C.E." is a senior-level civic-engagement art course that explores the relationship between Art and Activism, Social Justice, Community and/or Civic Engagement. This course is designed to be a collaborative experience for students from multiple disciplines and majors, regardless of prior experience in art. Throughout the term, students work together in small groups similar to mini "think tanks". Course content focuses on collaborative approaches to creating art for and with communities, with an emphasis on socially-just practices. Among the questions students will investigate during the term are: "How can art facilitate our experiences in public and private spaces? Who has access to a space? How do we share space and interact within it? What is the potential of the artist as an agent of change?" Professional skills such as responsible engagement, grant seeking/writing and project design will also be covered. Class and project workspace is housed in the Kalamazoo College Community Studio in the Park Trades Center. Each student will engage in a field experience, working with an organization or program in the city of Kalamazoo, for the duration of the term. This course is a Shared Passages Senior Capstone.

*Prerequisite: Seniors Only*

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