Chapman University Art History majors work with their faculty advisor to design a program of study that reflects their personal interests and professional goals. They have the opportunity to work closely with faculty specializing in the fields of Ancient art and archaeology, Italian Renaissance and Baroque art, and European and Russian modern art and design. The degree’s capstone course is the Senior Thesis, a self-directed research project that formulates an original thesis. Graduates may pursue a wide range of arts-related professions or go on to further training at the graduate level.

The Art History Club is a student-run organization that serves as a venue for art history majors, minors and other interested students to explore professional and educational opportunities available in the greater Los Angeles area. The club organizes visits to museums and galleries, film screenings, and conversations with invited speakers from a variety of arts-related fields.

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Sponsored by The Department of Art, The Office of the Chancellor, and The Student Government Association
As the discipline of art history is continually challenged to identify new paradigms and methods of interpretation, Chapman University’s Art History Symposium provides a professional forum for undergraduate students to present papers that shed new light on all aspects of visual culture. Collaboratively organized by the Art History Club and faculty, our symposium has attracted submissions from undergraduate programs throughout North and South America. Our goal is to establish the symposium as a touchstone experience for undergraduates interested in the study of the history of art, embracing innovative perspectives across all chronological and geographical boundaries and putting the academic excellence of the next generation of art historians on display.

Dr. Cooks analyzes the curatorial strategies, challenges, and critical receptions of the most significant museum exhibitions of African American art. Tracing two dominant methodologies used to exhibit art by African Americans—an ethnographic approach that focuses more on artists than on their art, and a recovery narrative aimed at correcting past omissions—Cooks exposes the issues involved in exhibiting cultural difference that continue to challenge art history, historiography, and American museum exhibition practices. By further examining the unequal and often contested relationship between African American artists, curators, and visitors, she provides insight into the complex role of art museums and their accountability to the cultures they represent.