

# 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

#### 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** **3.0 credit hours**  
**[Global/Comparative]**

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** **3.0 credit hours**  
**[Global/Comparative]**

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** **3.0 credit hours**  
**[Ancient/Medieval]**

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** **3.0 credit hours**  
**[Renaissance/ Baroque]**

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** **3.0 credit hours**  
**[Modern or Contemporary]**

This course will examine the reemergence of Fiber as a vital and independent art form. We will begin with the Arts and Crafts movement of the 19th century and continue to explore the evolution of the medium to the present.

Fricke BH 103 TR 10:30 am-11:50 am

**ARTHI 3500-07 Topics in Contemporary Art: Art Now** **3.0 credit hours**  
**[Contemporary]**

This course provides an introduction to the vast, dynamic, global and multi-media field of contemporary art, from the late twentieth century to today. In it, students will become acquainted with the work of emerging and established artists, and with the theoretical discussions these artworks have provoked, through a thematic presentation of exemplary works of art. Particular

attention will be given to the issues of globalism, identity politics, and the relationship of Rosalind Kruass's concept of the "post-medium condition" to contemporary art practice (including—but not limited to—media such as installation, film/video, projection, environmental art, bio-engineered art, digitally altered photography, online art, public art projects and virtual reality art).

Beldan-Adams                      BH 102                      MW 2:30 pm-3:50 pm

**ARTHI 3504-01 Topics in Film History: Pulp Cinema**

**3.0 credit hours**

**[Contemporary]**

Within each film genre, one can find movies that have received negative critical press, bombed at the box office, or have simply gone unnoticed, as well as extremely popular. Some of these films have been celebrated as masterpieces. This course analyzes a selection of movies from various genres (Comedy, Film Noir, Horror, Melodrama, etc.) rising from B status or culturally popular to serious attention and study through the dedication of film fanatics, revision of history, or changing cultural interests. In the words of Danny Peary, this course will examine "the Classics, the Sleeper, the Weird, and the Wonderful."

Cromwell                      IB 116                      T 6:00 pm-8:50 pm

**ARTHI 3622-03 Topics in Global/Comparative Studies: Life Beyond—Ghosts, Demons and Death**

**3.0 credit hours**

**[Global/Comparative]**

In this course we will examine Asian and Western art that concerns the end of life and the afterlife – or some alternative demonic realm. We will see art depicting witches who summon demonic forms, elaborate sarcophagi that honor the dead yet speak to the living, depictions of ghosts who the living failed to appease, and images of wronged spirits seeking retribution. We will discuss religious ideas, such as found in Buddhism and Christianity, that often foster such representations, in addition to folk tales and legends that have contributed to the iconography.

Kennedy                      BH 103                      MW 5:30 pm-6:50 pm

**ARTHI 3702-01 Topics in Design: History of Graphic Design**

**3.0 credit hours**

**[Graphic Design requirement/ Modern]**

Graphic design pervades our day-to-day existence and although it is influenced by a variety of cultural forces, it has also come to shape the world in which we live. Utilizing a thematic framework, this course will introduce students to some of the major developments, movements, and practitioners associated with the history of graphic design.

S. Anderson                      BH 103                      F 2:30 pm-5:20 pm

**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.

Beldan-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 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

**ARTHI 3728-03 Topics in Art & Society: Race, Identity and Visual Culture in the Mid-20th Century**

**3.0 credit hours**

**[Contemporary]**

This is an intensive study of selected works of African American art and visual culture during the formative decades of the Mid-20th Century. 1954, the year of Brown v. Board of Education, to the early 1970s, is traditionally agreed upon as the era of the "modern" Civil Rights and black power movements, an important period of political change, protest, and activism in the United States. This was also a time when questions of identity became central for many artists. This course will study the rich history and art from this period, focusing on the decades of the 1950s, 1960s, and 1970s, and will also address how this moment ignited the later 20th-century art world's wearing obsession with identity politics. We will examine examples of visual culture including painting, sculpture, film, photography, architecture, advertising, music, and fashion. Required textbooks include: Sharon Patton, African American Art, Stephen F. Lawson and Charles Payne eds., Debating the Civil Rights Movement, 1945-1968.

Young                      BH 102                      MW 6:00 pm-7:50 pm

**ARTHI 3728-04 Topics in Art & Society: History of Costume**

**3.0 credit hours**

**[Art History Elective]**

This course will survey a history of costume from medieval to contemporary times, with particular emphasis on the role of art history. Our course goal will be to contextualize historic costume with artistic, literary and musical influences to relevant social and political developments. Students will be introduced to specialized garment vocabulary and explore critical theories of changing costumes

such as the “bottom up” and “trickle down” models. The course will consist of a midterm, a paper/presentation, and a final exam.

Geschwind BH 116 MW 5:30 pm-6:20 pm

**ARTHI 4035-06 Seminar: New Genres, New Media**

**3.0 credit hours**

Since the Industrial Revolution, artists have been reflecting and defining new intellectual, scientific, and technological developments in ways that have radically extended the conventional media of sculpture and painting. Following innovative ideas about representation and free use of materials in Cubism, Futurism, and Surrealism, artists have abandoned strict adherence to traditional hierarchies of genres and media, embracing any means that best served their purposes. In this course, we will study the history and evolution of these new genres and media since the rise of reproducible photography in the mid-nineteenth century to the digital arts of today. We will address the growth and relevance of performance art, film, installation, video, and digital media in the gallery world, and the various dialogues with popular and scientific culture that all these new media have initiated. Artists discussed will range from Henri de Toulouse-Lautrec to Barry McGee, Claude Cahun to Pipilotti Rist, Marcel Duchamp to Matthew Barney, Dziga Vertov to Laurie Anderson.

Buszek EB 217 W 2:30 pm-5:20 pm

**HISTORY**

**HIST 3000-07 Topics in Art as History: A Cinematic History of America in the '60s**

**3.0 credit hours**

This course will enable students to understand and make sense of the watershed decade of the 1960s and to both analyze and appreciate its enduring legacy for America today. The 1960s was an age of revolutionary change in American society and nothing reflected that change more than American films. Indeed, films became the literature of this generation. From established directors to recent film school graduates, creative radicals challenged conventional political stereotypes and social mores and helped to bring about a revolutionary change in American consciousness. Topics to be explored in these films include the Cold War, the anti-Vietnam war movement, race relations, the counter-culture, and the sexual revolution. Several novels will be required, as well as a packet of selected readings.

Katz BH 101 T 9:00 am-11:50 am

**HIST 3100-03 Topics in American Studies: The Cold War and After**

**3.0 credit hours**

This course examines in detail the origins of the cold war and its development in America, Europe, and Asia. Some time will be spent on the domestic repercussions, but the course will focus on Soviet/ American relations since 1945. Highlights include the Berlin Airlift, U-2 incident, Cuban Missile Crisis, Vietnam and the dissolution of the Soviet Empire. Emphasis is on important personalities in history like Truman, Eisenhower, Kennedy, Nixon, Krushchev, Reagan, Bush, and Gorbachev.

Wert BH 102 TR 2:30 pm-3:50 pm

**HIST 3616-02 Topics in Global/Comparative Studies: History of Japan II**

**3.0 credit hours**

A history of modern Japan from 1852 to the present, this course will emphasize cultural, intellectual, and social history. Course will include texts, period literature, and films.

Wert BH 102 TR 4:00 pm-5:20 pm

## LIBERAL ARTS ELECTIVES

### LAEL 2015-40 Chinese Language and Culture I

**3.0 Credit hours**

Enjoy learning Chinese. This ancient tongue has been spoken for more than 3 millennia and is the oldest surviving language in the world today. The primary language of over 1 billion people, Chinese is the most spoken tongue on the earth. During this course, students will learn Chinese characters and daily conversational skills including speaking, listening, reading, and writing standard Mandarin Chinese. The course also incorporates relevant topics related to Chinese arts and culture from the past to present.

Hsu

EB 203

F 2:30 pm-5:20 pm

### LAEL 3016-40 Japanese Language and Culture II

**3.0 Credit hours**

This is the second in a sequence of two courses in the intensive study of the Japanese language, designed to develop proficiency in speaking, listening, reading and writing. The Japanese writing scripts 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. LAEL 2016 Japanese Language and Culture I is a pre-requisite for this course.

Kipper Whiting

BH 300

W 2:30 pm-5:20 pm

### LAEL 4016-40 Japanese Language and Culture III

**3.0 Credit hours**

This is the third in a sequence of courses in the intensive study of the Japanese language, designed to develop proficiency in speaking, listening, reading and writing. The Japanese writing scripts 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**



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 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 150<sup>th</sup> 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



**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 20<sup>th</sup> 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

**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

**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](mailto: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](http://www.mariabuszek.com), or email Dr. Buszek at [mbuszek@kcai.edu](mailto: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](mailto: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 20<sup>th</sup>-Century Latino Art. If you have any questions about his courses, please e-mail Professor Cromwell at [cromwell@kcai.edu](mailto: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](mailto: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](mailto: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 16<sup>th</sup>-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](mailto: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](mailto: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](mailto: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](mailto: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](mailto: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](mailto: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](mailto: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](mailto: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 17<sup>th</sup>-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](mailto: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](mailto:ajacobs@kcai.edu) or at [antonkiacobs@earthlink.net](mailto:antonkiacobs@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](mailto: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](mailto: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 20<sup>th</sup>-Century Studies with secondary interests in 20<sup>th</sup>-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](mailto: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](mailto: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](mailto: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 Univeristy 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](mailto: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 20<sup>th</sup> 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](mailto:myoung@kcai.edu).