

ART

The Curriculum

Coursework takes place on four levels: Fundamental (100 level), Introductory (200 level), Intermediate (300 level), and Advanced (400 level). At all four levels, students are asked to develop their ability to experiment with visual language so that they may more effectively understand and convey ideas in non-verbal forms. This development is realized through improving technical control of particular media and deepening their understanding of visual expression. In all courses, students study the work of other artists, past and present, in order to understand the significance of visual culture. Whether doing studio or art historical research, students are expected to widen their understanding of the visual world and become increasingly visually literate.

The purpose of art history courses is to develop a greater understanding of human creativity as manifested in the visual imagery, architecture, and artifacts of all societies across time. Students develop analytical, research, writing, and verbal skills, as well as a descriptive vocabulary as they investigate the artistic achievements of diverse societies, historical periods and styles, and critical theories and methodologies. Art history courses support the studio by offering students a wide range of creative solutions to various technical and intellectual problems. Studio courses, in turn, support the work in art history by providing students with opportunities to experience the creative process firsthand and to become personally aware of the potential and limitations of art making.

Goals of the Department

By the end of the senior year, a student majoring in art has thoroughly investigated the discoveries he found most compelling while in the foundations and intermediate-level courses. The student has determined what is required to work in a disciplined way as an artist and/or art historian. They have realized that art making or art historical study is a process that involves testing new areas of thought, methods, and/or materials. They have developed a critical engagement with the past, especially with historical questions and experiments, and have begun to evaluate their own work and contemporary practices in light of a broader context. Benefiting from discourse with peers and faculty, the student has also begun to discover their own strengths and has accepted responsibility for both seeking and solving interesting problems. They have sufficient mastery of their chosen field, are able to articulate insights regarding their discipline and generate work worthy to be included in a capstone course. The culmination of this work, for majors, is the Senior Exhibition, which—in the best cases—challenges viewers to think and see the world differently.

Student Learning Goals

The Visual Arts as part of the Liberal Arts: To help students see the visual arts as part of a continuum of all humanities and sciences. To assist students in recognizing that art is a methodology of seeing and communicating that is not based on written language or mathematical computation. To show students how art permeates virtually all experiences.

A Focus on Contemporary Art: To foster students' critical thinking with regard to contemporary media and skill building in digital media and interdisciplinary approach to art making. To help students understand how media and digital technology affect and are affected by culture.

Student Fluency in the Continuum of Art History: To cultivate in students a working understanding of the relationship between the art of the past, current art trends, and one's own artwork and/or research.

Professional Art Practices & Pursuit of Graduate Studies: To equip majors with the technical and professional skill sets that enable applications to graduate programs, professional exhibition opportunities, and positions in arts-related fields.

Development of Student Skillsets and Personal Commitment to Creative Expression: To aid student self-discovery and student's ability to communicate ideas through visual form. To impart that artmaking and art scholarship are processes that involve personal aesthetic vision, conceptual development, communication, design guidelines, skill development, craftsmanship, perseverance, and product.

Visual Literacy: To instill in students the ability to both read and create pure visual/sensory language.

Connecting the Gallery Program to the Classroom Experience: To help Art students apply the levels of professionalism and sophistication witnessed in our exhibition program and Permanent Collection to their own creative or research practice.

Critical Engagement with Global Art and Culture: To help students consider the role art plays in cultures other than their own.

Ability to Produce Professional Quality Artwork and Artist Statement for Capstone Exhibition: To offer Art students the opportunity to exhibit their work, allowing them to demonstrate their conceptual reasoning and technical skill.

Requirements for a Major

Code	Title	Credits
Studio Art Electives		
Select five credits from the following:		5
ART-125	Drawing	
ART-126	Studio Art Fundamentals	
ART-219	Special Topics in Filmmaking	
ART-220	Digital Filmmaking	
ART-222	Expanded Digital Production	
ART-223	Ceramics	
ART-224	Photography	
ART-225	Topics in Studio	
ART-226	Cinematic Environments: Digital Space	
ART-227	Sculpture	
ART-228	Painting: Mixed Media	
Advanced Level Courses (one course credit minimum)		
ART-330 & ART-331	Advanced Studio and Advanced Studio ¹	1
	or ART-331 Advanced Studio	
Senior Studio (one course credit minimum)		
ART-432 & ART-433	Senior Studio and Senior Studio ²	1
	or ART-433 Senior Studio	
Art History		
ART-209	Twentieth and Twenty-First Century Art	1
Select one credit from the following:		1

ART-103	Greek Art & Archaeology	
ART-104	Roman Art & Archaeology	
ART-202	Art in Film	
ART-204	Art & Archaeology of Ancient Americas	
ART-205	Renaissance Art	
ART-206	Baroque Art	
ART-208	Nineteenth Century Art	
ART-210	Topics in Art History	
ART-311	Art Theory and Criticism	
ART-312	Postmodern Art & Culture	
Total Credits		9

¹ Intended to continue research in a 200-level discipline
² Intended to continue research in a 300-level discipline

Special topics courses, e.g. "Topics in . . ." can be taken more than once with a different topic.

Recommended Courses

Students considering graduate school in art should meet early and often with departmental faculty to discuss future goals and course selection. Students anticipating graduate school should plan to take an eleven-course major including ART-311 Art Theory and Criticism and ART-312 Postmodern Art & Culture.

Requirements for an Art Minor

There are two Art Minor Tracks—a Studio Art Track and an Art History Track.

Studio Art Track

Code	Title	Credits
Studio Art Electives		
Select four credits from the following:		4
ART-125	Drawing	
ART-126	Studio Art Fundamentals	
ART-219	Special Topics in Filmmaking	
ART-220	Digital Filmmaking	
ART-222	Expanded Digital Production	
ART-223	Ceramics	
ART-224	Photography	
ART-225	Topics in Studio	
ART-226	Cinematic Environments: Digital Space	
ART-227	Sculpture	
ART-228	Painting: Mixed Media	
ART-330	Advanced Studio	
ART-331	Advanced Studio	
Art History Course		
Select one credit from the following:		1
ART-103	Greek Art & Archaeology	
ART-104	Roman Art & Archaeology	
ART-202	Art in Film	
ART-204	Art & Archaeology of Ancient Americas	
ART-205	Renaissance Art	
ART-206	Baroque Art	

ART-208	Nineteenth Century Art	
ART-209	Twentieth and Twenty-First Century Art	
ART-210	Topics in Art History	
ART-311	Art Theory and Criticism	
ART-312	Postmodern Art & Culture	
Total Credits		5

Art History Track

Code	Title	Credits
Art History Courses		
Select four credits from the following:		4
ART-103	Greek Art & Archaeology	
ART-104	Roman Art & Archaeology	
ART-202	Art in Film	
ART-204	Art & Archaeology of Ancient Americas	
ART-205	Renaissance Art	
ART-206	Baroque Art	
ART-208	Nineteenth Century Art	
ART-209	Twentieth and Twenty-First Century Art	
ART-210	Topics in Art History	
ART-311	Art Theory and Criticism	
ART-312	Postmodern Art & Culture	
Studio Course		
Select one credit from the following:		1
ART-125	Drawing	
ART-126	Studio Art Fundamentals	
ART-181	Historic Techniques & Ideas	
ART-219	Special Topics in Filmmaking	
ART-220	Digital Filmmaking	
ART-222	Expanded Digital Production	
ART-223	Ceramics	
ART-224	Photography	
ART-225	Topics in Studio	
ART-226	Cinematic Environments: Digital Space	
ART-227	Sculpture	
ART-228	Painting: Mixed Media	
Total Credits		5

ART-101 History of Western Art

This course will survey the history of Western art, from the end of the ancient world in the fourth century to the end of Modernism in the late 20th century and beyond. We will look at Medieval and Gothic art, the Renaissance and Baroque, Modernism, and Postmodernism, taking note of the unity -and the ruptures- in this broad sweep of Western cultural production. We will examine the various media of physical and visual expression: architecture, sculpture, and painting. We will inquire into the connections between the art of Western culture and the processes of historical change that affected that culture and its institutions. Along the way, we will acquaint ourselves with the methodologies of art history, and with the particular, established vocabularies of art description. The student will learn to articulate, verbally and in writing, the specifically visual qualities of works of art, as well as their many historical circumstances.

Prerequisites: none
Credit: 1

ART-103 Greek Art & Archaeology

A consideration of the art and architecture of Greece from an archaeological and art historical point of view. The course will cover material from the Bronze Age to the Hellenistic Age.

Prerequisites: none

Credit: 1

Distribution: Literature/Fine Arts

Equated Courses: CLA-103

ART-104 Roman Art & Archaeology

A consideration of the origin and development of Roman art and architecture from the Etruscans to late imperial Rome.

Prerequisites: none

Credit: 1

Distribution: Literature/Fine Arts

Equated Courses: CLA-104

ART-125 Drawing

An introductory exploration of the making and meaning of "the mark." Students will practice different approaches to creative research in order to explore historical and contemporary issues related to drawing both as a fine art and as a strategy for problem solving. Participants will utilize a variety of drawing media to explore the technical and conceptual issues related to composition. There is an emphasis on drawing from direct observation, and subjects will range from traditional still life to the human form. Students will be expected to apply critical and creative problem solving skills as they experiment with visual language as a vehicle for expression.

Prerequisites: none

Credit: 1

Distribution: Literature/Fine Arts

ART-126 Studio Art Fundamentals

Making art in the 21st century draws upon a long tradition of methods, materials, and conceptual and philosophical perspectives, and combines those traditions with new and expanding approaches. This course is intended to be a hands-on introductory exploration of both traditional and contemporary materials and ideas that influence contemporary practices of design and fine art. Students will be introduced to methods of creative research, with projects and discussions designed to help illuminate the considerations one must take into account when designing two-dimensional imagery, three-dimensional objects and spaces, and time-based or virtual projects. There will be a strong emphasis on understanding how these three categories relate to one another, and on the practice of "reading" visual information in a more sophisticated manner. Traditional and emerging media - including but not limited to drawing, painting, sculpture, and digital technologies - will be explored.

Prerequisites: none

Credit: 1

Distribution: Literature/Fine Arts

ART-140 Special Topics in Museum Studies

In this course, students will develop exhibitions and written materials for Wabash's Art Galleries. In addition students will develop art displays of the Permanent Collection of Art across campus. Students will do research, interpretation, and exhibition design and implementation, using American Alliance of Museums standards.

Prerequisites: none

Credit: 1

ART-181 Historic Techniques & Ideas

Have you ever wanted to paint like Van Gogh? Or invent like Da Vinci? This course is the course for you! A hybrid between art historical research and hands-on studio research, this course is designed to introduce students to the historical methods used by artists. Students will research methods and complete projects using processes including, but not limited to: grinding pigments, painting with egg tempera, carving marble, sculpting with clay, learning perspective, drawing with silver, preparing a fresco painting, and photographing using a pinhole camera.

Prerequisites: none

Credit: 1

ART-202 Art in Film

This course will explore the dynamic relationship between film and art from the late 20th century to the present, examining how visual art and important art historical moments and personas are featured in film. By studying films about art, the course will address the impact of visual arts and the ways that films use particular effects of the moving multi-sensory image to capture characteristics of art history.

Prerequisites: none

Credit: 1

Distribution: Literature/Fine Arts

ART-204 Art & Archaeology of Ancient Americas

This course will explore the art and architecture of the great civilizations of Mesoamerica and the Andean region of South America from around 1500 BC until the arrival of Europeans in the New World. Similarities and distinctions in such aspects as urban planning, architecture, monumental sculpture, and portable arts will be explored among the great cultures of the Olmec, Teotihuacan, Maya, Aztec, Nazca, Moche, and Inca.

Prerequisites: none

Credit: 1

ART-205 Renaissance Art

This course will survey painting, sculpture, and architecture in Europe from the early 14th through mid-16th centuries, with emphasis on developments in Italy. The veneration of classical antiquity and the development of logical systems of representation will be examined. In addition, the elaboration of visual expression that valorized the human figure as a basic unit of meaning will be explored. Patterns of patronage such as wealthy merchant classes, family dynasties, and papal courts will be given special consideration, as will the idea of the artist as an individual genius. The course will study artists such as Giotto, Botticelli, Donatello, Michelangelo, Leonardo da Vinci, Titian, Raphael, Jan Van Eyck, Bosch, and Durer.

Prerequisites: none

Credit: 1

ART-206 Baroque Art

This course will look at painting, sculpture, and architecture in Europe from the late 16th through mid-18th centuries. Art will be examined in the context of this age of innovation and turmoil, which is marked by religious conflict, absolute monarchies, economic and colonial expansion, and the formation of art academies. Individual artists as transnational entrepreneurs will be explored, such as Caravaggio, Bernini, Rubens, Rembrandt, Anthony Van Dyck, Vermeer, and Velazquez.

Prerequisites: none

Credit: 1

ART-208 Nineteenth Century Art

This course will examine the major trends in painting and sculpture between the end of the Baroque age and the beginning of Modernism, an era characterized by philosophical Enlightenment, political revolution, and scientific discovery. The art of this turbulent period was often in conflict with tradition and the established structures of artistic training, production and patronage; much of our contemporary understanding of the nature and role of artists and their work was formed in the crucible of this fascinating period. The dramatically shifting styles of this century of art history will offer us rich opportunities to develop our tools of formal, descriptive analysis, and to articulate the connections between visual styles and the cultural conflicts which produced them.

Prerequisites: none

Credit: 1

ART-209 Twentieth and Twenty-First Century Art

This course will survey the history of Modern art from the 1900s to the present, beginning in Paris, expanding to Europe, and eventually to New York and beyond. We will ask several questions about the works we look at: What is modern about modern art? Why does the way art looks change over time, and what directs that change? What is the relationship between art and the artists and societies that produce it? What is its relationship to our lives today? Is Modernism over? To answer these questions, we will look closely at the artworks themselves, as well as the writings of artists and critics, and the history of the society and culture that considered itself "modern."

Prerequisites: none

Credit: 1

Distribution: Literature/Fine Arts

ART-210 Topics in Art History

The objective of this class is to develop the student's understanding of art history. Through the analysis of a particular theme or topic, students will gain a greater understanding of visual communication and its history. Since the content of this course varies from year to year, it may be repeated for credit upon the instructor's approval. Examples of course topics: Building for the Spirit; Religious Architecture from Antiquity to the Present; Women in Art; The Image of Man; Monumentality; Introduction to African Art; African American Art; The Art of the Ancient Americas; and Latin American Art. Refer to the Course Descriptions document on the Registrar's webpage for topics and descriptions of current offerings.

Prerequisites: none

Credit: 1

Distribution: Literature/Fine Arts

ART-219 Special Topics in Filmmaking

Topics will vary with each offering in semesters when this course is offered. Please review the section information for the description which applies to a particular offering of the course, or the Special Topics Course Descriptions at <https://www.wabash.edu/registrar/>.

Prerequisites: none

Credit: 1

Distribution: Literature/Fine Arts

ART-220 Digital Filmmaking

This filmmaking studio production course is an introduction to high-definition digital filmmaking and ephemeral media as an expressive art form. It will provide a basic understanding of digital film technology, techniques, and terminology. Course assignments may include: exploring archival footage mash-ups, chroma key composites, 2-D key-frame animation collages, voiceover, and experimental/narrative live-action projects. No previous editing, sound, or camera experience is required.

Prerequisites: none

Credit: 1

ART-222 Expanded Digital Production

Manipulate, remix, and create audio and video media using industry-standard post-production tools and technology. In this course, students will develop skills and a rich understanding in editing, special-effects, layering, and mixing. The goal is to navigate and process the moving image and dynamic sounds in the context of the media-saturated society of which we are all a part. No prerequisites.

Prerequisites: none

Credit: 1

ART-223 Ceramics

An introduction to the basic techniques of clay. The course will investigate the methods and aesthetics of ceramics, both functional ware and sculptural form. The course will also explore the historical and cultural uses of pottery and the contemporary use of clay as a sculptural medium.

Prerequisites: none

Credit: 1

Distribution: Literature/Fine Arts

ART-224 Photography

Students will gain significant skills in photographic techniques and critical understanding of how our brain reads, evaluates and creates the images we view. Students will gain manual command of DSLR cameras while learning lighting, experimental, lens and photoshop techniques, allowing them to discover and refine their own artistic voice for creating visual media. The course will also cover general history of photography and its technical illusions and cultural impacts.

Prerequisites: none

Credit: 1

Distribution: Literature/Fine Arts

ART-225 Topics in Studio

The objective of this class is to develop the student's ability to think visually. Through the analysis of a particular theme, topic, medium, or technique, students will gain a greater understanding of visual communication, creative expression, and its history. Since the content of this course varies from year to year, it may be repeated for credit upon the instructor's approval. Refer to the Course Descriptions document on the Registrar's webpage for topics and descriptions of current offerings.

Prerequisites: none

Credits: 0.5-1

ART-226 Cinematic Environments: Digital Space

Cinematic Environments: Digital Space is a Film & Digital Media production course that focuses on the creation of miniature models and digital compositing. Students will learn important aspects of set design, chroma-key compositing, keyframe animation, camera use, non-linear editing, lighting, sound, and character design. The course is structured so that students work on one advanced video project the entire semester, which mirrors the stages of a film production. No previous experience is required.

Prerequisites: none

Credit: 1

Distribution: Literature/Fine Arts

ART-227 Sculpture

An investigation of techniques, procedures, and vocabulary necessary for three-dimensional visual expression. Sculptural concepts, both traditional and contemporary, will be explored through applied problems. Media: plaster, clay, wood, and steel.

Prerequisites: none

Credit: 1

Distribution: Literature/Fine Arts

ART-228 Painting: Mixed Media

A thorough investigation of the historic and contemporary materials, techniques, and conceptual concerns related to painting. Participation in this course will allow students the opportunity to explore the process of composing images, begin practicing studio research, and experiment with both traditional and contemporary approaches to making art.

Prerequisites: none

Credit: 1

Distribution: Literature/Fine Arts

ART-311 Art Theory and Criticism

This course will explore the major currents in the theories of meaning in and aesthetic response to works of visual art. What is the origin of the category "art"? Does it have universal validity? Are judgments about art merely subjective, or can they expect universal consensus? These are only some of the questions which will open the course; we will go on to consider the central problems of modern and postmodern art, and their role in our lives today. We will locate the roots of the issues of modern art criticism and theory in the Western philosophical tradition. We will pay particular attention to the relationship between visual expression and writing about visual art, between art and its criticism, and the ever narrowing gap between the two. Students should expect to do a significant amount of reading and writing. This course is typically offered in the first half of the fall semester.

Prerequisites: One course in Art History.

Credits: 0.5-1

ART-312 Postmodern Art & Culture

Modernism, as an art form and a historical/cultural condition, took many distinct forms and set out various contradictory goals. It has been said not only that the project of modernity is unfinished, but that every modernism has its own postmodernism. What does it mean to say that we are no longer modern, that the new is now old? Together we will discuss these questions from a variety of different angles, equipped with a variety of approaches. The course will concentrate on the relationships between art, culture, politics, and critical, theoretical writing. We will attempt to make sense out of what is often contentious, playful, contradictory, or even willfully obscure in contemporary art and criticism. This course is important for anyone wishing to participate in the contemporary public debates about the meaning and value of art and culture. This course is typically offered in the second half of the fall semester in odd-numbered years.

Prerequisites: One course in Art History

Credits: 0.5-1

Distribution: Literature/Fine Arts

ART-330 Advanced Studio

For students wishing to continue serious pursuit of art making in any of the studio areas, including multi-media and other non-traditional means of expression. This course emphasizes greater independence in approach to research of materials, techniques, and concepts. This course is typically offered in the fall semester.

Prerequisites: Two credits from ART-125, ART-126, ART-223, ART-224, ART-225, ART-227, and ART-228. At least one credit must be from the 200 level.

Credits: 0.5-1

ART-331 Advanced Studio

For students wishing to continue serious pursuit of art making in any of the studio areas, including multi-media and other non-traditional means of expression. This course emphasizes greater independence in approach to materials, techniques, and concepts.

Prerequisites: Two credits from ART-125, ART-126, ART-223, ART-224, ART-225, ART-227, and ART-228. At least one credit must be from the 200 level.

Credits: 0.5-1

ART-387 Independent Study

Individual research projects. The manner of study will be determined by the student in consultation with the instructor. Students must receive written approval of their project proposal from a department member before registering for the course.

Prerequisites: Two courses in Art

Credits: 0.5-1

ART-388 Independent Study

Individual research projects. The manner of study will be determined by the student in consultation with the instructor. Students must receive written approval of their project proposal from a department member before registering for the course.

Prerequisites: Two courses in Art

Credits: 0.5-1

ART-398 Independent Study

Individual research projects. The manner of study will be determined by the student in consultation with the instructor. Students must receive written approval of their project proposal from a department member before registering for the course.

Prerequisites: Two courses in Art

Credit: 1

ART-432 Senior Studio

Art majors must examine a specific visual theme or concept, develop the idea through their selected mediums, and install an exhibition of the results of that study. The exhibition may be a one-man or group exhibit, depending on the requirements of the project and the availability of exhibition space. This course is offered in the fall semester.

Prerequisites: ART-330 or ART-331

Credits: 0.5-1

ART-433 Senior Studio

Art majors focusing in studio must examine a specific visual theme or concept, develop the idea through their selected mediums, and install an exhibition of the results of that study. The exhibition may be a one-man or group exhibit, depending on the requirements of the project and the availability of exhibition space.

Prerequisites: ART-330 or ART-331

Credits: 0.5-1

Art Faculty

Damon M Mohl

Elizabeth Gron Morton

Susannah Ruth Strader (chair)

Matthew Weedman