

Undergraduate Courses

Art

MAJORS, MINORS

PROFESSORS: Christina Salowey (classical studies)

ASSOCIATE PROFESSORS: Genevieve Hendricks (chair), Elise Schweitzer

ASSISTANT PROFESSORS: Stephanie Gibson, Mary Zompetti

VISITING ASSISTANT PROFESSORS: Kathleen Carey Hall, Katelin McCullough, Edward Steffanni

FRANCES NIEDERER ARTIST-IN-RESIDENCE: Ying Li (spring term)

VISITING LECTURERS: Arne Johnson, Josh Manning

STUDIO ART TECHNICIAN: Hona Knudsen

The art department offers majors and minors in art history and studio art. Students may combine a major and a minor from within the department.

Art History

The art history major offers students a knowledge of works of art in the context of the social, political, and intellectual cultures of which they are a part. Students learn to think, read, and write critically about art and to be astute interpreters of visual imagery. Art history majors progress through chronologically-oriented survey courses into upper-level seminars and research projects. The program stresses individual student research and active leadership roles for students in small seminars. The art history major culminates in the senior seminar, an overview of the critical issues of the discipline, as well as in the writing of a senior paper and the public presentation of each senior's research.

The curriculum is enriched through lectures and seminars by distinguished visiting art historians as well as by the Eleanor D. Wilson Museum program. All majors are encouraged to travel. Art history majors are encouraged to pursue internships in fields such as museum work, art galleries and auction houses, arts administration, architecture, historic preservation, and interior design, fields in which many majors find employment after graduation. Hollins art history majors have a 100-percent success rate at gaining acceptance into graduate programs in these fields.

REQUIREMENTS FOR A MAJOR IN ART HISTORY:

12 courses (44 credits)

- One studio art course (4)
- Three courses from:
 - ARTH 261: Ancient Art (4)
 - ARTH 262: Medieval Art (4)
 - ARTH 263: Renaissance and Baroque Art (4) **or**
 - ARTH 264: Modern Art (4)
- A minimum of three 300-level art history courses
- ARTH 420: Critical Methods of Art History (4)
- ARTH 471: Senior Art History Paper (2)
- ARTH 472: Senior Art History Symposium (2)
- Two additional courses must be chosen from 200- or 300-level art history courses, which may include ARTH 290/390 with prior approval from the department chair (8)
- Up to two courses from a Hollins Abroad program may be applied to the major/minor, with approval from the department chair
- A reading knowledge of French and German is strongly advised, as is the study of allied courses in history and literature

REQUIREMENTS FOR A MINOR IN ART HISTORY:

5 courses (20 credits)

- Three courses at the 200 level in art history
- Two courses at the 300 level in art history

REQUIREMENTS FOR A MAJOR IN ART HISTORY WITH A MINOR IN STUDIO ART:

16 courses (60 credits)

- Complete major requirements for art history (44 credits)
- Any four additional studio art courses from a minimum of two media areas (one must be ART 100) (16 credits)

Note: No independent studies. All off campus courses, including Hollins Abroad courses, must be approved by the department.

COURSES IN ART HISTORY:**ARTH 245: MYTH AND ANCIENT ART (4)****Salowey**

Also listed and described as CLAS 245. Open to first-year students. Not offered in 2024-25. (*f, w, x, AES, PRE*)

ARTH 250: SPECIAL TOPIC: THE BLACK DIASPORA IN 20TH CENTURY ART (4)**Gibson**

Black bodies have often been depicted through a European lens, for European consumption. To counter these portrayals, black artists created art of and for themselves. This survey course challenges the art historical canon and places the work of black artists at the forefront. We will explore how members of the African diaspora used art to shape identity and discuss the impact of Black art on the world at large. The course will be chronological, thematic, and geographical, spanning the African diaspora in the 20th century in North America, the Caribbean, and Europe. Open to first year students. No Prerequisite. Not offered in 2024-25.

ARTH 250: SPECIAL TOPIC: HISTORY OF THE ART MARKET (4)**Hendricks**

This course examines the history of the art market in the Modern era by studying the financial, religious, political, and other social constructs that influence what art people have supported at different moments, and why. Students will learn about the production, sale, and exchange of works of art as well as the patrons, artists, critics, and collectors who participate in this arena of cultural taste-making and aesthetic valuation. By examining the evolution of the art market, with close attention to which artists, media, and genres gained cultural currency at specific historical junctures in modernity, students will gain an understanding of what this dynamic arena reveals about art as a profession. Open to first year students. No Prerequisite. Not offered in 2024-25. (*AES, MOD, INQ*)

ART 250: SPECIAL TOPIC: MODERN ARCHITECTURE (4)**Gibson**

This course is an introduction to the history of modern architecture. It offers a roadmap for tracing a series of interlocking challenges and debates that have provoked architects from the late-nineteenth century to the end of the twentieth century. Through integrated analyses of built works, unrealized fantasies, texts, media, technologies, and events, we will explore architecture across a multifaceted sphere of production energized by an exchange of ideas across time and geographical boundaries; in particular, the course will be situated primarily in Europe and North America. Open to first-year students. No Prerequisites. Offered Term 1. (*AES, MOD*)

ARTH 250: SPECIAL TOPIC: RACE, SPACE, AND THE CARCERAL STATE**Gibson**

This course will explore the simultaneous development of race in the United States and the creation and evolution of the American criminal justice system, and the ways in which they are co-constitutive. Tracing carceral landscapes through time, from the plantation to present day, the course will discuss how architecture serves as a potent tool to enforce power. Through an exploration of various architectural forms, the course will probe how is inscribed into the built environment and how the carceral state is part of our everyday lives. Also listed and described as SOC 250. Open to first-year students. Offered Term 2. (*AES, DJP*)

ARTH 261: ANCIENT ART (4)**McCullough**

This survey course examines the major styles and monuments of the civilizations of Egypt, the Near East, the Aegean, Greece, and Rome. The class explores the methodologies used to study a variety of media: architecture, sculpture, pottery, paintings, and jewelry. The readings in the course present the historical context for each period of ancient art studied. Also listed and described as CLAS 261. Open to first-year students. No prerequisite. Not offered in 2024-25. (*AES, PRE*)

ARTH 262: MEDIEVAL ART (4)**Department**

A survey of Western art from the end of the Roman Empire until the Renaissance. We will think about catacombs, monasteries, Vikings, the book arts, portal sculpture, and Gothic cathedrals and their stained glass, as reflections of

the values of the society that produced them. Open to first-year students. No prerequisite. Not offered in 2024-25. (AES, PRE)

ARTH 263: RENAISSANCE AND BAROQUE ART (4)

Hendricks

An introduction to the art of western Europe from the 14th to the 18th centuries in its social and cultural context. We will focus on the glorious painting, sculpture, and architecture of the Renaissance in Italy and northern Europe. We will meet dozens of artists and architects, some of whom are women! Open to first-year students. No prerequisite. Offered Term 1. (AES, PRE, SMN)

ARTH 264: MODERN ART (4)

Hendricks

An overview of the major styles and monuments in Europe and North America from the 18th through the 20th centuries. Open to first-year students. No prerequisite. Offered Term 2. (AES, MOD, SMN)

ARTH 265: CULTURAL PROPERTY, RIGHTS, AND MUSEUMS (4)

Breske

This course examines the concept of ownership and how cultural property and heritage are defined throughout the world. We examine themes related to identity, memory, and ownership. Students study the history of collecting, domestic and international cultural heritage laws, regulations, and policies related to objects and human remains. The impacts of globalization, war, and historical colonial practices are also explored. Open to first-year students with permission. Also listed and described as INTL 265. Open to first-year students. Offered Term 2.

ARTH 266: HISTORY OF PHOTOGRAPHY (4)

Gibson

A survey of 19th- and 20th-century photography from its beginning to the present. Bodies of work by significant photographers are examined to determine how photographic artists combine aesthetic choices with subject matter to produce meaning in their work. The course covers the major movements of art photography and is offered in a slide/lecture format. Open to first-year students. Offered Term 2. (AES, MOD)

ARTH 269: GREEN BY DESIGN: SUSTAINABLE ARCHITECTURE AND THE ENVIRONMENT (4)

Hendricks

Sustainability denotes one of the main future challenges of societies and the global community. Issues of sustainability range from energy and natural resources to biodiversity loss and global climate change. Properly dealing with these issues will be crucial to future societal and economic development. By examining the progressive development of green architecture in the 20th century, this course will illustrate how it is ever evolving and ameliorated through alterations in form, technology, materials, and use, examining different places worldwide that represent a diversity of cultural and climatic contexts. Also listed and described as ES 269. Open to first-year students. No prerequisite. Not offered in 2024-25. (MOD, GLO)

ARTH 270: ART AND ARCHAEOLOGY OF THE ROMAN MEDITERRANEAN (4)

McCullough

The Roman empire encompassed large and varied landscapes from the Atlantic to Arabia. This course is an introduction to the sculpture, architecture, and other objects found in Italy and the Roman provinces. Material will be presented topically and chronologically so that we can see and evaluate in light of their local contexts and broader cultural connections. Also listed and described as CLAS 270. Offered Term 1. (AES, PRE)

ARTH 290: INDEPENDENT STUDY (2 or 4)

Department

Independent study conducted below the advanced level. Application must be made with faculty prior to registration. Offered any term.

ARTH 314: WOMEN AND ART (4)

Department

A seminar that examines the role that women have played in art as subjects, patrons, artists, and critics from the Middle Ages through the 19th century. Special attention is given to professional artists like Artemisia Gentileschi and Mary Cassatt, as well as to the impact of feminism on the discipline of art history. Also listed and described as GWS 314. Prerequisite: sophomore standing or permission. Not offered in 2024-25. (w, x, AES)

ARTH 323: ART AND IDEAS – MODERN TO CONTEMPORARY (4)

Department

This course examines art in the context of recent theory, focusing on the interplay between art and ideas from 1912-2012. Readings in art history and critical theory form the backbone of our discussions. Assignments include oral presentations on the readings and critiques of artworks from the collection of the Taubman or the Wilson Museum from a selected methodological standpoint. Open to first-year students. Prerequisite: one 200-level art history course or permission. Not offered in 2024-25.

ARTH 324: FEMINISM AND CONTEMPORARY ART (4)**Hendricks**

This seminar explores the impact of feminism on the production, reception, and display of works of art from 1965 to the present. Topics include race, class, gender and sexual identity in feminist art, the ground-breaking efforts of feminist artists and theorists in the 1970s, and methods used by feminist artists to address key issues in women's lives. Also listed and described as GWS 324. Prerequisite: sophomore standing or permission. Offered Term 2. (DIV, MOD)

ARTH 328: PARIS IN THE NINETEENTH CENTURY – STUDIOS AND STYLES (4)**Hendricks**

From the Revolution of 1789 to the Universal Exposition of 1900, this virtual tour of 19th-century Paris explores the firestorm of art movements that originated in the French capital. Academies and salons, cafés, cabarets, and civic buildings will receive special attention as spaces of cultural production. Writings by novelists, poets, and biographers of the time will enliven our discussions. Prerequisite: sophomore standing or permission. Not offered in 2024-25. (AES, MOD)

ARTH 350: SPECIAL TOPIC: ROMAN WOMEN: METHODOLOGIES AND EVIDENCE (4)**McCullough**

This course will examine the material evidence for women across the Roman empire considering small finds, visual culture, epigraphic material, skeletal remains, and architectural components to answer the following questions: How was the feminine gender constructed and presentation in public and private contexts negotiated? How did women interact with and affect the religious and economic structures around them? How were women included in the making of empire? Also listed and described as CLAS 350 and GWS 350. Not offered in 2024-25.

ARTH 350: SPECIAL TOPIC: POWER DYNAMICS AND ARCHAEOLOGY IN NORTH AFRICA**McCullough**

This course explores the archaeology, history, architecture, and art of North Africa from the Libyan Desert to the Atlantic coastline. This class will begin by focusing on Phoenician colonization in the 9th century BCE and progress to the arrival of Greek speakers in eastern Libya. Then we will examine the rise of the kingdoms of Numidia and Mauretania before delving into the arrival of Roman imperialism. Through a combination of historical texts and material evidence, this class will consider the impacts of power dynamics on indigenous and colonizing entities from a variety of ethnic and racial backgrounds. This will enable students to better understand local and regional identities in comparison with their colonial portrayals. Finally, this class will cast a critical eye on modern Eurocentric narratives about North Africa and consider the actual process and impact of studying the past. Throughout the course, students will examine how the colonial origins of many excavations continue to have an impact on international relations, armed conflicts, the antiquities market, and how we interact with the past in museum spaces. Also listed and described as CLAS 350. Offered Term 2. (PRE, DJP)

ARTH 350: SPECIAL TOPIC: AFRICA AND EUROPE, MODERN ART AND THE BUILT ENVIRONMENT (4)**Gibson**

This seminar focuses on encounters between the cultures of Africa and Europe, from 1880-1960, and on artistic practices that emerged on both continents as a result. Topics include racial difference, ramifications of colonialism, post-colonial monuments and memorials, African influence on Dada and surrealism, Negritude and interwar Paris, colonial arts education, and the South African built environment under and after Apartheid. Pre-requisite: any Art History course or instructor permission. Offered Term 2. (AES, MOD, DJP)

ARTH 350: SPECIAL TOPIC: ART AND ARCHITECTURE OF/IN THE NATURAL WORLD (4)

Artists respond to the natural world they live in. They use the mineral, geological, and organic materials available to them to create sculpture, buildings, and paintings; they feature 'portraits' of the natural world from individual depictions of flora and fauna to imagined and imaginary landscapes; they shape spaces to inhabit, worship in, and gather community to that are integrated into the landscape and accommodated to the local terrain and climate. This course will examine this theme across the long expanse of time that humans have been creating art and architecture – from the prehistoric Mediterranean to the modern world. Students will learn to view aesthetic creation from the perspective of environmental inspiration and will research a topic of their own choosing to discover the influence of the natural world and gain insight into art as a historical record of human interaction with the land they live in. Offered Term 1.

ARTH 355: ADVANCED TOPICS IN ANCIENT ART (4)**Salowey**

Also listed and described as CLAS 355. Prerequisite: ART/CLAS 261 or permission. Not offered in 2024-25. (AES, PRE)

ARTH 365: AMERICAN ART (4)**Hendricks**

An in-depth study of American painting and sculpture from the pre-Colonial period to the mid-20th century, with emphasis placed on socio-historical analysis of works of art and the work of Native American, African-American, and women artists. Prerequisite: sophomore standing or permission. Not offered in 2024-25. (AES, DIV)

ARTH 371: BEHIND THE SCENES AT THE MUSEUM (4)**Culligan, Gibson**

Ever wondered what it might be like to work in a museum? A thematically integrated approach to the study of museums and exhibition curation, this course offers intellectual and practical preparation for entry into the museum profession. Practicum study within the Wilson Museum, site visits to other museums, and visits by guest speakers afford insight into today's art world. Also listed and described as GLAM 371. Prerequisite: sophomore standing or permission. Not offered in 2024-25. (o, AES)

ARTH 390: INDEPENDENT STUDY (2 or 4)**Department**

Independent study conducted at the advanced level. Application for independent study must be made with a member of the art history faculty prior to registration. Offered any term.

ARTH 399: INTERNSHIP (4)**Department**

May be proposed in any term. Application must be made with faculty member prior to registration.

ARTH 420: CRITICAL METHODS OF ART HISTORY (4)**Gibson**

A student-led seminar for senior majors that examines the methodology of and critical approaches to the history of art. Prerequisite: two art history courses or instructor permission. Offered Term 1. (AES, MOD)

ARTH 471: SENIOR ART HISTORY PAPER (2)**Hendricks**

Students write an original research paper that demonstrates understanding of art historical research and critical methods. Weekly class meeting used to discuss topic development, research progress, and critique student work. Required for all art history majors. Prerequisite: art history major or instructor permission. Offered Term 1.

ARTH 472: SENIOR ART HISTORY SYMPOSIUM (2)**Hendricks**

The senior symposium is the culminating experience for all art history majors. Students will transform senior papers into a professional oral presentation through draft revision, class critiques, preparation of audiovisual aids, and rehearsal. This paper is then formally presented at the senior symposium. Required for all art history majors. Prerequisites: art history major or instructor permission and ART 471. Offered Term 2.

Studio Art

The studio art major provides students a foundation from which they can build careers as practicing artists or enter art-related fields. The major provides a curriculum that emphasizes the mastery of basic skills in a variety of media as well as conceptual development critical to continued maturation. The studio art major follows a sequence that begins with introductory courses and culminates in the completion of a year-long senior project, pieces of which are shown in the senior exhibition each spring. Studio courses are complemented by the study of art history and a strong co-curricular program that includes an active exhibition season and internship opportunities.

Exhibiting artists are frequently brought to campus to discuss their work, conduct workshops, and visit classes. In addition, the Frances Niederer Artist-in-Residence endowment brings to campus each year a nationally recognized artist who produces work while in residence and teaches a special term-long seminar.

REQUIREMENTS FOR A MAJOR IN STUDIO ART:

13 courses (50 credits)

- Art 100: Drawing I (4)
- Any seven studio art courses at the 200 level or higher, a minimum of two of which must come from one of the following media areas: Drawing, Printmaking, Ceramics, Sculpture, Painting, or Photography; and three of which must come from different media areas
- ART 351: Artist-in-Residence Seminar (2)
- Two courses in art history: one must be primarily about modern or contemporary art and can be chosen from the non-exclusive list below:
 - ARTH 250: The Black Diaspora in 20th Century Art (4)