

KANSAS CITY ART INSTITUTE

A four-year college of art and design

Spring Schedule 2010: The School of Liberal Arts

The School of Liberal Arts is focused on enabling fine artists, designers, art historians, and writers to clarify and articulate thought and emotion, and on equipping these future world-citizens with what they need to lead productive, meaningful, and examined lives. The mission-focused goal is three-fold: (a) impart knowledge, (b) teach students the methods and the tools with which they may assess and analyze that knowledge, and (c) deliver the pedagogical environment that best allows students to develop their abilities to articulate those analyses in both the spoken and written word. These requirements, the curriculum and the mission are all reflected in the learning outcomes used to assess the college's success in providing students with a deeply functional liberal arts education. The learning outcomes are: 1) the student demonstrates the ability to express thoughts clearly and effectively, 2) the student is able to analyze and critically assess issues and ideas, and 3) the student has the capacity to address art, artistry, and aesthetics from the position of cultural, historical, political, and philosophical awareness and understanding, in both the written and spoken word. These learning outcomes are based on three tenets: knowledge, critical analysis, and communication.

The School of Liberal Arts provides the general studies courses for all students pursuing a Bachelor of Fine Arts degree, but the school also offers two majors: one in art history and the other in studio art with an emphasis in creative writing. Students entering these programs may choose to double-major in their studio discipline and art history or creative writing, which requires 15 hours of liberal arts courses beyond the standard 45 credit hours; or students may choose to major in art history or creative writing, with a minor in a studio discipline. A studio minor includes 63 credit hours of studio versus the 81 credit hours required for a major. Students not pursuing a major in a liberal arts area must fulfill 45 credit hours of general studies requirements, all of which are writing-intensive courses. Twelve credit hours are required freshman courses in art history, writing and Western Thought. A three-credit-hour second Western Thought course is required in the fall of sophomore year. The other 30 credit hours are in art history, history, literature, philosophy, science, and social science, and 15 of those 30 hours must be taken at the 3000- and 4000-level. Another avenue of learning occurs through the professional internship program, in which students pursue professional experiences at sites that include galleries, museums, studios, and other arts-related venues, as well as scholarly studios and archives where students contribute to writing and research projects.

Liberal Arts Curriculum

<u>Required Freshman Year Courses</u>	<u>Fall</u>	<u>Spring</u>
Writing Workshop	3	
Western Art I	3	
Western Thought I		3
Western Art II		3

<u>Required Sophomore Year Courses</u>	<u>Fall</u>
Western Thought II	3

Across the sophomore, junior and senior years, students must complete the following general education requirements, with at least 15 of 30 credit hours taken at the 3000- or 4000-level:

- Art History (9 credit hours)
- History (3 credit hours)
- Literature (3 credit hours)
- Philosophy (3 credit hours)
- Science (3 credit hours)
- Social Science (3 credit hours)
- Two electives from the above categories (6 credit hours)

Liberal Arts classes

ART HISTORY

ARTHI 1001 Western Art I

3.0 credit hours

This course provides an introductory survey of the art and architecture of the Western world from prehistoric times through the Renaissance. Because of the extensive time range and the number of civilizations being examined, we will focus on those art objects and monuments that are most representative and significant for each art historical period. In this course we will examine a broad range of art forms—monumental architecture, sculpture, ceramics, paintings (including frescoes, mosaics, and illuminated manuscripts), textiles, and luxury arts (metalwork and ivory carving). In order to understand the meaning and importance of these monuments and are objects for the people who created them, our study will approach these artworks in terms of their cultural and historical contexts, with reference to pertinent political, social, religious, and cultural institutions.

-40 Dickson EB 203 MW 2:30 pm-3:50 pm

ARTHI 1002 Western Art II

3.0 credit hours

This course examines the art of the Western world, from the Baroque era to th advent of Modernism in the last half of the 19th - through the 20th- centuries. Particular emphasis is placed on art since 1945.

-01	Cromwell	IB 116	TR 9:00 am-10:20 am
-02	Cromwell	IB 116	TR 10:30 am-11:50 am
-40	S. Anderson	BH 102	TR 1:00 pm-2:20 pm
-41	Buszek	IB 116	TR 1:00 pm-2:20 pm
-42	Buszek	IB 116	TR 2:30 pm-3:50 pm
-80	Dahl	IB 116	MW 7:00 pm-8:20 pm
-81	Rose	IB 116	MW 8:30 pm-9:50 pm
-82	S. Anderson	DSB 101	MW 5:30 pm-6:50 pm

ARTHI 2000-01 Survey of Ancient Art

3.0 credit hours

In this course we will study the art and cultures of the ancient world, with emphasis on the Middle East and Europe. While a survey, this course will consider these cultures in greater breadth and depth than the freshman art history survey. In addition to the usual considerations of art history including iconography, site, materials, technology and religion, we will also consider more contemporary considerations such as cultural identity, gender roles, art theft, the legal issues of repatriation, conservation and restoration.

Fricke IB 116 TR 4:00 pm-5:20 pm

ARTHI 2300-01 Survey of Baroque Art [Renaissance/Baroque]

3.0 credit hours

This course will survey the major paintings, prints, sculptures and architecture produced in Italy, Spain, France, England and the Dutch Republic between 1575 and 1700. It will consider such diverse characteristics as style, subject, function, personalities of artists and the needs of patrons, as well as the social, political, and cultural background of each work.

Giannino BH 102 F 2:30 pm-5:20 pm

ARTHI 2602-01 Survey of Asian Ceramics
[Global/Comparative]

3.0 credit hour

In this course, we will examine the history of ceramics in China, Japan and Korea. We will study the simple to complex forms of Neolithic pottery produced by the Yangshao and Jomon cultures to refined examples of celadons from the Chinese Song and Korean Koryo Dynasties. Our concerns will range from an understanding of the elegantly defined Ming Dynasty porcelains and the market for them, to effects of *sakui* in the rustic Bizen tea ware of Momoyama period Japan. We will also consider how contemporary ceramists respond to tradition or experiment with technical innovations and new styles. Discussions will focus on examining historical contexts, materials and techniques, aesthetic concerns, and utilitarian to expressive, spiritual functions.

Kennedy BH 103 MW 2:30 pm-3:50 pm

ARTHI 2612-01 Survey of African Art
[Global/Comparative]

3.0 credit hours

Several African societies will be studied in depth and the traditional arts of Africa will be examined in their cultural context.

Dickson EB 203 MW 4:00 pm-5:20 pm

ARTHI 2615-01 Survey of Chinese Art
[Global/Comparative]

3.0 credit hours

In this course we will examine the art of China, from its emergence in the Neolithic period to modern times. We will discuss the great burial finds of such periods as the Shang, Qin and Han Dynasties, see the development of art related to Buddhism and Taoism, and explore the variety of paintings and ceramics produced in the Song Dynasty and the periods that follow. Paintings, sculptures, bronzes, ceramics, jades and lacquer ware will be examined both chronologically and thematically. We will take into consideration the various social, religious, and cultural contexts under which the art was produced.

Kennedy BH 103 MW 4:00 pm-5:20 pm

ARTHI 3023-01 Topics in Ancient Art: Architecture of the Ancient World
[Ancient/Medieval]

3.0 credit hours

This course consists of an historical and analytical examination of the architecture of the ancient cultures, primarily of the West. We will briefly touch on the Neolithic cultures of Anatolia and Israel and then move onto the significant contributions made by the Egyptians, Minoans, Mycenaeans, Greeks, Romans and the Early Christians. Emphasis will be placed on the engineering, materials, design, meaning and function of architecture in each culture.

Fricke BH 103 TR 2:30 pm-3:50 pm

ARTHI 3200-01 Topics in Renaissance Art: Early Italian Renaissance
[Renaissance/ Baroque]

3.0 credit hours

The monuments of painting, sculpture and architecture of the early Italian Renaissance, from Giotto to Botticelli are examined in this course. Special emphasis is placed on the role of philosophy, politics and religion in the shaping of the life and artwork of this period.

Fricke BH 103 TR 1:00pm-2:20 am

ARTHI 3403-01 Topics in Fiber: History of Fiber II
[Modern or Contemporary]

3.0 credit hours

ARTHI 3708-02 Topics in Photography: Photography Off the Beaten Path **3.0 credit hours**
[Contemporary]

This course will trace the social and cultural roles of graphic design from prehistory to the present, placing it within the larger historical narrative of the history of art. Through making connections between history and what designers do every day, a unique and exciting skill set will be built by each student for thinking about the cultural purpose and historical dimensions of the graphic designer's work, placing importance on the relevance of the history to the practices of designers today.

Belden-Adams BH 102 MW 4:00 pm-5:20 pm

ARTHI 3725-02 Topics in Art & Gender Studies: The Renaissance Woman **3.0 credit hours**
[Renaissance/Baroque]

Wives, Witches, Widows, and Whores. This course will examine the role of women in Renaissance art history from the late fifteenth century to mid seventeenth century. Our course goal will be to understand the female experience and relationship to art during the early modern period. Our approach will be thematic in nature, discussing a variety of topics from female artists, female patronage, and various subject matters pertaining to women such as the courtesan, the witch, and the virgin. The course will consist of a series of short papers and one long paper.

Geshwind IB 116 MW 4:00 pm-5:20 pm

ARTHI 3726-02 Topics in Art & Religion: Art and the Apocalypse **3.0 credit hours**

This course will analyze the theological perspectives and social functions of the apocalypse as seen throughout Western art traditions. Students will study the various artistic interpretations of the apocalypse, especially the mystical and theological variations on the biblical narrative. The course will also examine the use of the apocalypse by artists as religious ³prophets.² By the end of the semester, students will be familiar with the content of many different apocalyptic writings and be able to interpret apocalyptic art from Dürer to Kiefer. Eastern apocalyptic traditions will be introduced for the purpose of comparative study.

Kauten EB 203 T 2:30 pm-5:20 pm

ARTHI 3728-01 Topics in Art & Society: The Artist's Role in Society **3.0 credit hours**
[CASL req.]

This course is also offered under CASL 381-01

Writing in 1997, the art critic Arthur Danto asserted that contemporary art had become philosophy and that artists were essentially philosophers. However, artists have long assumed a variety of roles within Western and non-Western societies, as they do today. At times, they take on the role of shamans, healers, and visionaries. On occasion, they assume the role of propagandist or social critic in order to promote or challenge various religious, political, and cultural ideologies. Through their intellectual pursuits, be they scientists, conservationists, or cultural ambassadors, artists have forever altered the fabric of society and contributed greatly to its development. While this course will provide students with a broad historical survey of the artist's role within Western society, particular emphasis will be given to the many positions artists occupy in contemporary American culture. (This course is also offered under CASL 381. Students enrolled in Community Arts and Serviced Learning (CASL) courses and internships may earn a Certificate in Community Arts. For more information, please call Julie Metzler in the Academic Resource Center at 816.802.3357.)

S. Anderson DSB 103 TR 4:00 pm-5:20 pm

Hiragana and Katakana will be covered and Kanji will be introduced. Cultural awareness through the language will also be explored. A variety of resources will enhance the classroom immersion experience, including video, audio, and other source material. Pre-requisites: LAEL 2016 (“Japanese Language and Culture I”) and LAEL 3016 (Japanese Language and Culture II”), or permission of the Instructor

Kipper Whiting BH 300 W 5:30 pm-8:20 pm

LITERATURE

LITR 3400-03 Topics in the Narrative: Pastiche

3.0 credit hours

Dear Students, this course will be one part creative writing, one part close, close reading. I will ask you to explore with care and insight those impulses and structural choices authors make to produce a timeless work of fiction. We will read a variety of stories, while with the same eyes and mind, write our own versions that astutely recognize, preserve, and interpret (creatively), those literary and fictional elements used by the original author. Readings include, but are not limited to, works by Gabriel Garcia Marquez, Ernest Hemingway, Cris Mazza, Flannery O’Connor, Raymond Carver, Dorothy Parker, George Saunders, Franz Kafka, Eudora Welty, J.D. Salinger, Tim O’Brien, J.G. Ballard, and Zora Neale Hurston.

Stempleman BH 103 T 6:00 pm-8:50 pm

LITR 3400-04 Topics in the Narrative: The Discourse of Love

3.0 credit hours

Love is easily the emotion most represented in literature. So much has been written on the subject of love that it seems amazing that love still remains such an elusive and intriguing topic. This class will look at the ways that writers have navigated questions of love, sex, desire, heartbreak, and romance. Our readings will focus on writers that have veered radically away from presenting any cliché forms of love in their work. By reading many works by authors who present love as beautiful and inspiring as well as revolting, uncomfortable, singular, and damaging, we will try to get to a broader, more complex definition of what it means to experience and interpret “love.” We will read works by the following authors: Roland Barthes, James Baldwin, Ann Beattie, Joy Williams, Raymond Carver, Graham Greene, Flannery O’Connor, Tao Lin, and others. In order to receive a passing grade, students will be expected to keep up with all readings, actively participate in class discussions, and complete short, weekly response papers and one major creative project.

Jones BH 101 F 2:30 pm-5:20 pm

LITR 3616-03 Topics in Global/Comparative Studies: Folk Literature

3.0 credit hours

Folklore: sex, violence, death, love, longing, heroism, tragedy—the imagination as passed down through generations—to become witness, to explain our fantastic human condition. This course in folklore will trace the passage of folktales from their earliest oral traditions to our postmodern age. Students will discover how elements of folk literature are still used today to explore the archetypes of our minds and the dailyness of our days. Readings: Gilgamesh; trans. David Ferry, Grimm's Grimmest; Jacob Grimm, Maria Tatar, Tracy Arah Dockray, Wilhelm Grimm; Snow White; Donald Barthelme, various handouts.

Stempleman DSB 102 W 6:00 pm-8:50 pm

LITR 3703-02 Fiction Workshop II**3.0 credit hours**

In this reading- and writing-intensive workshop you will improve your short fiction in three ways. First, you will learn by doing. Writing stories strengthens both your imagination and your command of the language. Second, you will learn by reading. This class will look for models among some of the world masterpieces of short fiction, as well as in work by contemporary writers. Third, you will learn by discourse. The workshop structure of the class facilitates an extended conversation about your own work and the work you are reading, which will both demand and develop critical intelligence.

Console BH 300 F 2:30 pm-5:20 pm

LITR 3704-02 Poetry Workshop II**3.0 credit hours**

Each student will write poems and then bring them to class for discussion. The assumption is that intense attention to a person's writing helps deepen the writer's concentration, focus, and self-criticism. The poet discovers how people move about in the world of his poem, how the poem survives inside another person. This course is specifically intended for those students who have already had some experience writing poems. Readings will be in contemporary American poetry. It is suggested, but not required, that Poetry Workshop I be a pre-requisite

Rankin BH 103 W 7:00 pm-9:50 pm

LITR 3705-01* The Literary Magazine**3.0 credit hours**

We will explore the history of small press publishing and the important role of literary magazines, past and present, in creating culture. We will study the rise of the small magazine, the mimeo revolution, and the zine movement, as well as alternative methods of literary publication including new media, installation, performance, and sound. This class will culminate in the publication of the fourth edition of the KCAI-based magazine, *Spring Formal*. *repeatable

Boyer BH 101 T 6:00 pm-8:50 pm

PHILOSOPHY**PHIL 3000-01 Topics in Aesthetics: A Triumph of Aesthetics****3.0 credit hours**

Hegel argued that profound thinking must survive a process of "dismemberment" by confronting the fact of death. In response, Nietzsche and Heidegger's critique of reason obliges philosophy to see all philosophic ideas in terms of aesthetics. Only in art can we face our ultimate questions and their unconscious effects. What happens then when even ethics is defined as a form of art? We'll examine these and other ideas, especially Kant's influence on Formalism that has dominated aesthetic philosophy in the 20th century. Three exams (or papers) are required.

Rankin BH 101 TR 4:00 pm-5:20 pm

PHIL 3000-01 Topics in Aesthetics: A Triumph of Aesthetics**3.0 credit hours**

This course will explore the aesthetic and ethical import of the distinction between beauty and sublimity. Discussion of the "negative pleasure" evoked by the sublime will be discussed through works from Burke, Kant, Schopenhauer, Nietzsche, Wilde, Mann, Derrida, and Lyotard.

Holko DSB 103 MW 7:30 pm-8:50 pm

PHIL 3200-06 Topics in the History of Philosophy: The Art of Persuasion **3.0 credit hours**

Persuasion is a key component in human relations: wherever you have two or more people, it is likely persuasion is taking place. Throughout all of human history, people have used symbols—whether linguistic, kinesthetic, or visual—to affect the way other people think and feel about individual, events, ways of life, etc. Moreover, questions about how to use persuasion have persisted in human thought:

- What is persuasion and how does it work?
- What is the domain of persuasion and are there times when persuasion can't or shouldn't be used?
- Is there a difference between persuasion and manipulation?
- Who is allowed to be persuasive in a community?
- What counts as knowledge and what role does knowledge play when persuading people?
- What role does culture play in convincing people?
- How does persuasion affect the way we understand the world around us?

In Western thought, the study of persuasion is known as rhetoric and it has a rich history that reaches back to Ancient Greece. This course will provide students a foundation in rhetorical thought and theory, covering thinkers from Antiquity to contemporary times while addressing the key questions that are raised about the power of persuasion.

Bruenger BH 101 TR 1:00 pm-2:20 pm

PHIL 3400-01 Topics in Philosophy & Religion: Philosophy of Religion **3.0 credit hours**

Philosophers seek clarification of important ideas and concepts. They also seek justification for our beliefs. In this course, we will approach the large topic of religion from a philosophical perspective. So, we will be seeking clarification of important religious ideas and concepts. We will also be seeking justification for religious beliefs. The primary purpose of this course is to help you develop your own thinking about religion and religious beliefs. These are some of the many topics and questions we will consider:

- the nature and attributes of God, as God is usually conceived of within the Western theological traditions of Judaism, Christianity, and Islam
- arguments for the existence of God
- arguments against the existence of God
- Does religious belief require evidence? Is it rational to believe in God?
- What is the difference, if any, between belief and faith?
- Can faith and reason be compatible?
- What difference, if any, does God's existence or non-existence make? We will examine the implications, if any, of God's existence or non-existence for ethics and for one's attitude toward (one's own) death.
- What is the relationship between religion and science?

This is *not* a survey course in world religions or in the history of religion. This course does *not* assume that you have extensive knowledge about the religions of the world. It is designed to be a first course in *philosophy*. Regardless of whether you identify yourself as a religious person, a spiritual person, an agnostic, or an atheist, this course should be of interest to you, as long as you approach

the course with an open mind and are willing to reflect upon and respond to the issues discussed. Readings will be drawn partly from classic sources and partly from writings of a more recent date. The course will be taught through a combination of lecture and discussion, with an emphasis on direct student involvement. No previous coursework in philosophy is required to enroll in this course.

Waldschlagel

EB 217

M 6:00 pm-8:50 pm

SCIENCE

SCIE 3200-03 Topics in the History of Science: Science Wars

3.0 credit hours

Science is often considered to have some special authority with regard to knowledge of the truth. But what exactly is science? Does science have this special authority, and if so, why? The phrase “Science Wars” has come to refer to the conflict over the *status* of science. The question about the status of science can be asked this way: are the results of science objective and standpoint independent, OR are the results of science shot through with subjectivity and tainted by an all too human element? The Science Wars have, in large part, been fought over these two fundamentally different and incompatible ways of interpreting science. This course will explore what science is, what it does, and how it works. These are some of the many topics we will consider:

- the features of its methodology that distinguish science as a distinctive method of inquiry
- the nature of explanation, theory, observation, and evidence
- the processes by which hypotheses are confirmed or falsified
- how theoretical considerations and experiments interact to shape the scientific picture of the world
- how scientific theories change and progress over time
- whether science does or should purport to give us a literally true picture of the world
- whether there is a difference between science and pseudoscience. We will look at three test cases to figure this out: (1) the evolution vs. creationism debate, (2) astrology, and (3) the debate about the scientific status of Freudian psychoanalysis.

In celebration of the 150th anniversary of the publication of *On the Origin of the Species*, we will also spend a bit of time considering Darwin and the theory of evolution by natural selection. We will:

- investigate how Darwin discovered natural selection,
- learn about the mechanics of evolution by natural selection,
- consider the various religious responses to evolution,
- look at controversial applications of Darwin, such as with sociobiology and evolutionary psychology.

Waldschlagel

EB 217

M 2:30 pm – 5:20 pm

SCIE 3400-01 Topics in Environmental Science: Human Ecology

3.0 credit hours

This course deals with the relationship of humans to their physical and biological environment. Strong emphasis is on the damage the planet is incurring due to the activities of humankind and what needs to be accomplished to counteract environmental damage. Examples of topics include

overpopulation and resource depletion, global warming, energy, pollution, industry, and natural resources, as well as cultural patterns and their effect on the environment.

Pagano EB 217 T 6:00 pm-8:50 pm

SOCIAL SCIENCE

SOCI 3300-01 Topics in Sociology: Peace and Conflict Resolution

3.0 credit hours

This course helps students understand and appreciate that peace is not the opposite of war, but a positive state made up of attitudes, values and habits of thinking that can be learned, assimilated, analyzed, and built upon a little at a time. Peace is not the absence of conflict but a way of responding to conflict. Conflict resolution, the technology of peace, is therefore an integral part of any peacemaking process. A variety of techniques enables students to both understand and analyze peacemaking and conflict-resolution skills, including presentation of major concepts, reading, discussions, films, skill demonstrations, and practice.

Katz BH 300 R 9:00 am-11:50 am

SOCI 3300-03 Topics in Sociology: Digital Society

3.0 credit hours

This course will examine the impact of digital culture on human social experience. Students will investigate social networking, trolling, the deep Internet, gaming, privacy, online romance, information overload, techno-nostalgia, artificial intelligence, and more. The approach of this course is to provide a balance between contemporary theory, mass media, and experiential learning; it will culminate in a digital project applying the ideas discussed in class.

Boyer EB 217 W 6:00 pm-8:50pm

WESTERN THOUGHT

WESTH 1001 Western Thought I

3.0 Credit hours

Requires Writing Workshop

This course studies texts significant to the development of Western culture, including Hebrew, Greek, Christian, and Humanistic traditions. Important literary, historical, scientific, and philosophical texts, written before the 20th century are studied in historical context, in relation to contemporary culture, and as insight into the nature of individuals, society, nature, and the cosmos. Thinkers and writers to be discussed include: Plato, Aristotle, Shakespeare, Descartes, Hume, and Kant. This is a reading/discussion course in which the development of critical thinking skills and writing ability is emphasized.

-01	Wert	BH 102	TR 9:00 am-10:20 am
-02	Catto	BH 102	TR 10:30 am-11:50 am
-03	Dyck	DSB 103	TR 9:00 am-10:20 am
-04	Dyck	DSB 103	TR 10:30 am-11:50 am
-40	Rankin	BH 101	TR 2:30 pm-3:50 pm
-41	Jacobs	BH 101	MW 2:30 pm-3:50 pm
-42	Jacobs	BH 101	MW 4:00 pm-5:20 pm
-80	Dopf	BH 101	MW 5:30 pm-6:50 pm
-81	von Rautenfeld	EB 203	MW 7:00 pm-8:20 pm
-82	von Rautenfeld	EB 203	MW 8:30 pm-9:50 pm

WESTH 2001 Western Thought II
Requires Western Thought I

3.0 credit hours

This course examines texts which were written, or assumed their importance, in the 20th century and which contributed to the formation and understanding of our contemporary cultural milieu. The texts may be philosophic, literary, aesthetic, psychological, historical, or scientific. They will be looked at in themselves, as well as for their intellectual, psychological, social and political ramifications for our time. Thinkers and writers to be discussed include: Darwin, Nietzsche, James, Marx, Freud, and Derrida. This is a reading/discussion course in which the development of critical thinking skills and writing ability are emphasized.

-80	Dopf	BH 101	MW 7:00 pm-8:20 pm
-81	Holko	DSB 103	MW 6:00pm-7:20 pm

WRITING WORKSHOP

WRIT 1001 Writing Workshop

3.0 credit hours

This is an intensive practicum in essay writing, meant to sharpen students' critical thinking, reasoning, and writing skills. Four major essays are required, one of which is a research paper. Students will learn how to present a reasonable argument, with a clear thesis, supported by concrete evidence and details. Logical fallacies, evaluation of sources, and proper citation of sources will be taught. Shorter weekly writing assignments, draft evaluations by peers, and one-on-one conferences with the instructor are also requirements for the course. This course is a required course for all KCAI students.

-80	Staff	DSB 104	W 6:00 pm-8:50 pm
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FACULTY BIOS:

Full-Time Faculty:

DR. REED ANDERSON received his Ph.D. in American art from the University of Kansas; one of his areas of specialization is late nineteenth-century art. He earned his M.A. in art history from the University of Washington in Seattle. He has organized several important and successful exhibitions in the Kansas City area. His publications include *American Etchers Abroad, 1880-1939*, the catalogue which accompanied the 2004 exhibition of the same name at the Spencer Museum of Art at the University of Kansas. He organized the first Paris Study Abroad program in the summer of 2009, a program which will be offered again in the summer of 2010. If you have any questions about his courses or the Paris Study Abroad program, please email Professor Anderson at sanderson@kcai.edu

DR. MARIA BUSZEK is a critic, curator, and Assistant Professor of art history at KCAI. Her research and criticism have appeared in *Art in America*, *TDR: The Journal of Performance Studies*, *Photography Quarterly* and *Woman's Art Journal*. She is also a contributor to *Review*, as well as the popular third-wave feminist 'zine *Bust: The Voice of the New Girl Order*. Dr. Buszek's book, *Pin-up Grrrls: Feminism, Sexuality, and Popular Culture*, is available from Duke University Press, and her anthology *Extra/ordinary: Craft and contemporary art* will be published by Duke in 2010. If you have any questions about her courses, please see her website at www.mariabuszek.com, or email Dr. Buszek at mbuszek@kcai.edu.

PATRICIA CATTO is Associate Professor of literature at KCAI. She teaches poetry, folk literature, and British and European literature, as well as creative writing workshops. If you have any questions about her courses, please e-mail Professor Catto at pcatto@kcai.edu.

STEVE CROMWELL is Associate Professor of art history at KCAI. He is an exhibiting artist and teaches the history of film, contemporary art and aesthetics, as well as 20th-Century Latino Art. If you have any questions about his courses, please e-mail Professor Cromwell at cromwell@kcai.edu.

PROFESSOR MICHELE FRICKE is a Professor of Art History and has taught classes in ceramics history, fiber history, ancient and Renaissance art at KCAI for more than twenty years. In addition to being an art historian, she is a fiber artist. She writes for *Surface Design Journal*, *FiberArts*, *Ceramics Monthly*, as well as other publication. If you have any questions about her courses, please e-mail Professor Fricke at michelefr@aol.com.

DR. MILTON KATZ teaches courses at KCAI in American studies. He received his Ph.D. from St. Louis University. Dr. Katz has been the recipient of numerous grants and research awards from the National Endowment for the Humanities, the Missouri Humanities Council, the Mellon Foundation, the Alliance of Independent Colleges of Art, as well as the Kansas City Regional Council for Higher Education; he received a Fulbright-Hays grant to study and research art of the Holocaust in Poland and in the Czech Republic. Dr. Katz has received all three of the highest awards KCAI offers its faculty: in 1998 he received the KCAI Special Projects Award; in 2001, he received KCAI's Excellence in Teaching Award; and in 2008 he received KCAI's Distinguished Achievement Award. His latest book, *Breaking Through: John F. McClendon, Basketball Legend and Civil Rights Pioneer*, won the 2008 winner of the William Rockhill Nelson Award for nonfiction. He

consults, presents conflict management workshops, and is a visiting professor at the Institute for Creative Conflict Management at Syracuse University. He worked with the Midwest Center for Holocaust Education in its “Witnesses to the Holocaust” project, and is a member of its speakers’ bureau, serving on its Board of Governors. He has presented lectures on art of the Holocaust in educational and religious institutions and Holocaust museums through the U.S. and Europe. If you have any questions about his courses, please e-mail Dr. Katz at mkatz@kcai.edu.

DR. JAN KENNEDY earned her Ph.D. from the University of Kansas, specializing in Northern Baroque Art, with minor areas of study in 16th-century Venetian painting and Japanese art of the Edo period. While in Amsterdam, she received the Friends of Mauritshuis Fellowship for research associated with the Mauritshuis Royal Cabinet of Paintings in The Hague. After teaching as a graduate instructor at KU, she was Adjunct Assistant Professor at Washburn University for three years. She has been teaching at KCAI since 2002. Dr. Kennedy is heading up the committee to start an Asian Studies certificate program here at KCAI to start in the fall semester of 2010. If you have any questions about her courses or the Asian Studies certificate program, please e-mail Dr. Kennedy at jkennedy@kcai.edu.

DR. PHYLLIS MOORE is on sabbatical for the Spring Semester of 2010. Dr. Milton Katz will be the interim Director of the School of Liberal Arts in Professor Moore’s stead.

PROFESSOR RUSH RANKIN teaches literature, creative writing, and philosophy courses. His M.F.A. is from the Writers’ Workshop at the University of Iowa, as well as degrees from Duke University, and the University of North Carolina. His latest collection of Poems, called *Pascal’s Other Wager*, appeared in 2006. His book of poems, *Bene-Dictions*, won the Vassar Miller Prize for poetry in 2003. A previous collection, *The Failure of Grief*, appeared in 2001. Poems of his have also been published in magazines in France and England, and in 2005 a translated chapter from *In Theory* appeared in *Hebenon*, a literary magazine in Italy. His fiction and poetry and essays have appeared in *Antioch Review*, *New Letters*, *Ohio Review*, *Paris Review*, *Pleiades*, *Poetry Northwest*, *Quarterly West*, *TriQuarterly*, and others, including *Chelsea*, for which he was the guest-editor for a recent special fiction edition. If you have any questions about his courses, please e-mail Professor Rankin at rrankin@kcai.edu.

DR. HAL WERT, Professor of History at the Kansas City Art Institute, teaches the history of World War II, the Cold War, Globalization in History, Modern Japanese Literature and Prints of Persuasion. He is the author of a number of scholarly articles and in January 2005 Stackpole Books published *Hoover the Fishing President: Portrait of the Private Man and His Life Outdoors*. Forthcoming books include *Hoover, Roosevelt and the Specter of Starvation: American Aid for Europe 1939-41* and *Aiming at the Heart of America: The Relief Posters of World War II*. In fall 2009, Zenith Press released *Hope: A Collection of Obama Posters and Prints*. In addition, Dr. Wert has written many book reviews published in the *Journal of Military History* and the *Military Review*. In 2006 he was a finalist for the William Rockhill Nelson Award for Literary Excellence and his book on Hoover was chosen by the *Kansas City Star* as one of the 100 notable books of the year. He has appeared on C-Span’s Book TV series *Public Lives* and in May 2007 he was interviewed on the C-Span Book TV Bus. A recent article entitled *Barackstreet Art: Outsider, Hip Hop, and Guerrilla, Unprecedented Poster Action for Obama* appeared in the September 2008 issue of *Review*. From September 2008 through January 2009, the Upper Gallery at the H. & R. Block Art Space featured a selection of posters from his extensive collection entitled *Political Persuasion: Street Posters for Barack Obama. Officially Unofficial: Inspired Art for Obama* sponsored the Chicago Department of Cultural Affairs opened April 1 and ran through June 1, 2009

at the Chicago Tourism Center. In spring 2010 a traveling show of Obama posters entitled *Political Persuasion: Poster Action for Obama* will begin a two year nation-wide tour. Professor Wert has had a number travel and research grants from the Hoover, Roosevelt, and Truman Presidential Libraries; 3 Fulbright/Hays Group Project Awards to Eastern Europe; a Hoover Institution Summer Fellowship at Stanford University; an International Research Exchange Grant (IREX); a Woodrow Wilson International Center for Scholars grant as well as a Rockefeller Archives Center Research Grant. Most recently, in spring 2009, he received an Earhart Fellowship Research Grant. In 1999 Professor Wert was awarded the Kansas City Art Institute Excellence in Teaching Award and has been named four times to *Who's Who among America's Teachers*, 1994, 1998, 2000 and 2005. He was the recipient of the Missouri Governor's Award for Excellence in Teaching in 2000. In 2009 he received the Kansas City Art Institute's award for Outstanding Achievement. Educated at the University of Iowa and the University of Kansas, he earned a BA at Iowa and received an MA and PhD from Kansas. He has three children, Andrew 29, Allison 24, and Sarah 23, as well as four grandchildren. If you have any questions about his courses, please e-mail Dr. Wert at hwert@kcai.edu.

Part-Time Faculty:

KRIS BELDEN-ADAMS is a Ph.D. candidate in art history at the Graduate Center of the City University of New York. She received an M.Ph. from the Graduate Center in 2006, and an M.A. from the School of the Art Institute of Chicago in 2003. Her specializations are in modern and contemporary art and the history of photography. She has taught for nine years at art institutes, colleges and universities in Kansas City, Chicago and New York City, and occasionally still makes art, too. If you have any questions about her courses, please e-mail her at kris.belden@yahoo.com.

ANNE BOYER is the author of a book of poetry, *The Romance of Happy Workers* (Coffee House 2008), and a novel, *JOAN*, forthcoming from Bloof books, as well as several chapbooks of poetry, prose, and conceptual work including *Anne Boyer's Good apocalypse* (Effing Press 2006), *Selected Dreams with a Note On Phrenology* (Dusie, 2007), *Art is War* (Mitzvah, 2008), and a forthcoming prose poem/web opera, *The 2000s*. She is co-editor, with K. Silem Mohammad, of the poetry journal *Abraham Lincoln*. She also curates a reading series in Lawrence which has brought to the area many exciting younger writers, among them Tao Lin and CA Conrad. She is currently at work on a set of critical essays about Flarf, conceptualism, the self-institution, and other obsessions of the ultra-contemporary. Her teaching interests include experimental literature, critical theory, digital culture, and the history, theory, and practice publishing. If you have any questions about her courses, please e-mail her at aboyer@kcai.edu.

CYRUS CONSOLE is from Topeka, Kansas. He holds degrees in poetry and biology from Bard College and the University of Kansas, and is completing a PhD in literature and creative writing from the University of Kansas. Recent poetry has appeared or is forthcoming in *Boston Review*, *Critical Quarterly*, and *Lana Turner*, among other places. His first book, *Brief Under Water*, was published last year by Burning Deck Press. He teaches at the University of Kansas and the Kansas City Art Institute.

ERIN DAHL earned her Master's in the History of Art from the University of Kansas in 2009. Prior to receiving her B.F.A. in Fiber and Art History from the Kansas City Art Institute in 2007, she spent a fruitful summer studying painting and art history at Maryland Institute College of Art.

Her studio background in printmaking, painting and fiber adds a further dimension of understanding to her academic interests, which include political art, feminism and material and cultural studies. If you have any questions about her courses, please e-mail her at edahl@kcai.edu.

DEBORAH DICKSON earned her M.A. in art history at the University of Missouri-Kansas City. She has taught global arts for more than ten years in Kansas City area colleges and universities. She has written over one hundred locally-published art reviews and has experienced art and culture on four continents. If you have any questions about her courses, please e-mail her at ddickson@kcai.edu.

RACHEL GESCHWIND is an alumni of KCAI with a BFA in art history and painting. She received her Masters of Art History from the University of Missouri in Kansas City, and is finishing work on her dissertation from Case Western Reserve University in Cleveland, OH. Rachel's interests include Renaissance and Baroque art, fashion history, American photography, and Catholic theology. Her forthcoming dissertation focuses on images of Mary Magdalene and prostitution reform in early modern Venice and Rome. If you have any questions about her courses, please e-mail her at rgeschwind@kcai.edu.

DENISE GIANNINO has several graduate degrees in art history, concentrating on Renaissance and Baroque Art, and is currently a Ph.D. candidate in Art History at the University of Kansas, specializing in the art of the 17th-century Dutch Republic. She has taught courses on the survey of western art history and art of Northern Europe (1400-1600). Areas of academic interest include: Dutch family and marriage portraiture, early modern print culture, and artistic exchange between Japan and the Dutch Republic. If you have any questions about her courses, please e-mail her at dgiannino@kcai.edu.

VALDA HSU is a native Chinese born in Taiwan. She earned her B.F.A. in Illustration Design and Fine arts through Art Center College of Design in Pasadena, California. She currently teaches Chinese brush painting for adults at the Kansas City Art Institute, the Nelson Atkins Museum, the Confucius Institute at KU and Adults Continuing Education for persons with Developmental Disabilities (ACED) through UMKC and Longview Community College. Each year, the Nelson Foundations she is invited to do a Chinese brush painting demonstration in the Nelson Atkins' Chinese art gallery in the museum during their annual Chinese New Year's celebration. She is the special programs instructor for Chinese Language and Culture for the Confucius Institute at the University of Kansas, and is currently the Chinese Language teacher at St. Paul's Episcopal Day School. Her frequent visits to China and Taiwan have inspired her to teach Chinese to visual artists in order to promote the understanding of its culture and its timeless, authentic art form through the language.

DR. ANTON JACOBS received his B.A. from the University of Missouri, M.Div. from Eden Theological Seminary, M.A. from the University of Louisville, and Ph.D. from the University of Notre Dame. He has worked as a car hop, truck driver, freelance writer, teacher, newspaper editor, college administrator, and pastor, and has taught in various colleges and universities. Concentrated areas of study have included social theory, labor, religion, history of philosophy, and the social scientific study of religion. If you have any questions about his courses, please e-mail Dr. Jacobs at ajacobs@kcai.edu or at antonkjacobs@earthlink.net.

CHLOÉ COOPER JONES is currently finishing her Ph.D. in Creative Writing and Literary Theory at the University of Kansas. She received her B.F.A. in Writing, Literature and Publishing at Emerson College in 2004 and her M.F.A. in Creative Writing and Literature from the University of Kansas. She is primarily a short story writer; however, she is currently completing a novel, a chapter of which is forthcoming in *Black Warrior Review*. Quote: "The writing and reading of fiction is the strongest passion I hold and the primary priority in my life. Translation: I will totally geek out about fiction in this class. Students beware!" If you have any questions about her courses, please e-mail her at chloball@gmail.com.

BIAGIO PAGANO is a graduate of the University of Missouri—Columbia, where he received his Master's degree in Public Health with a focus on Community Health and Environmental Epidemiology. He has over 20 years of experience in the field of public and environmental health. Since the beginning of his career, he has worked with various public health institutions, including the East Side Health District in East St. Louis, Illinois; the St. Louis County Health Department; and the Kansas Department of Health and Environment in Topeka, Kansas. He is presently working at the Unified Public Health Department in Kansas City, Kansas, where he is the Director of Health and Environmental Education. Most of his work has focused on improving local environmental quality through education and technical assistance, and educating local citizens on ways to reduce the risk factors associated with infectious and chronic diseases. If you have any questions about his course, you can email him at bpagano@wycokck.org, or telephone him at work, 913.573.6708, M-F, 8:30am-5pm.

PAULA ROSE is currently a Ph.D. candidate in art history at the University of Kansas; her main concentration is 20th-Century Studies with secondary interests in 20th-Century Japanese Art and medieval studies. She received her M.A. in art history at the University of Kansas in 2008. She received her B.F.A. in Art History and Painting at KCAI. If you have any questions about her courses, please e-mail her at prose@kcai.edu.

JORDAN STEMPELMAN is a graduate of the Iowa Writers' Workshop where he was a Leggett Schupes Fellow in Poetry. He is the author six books of poetry: *Their Fields* (Moria, 2005), *What's the Matter* (Otoliths, 2007), *Facings* (Otoliths, 2007), *The Travels* (Otoliths, 2008), *String Parade* (BlazeVOX, 2008), and *Doubled Over* (BlazeVOX, 2009). He is also the Associate Editor of *The Continental Review: a video-only forum for contemporary poetry and poetics*. If you have any questions about his courses, please e-mail him at jstempleman@kcai.edu.

DR. HANS VON RAUTENFELD received his Ph.D. in Political Science from the University of California, San Diego in 2002. He has written on Emerson and political representation, Nietzsche and moral interpretation, Plato and virtue, and the ideals of freedom and equality in John Rawls. He also enjoys taking pictures of abstract boarders, garden gnomes and his kids, and does a little Photoshopping on the weekends. If you have any questions about his courses, please e-mail Dr. Rautenfeld at hrautenfeld@kcai.edu.

MATTHEW WALDSCHLAGEL is a Ph.D. candidate in philosophy at the University of Kansas. He holds an M.A. degree in philosophy from Kent State University in Ohio and a B.A. degree in philosophy from the University of New Hampshire. He is the recipient of two prestigious awards for excellence in teaching at the University of Kansas. He teaches courses in ancient Greek philosophy, the philosophy of religion, the philosophy of science and the history of philosophy. His paper, "The Question of the Self-Refuting Character of Protagorean Relativism in the 'Theaetetus'"

was published in *Auslegung: A Journal of Philosophy* in early 2006. He is writing a dissertation in moral philosophy on the ethical issues surrounding apology, forgiveness and revenge

TRACIE WHITING KIPPER is the Japanese Language and Culture Lecturer at KCAI. She graduated from Nebraska Wesleyan University where she majored in Global Studies with a Japanese emphasis, and studied at Kwansai Gakuin University in Nishinomiya, Japan. Following graduation, she was recruited by the Japanese government to serve as Coordinator for International Relations for Nagano Prefecture, assigned to the Nagano Olympic Organizing Committee for the XVIII Olympic Winter Games as the English Manager of the Nagano Olympic News Agency. Her duties included editing official Olympic publications, management of the English side of the intra-net system Info'98 used by journalists, and liaison for the Official Documentary by Emmy-winning director Bud Greenspan and the Official IMAX Film by Oscar-winning director Kieth Merrill. Following the Nagano Winter Olympic Games, she came to Kansas City to work for the Consulate General of Japan as their economic analyst and Coordinator of the Japan Exchange and Teaching (JET) Program. She was trained as a Japanese instructor by the Japanese Ministry of Education and has taught on television, online, and in the classroom. If you have any questions about her courses, please email her at trwhitingkipper@kcai.edu.

MEGAN K. YOUNG earned her B.F.A. and her M.A. from The University of Alabama, where she taught as a lecturer. Megan's primary areas of research are 20th century Chicano/a and African American art, Modern Critical Theories and Methodologies in Visual Culture, and Medieval English Architecture. Megan writes and presents research at numerous conferences across the nation on Chicano/a and African American art, visual culture, and the ritual function of art. Of particular interest to her is the intersection between art and identity for both artists and audiences. Megan is currently working towards a Ph.D. at the University of Kansas. If you have any questions about her courses, please e-mail her at myoung@kcai.edu.