
Visual Arts

Virginia C. Raguin, Ph.D., *Professor and Rev. John E. Brooks, S.J., Chair in the Humanities*

Joanna E. Ziegler, Ph.D., *Professor and Chair*

Michael L. Beatty, M.F.A., *Associate Professor*

Robert H. ParkeHarrison, M.F.A., *Associate Professor*

John P. Reboli, S.J., Ph.D., *Associate Professor*

Susan P. Schmidt, M.F.A., *Associate Professor*

David E. Karmon, Ph.D., *Assistant Professor*

Cristi Rinklin, M.F.A., *Assistant Professor*

Jennifer Cadero-Gillette, Cand. Ph.D., *Lecturer*

Michael Demers, M.F.A., *Lecturer*

Amy W. Derry, *Lecturer*

Amanda Luyster, Ph.D., *Lecturer*

Naomi Ribner, M.F.A., *Lecturer*

Leslie A. Schomp, M.F.A., *Lecturer*

The study of visual arts is designed to be an integral part of the liberal arts curriculum at Holy Cross. Its aim is to increase student sensitivity to the visual arts, to refine the powers of critical analysis, and to provide the student with the means of creative expression. The rich resources of the surrounding area, especially the museums and architecture of Worcester and Boston, form an integral part of the curriculum and the department provides students with opportunities for internships in these cities. Tutorials are available with individual faculty to allow students to design courses suited to individual needs. The department sponsors numerous programs for gaining a broad understanding of the practice and study of the arts today: lectures and demonstrations by visiting artists and critics, student presentations of seminar research in open fora, and regular trips to Boston and New York galleries and museums. There are two divisions in the Visual Arts Department, art history and studio art. Students may major or minor in either art history or studio art. Students may also combine a major in one area with a minor in the other.

Art history reveals the past not simply through a review of data, but through a search for transcendent values that inform creative expression. The field is unusually open to interdisciplinary cooperation, relating in special ways to studies in history, literature, religion, and philosophy. The practice of art history provides both cognitive and discursive skills to probe past developments and confront those of the present. It empowers students to see differences yet discern common links that in a global, complex, culture, becomes a means of welcoming the diversity of the present.

The **art history major** requires a minimum of 10, a maximum of 14 courses. This includes: Introduction to the Visual Arts or Survey of Art, one studio course (e.g. 2D or 3D Fundamentals or Introduction to Digital Imaging), and four courses distributed among the following five areas of the discipline: Ancient, Medieval, Renaissance/Baroque, Modern, Architectural History. The Concentration Seminar is for fourth-year students (mandatory for majors). Normally, it will be expected that the remaining three courses be taken as seminars offered by the Department of Visual Arts (History). Exceptions will be granted on an individual basis for students to substitute pertinent courses in other disciplines. Students may develop such sequences in consultation with their advisor after a written proposal has been reviewed and accepted by the Chair. Many art history majors choose Study Abroad as an integral part of their major, a decision enthusiastically supported and guided by the department.

The **art history minor** is available to students in any major, including the studio art major. The art history minor provides students with the opportunity to explore the history of visual images. The minor consists of six courses: The Introduction to the Visual Arts or Survey of Art History (required); three courses distributed among five areas of the discipline (Ancient, Medieval, Renaissance/Baroque, Modern, and Architectural Studies), and two additional electives chosen with the advice of the art history faculty. The Concentration Seminar is also available as an elective.

Studio art engages the student in the discipline of visual thinking, encouraging precise observation and creative invention, inspiring discussion and the development of flexible, innovative problem solving skills. The interested student and the aspiring artist study with practicing professionals to gain insight into the creative process and complex paths to creating art in a contemporary context. Studio classes demand commitment on the part of participating students to broaden their vision and draw connections between the classroom and the outside world. From the introductory to the advanced level, classes are “hands on” emphasizing an experimental attitude towards materials and the acquisition of both technical and conceptual skills. The department encourages the active exhibition of student work. There are ongoing shows in The Ramp and Fenwick Hall galleries. The student run arts organization GESSO sponsors exhibits in the Hogan Campus Center. Students with extensive previous experience may be allowed to bypass either 2D or 3D Fundamentals with a portfolio review by a studio faculty member. In such cases, students may move directly into intermediate level courses.

The studio art major requires a minimum of 10, a maximum of 14 courses, beginning with 2D and 3D Fundamentals. One additional drawing course is required. Majors are required to take at least two sequential courses in a particular media, such as Sculpture 1 and 2. A combination of a level 1 course plus a Topics course in the same media may satisfy this requirement, such as Painting I and Topics: Visual Concepts of Painting. Two art history classes are required (Contemporary Art is strongly recommended.) The remaining courses are selected from the areas of Drawing, Painting, Photography, Printmaking, Sculpture, and Digital Imaging, plus Special Topics courses such as “The Figure: Represented and Revealed.” Studio art majors and minors are required to participate in the Majors and Minors Review.

During the senior year studio majors are required to take the Studio Concentration Seminar which focuses on the development of an individual body of work. Students are provided with a workspace in Millard Art Center. Studio Art Majors are required to take the fall semester (VAST 300) and are eligible for the spring semester (VAST 301). While both semesters are strongly recommended for the major, students will be admitted to the spring semester based on an evaluation of their work by studio art faculty. Only students taking the spring semester, Studio Concentration Seminar 2, will participate in the senior exhibition in Cantor Art Gallery.

The **studio art minor** requires a total of six courses including 2D and 3D Fundamentals plus one art history course or the Studio Concentration Seminar, which is open to selected minors. The remaining three elective courses may be chosen from Drawing, Painting, Photography, Sculpture, Printmaking and Digital Imaging, plus Special Topics Courses.

A **combined major and minor** in either of the Department’s two divisions (Art History major/Studio Art minor or Studio Art major/ Art History minor) requires the completion of 16 courses. Ten in the major and six in the minor, following the individual requirements listed for the selected major and selected minor.

Advanced Placement Credit: Students with AP credit in Art History, Studio, and Drawing are awarded placement in the studio art curriculum. AP credit does not count toward the minimum number of courses required for the majors or minors.

Visual Arts History

Introductory Courses

Visual Arts History 101 — Introduction to The Visual Arts

Fall, spring

Fundamental, introductory course in art history and visual culture, which is occasionally team-taught. Emphasis is on the acquisition of basic visual skills and an understanding of the major periods in the history of art. Exposure to works of art through the collections of The Worcester Art Museum is an integral part of the course. One unit.

Visual Arts History 102 — Survey of Art: Renaissance to Modern Art*Fall, spring*

A cultural history of the major periods of western art since 1300: Renaissance, Baroque, Modern Art. Emphasis is on developments in painting, sculpture and architecture during these periods. Social and historical factors that influenced the art are also given attention. One unit.

Visual Arts History 104 — Introduction to Islamic Art*Annually*

An introductory course exploring the art and architecture dating from the inception of Islam in seventh-century Arabia through the 16th and 17th centuries in Safavid Iran, Mughal India, and the territories ruled by the Ottoman Turks. The religious, and social, cultural, and political significance of Islamic art is analyzed. One unit.

Visual Arts History 105 — Art of Africa and Americas*Alternate Years*

An introductory course exploring the art of Africa and the Americas. Art is considered within its cultural context (e.g., Benin, Yoruba, Maya, Aztec, Hopi) and within the larger contexts of imperialism, western and non-western ideologies, and practices of collection and exhibition. Deeper questions about the nature and function of art across cultures provide the focus for discussion.

Visual Arts History 111 — Survey of the History of Architecture*Alternate years*

This course offers a survey of the history of architecture from pre-history to post-modernism. It is introductory and examines the most important structures, monuments, and buildings of western civilization. Although focus is on architecturally great examples, vernacular building will also be included when appropriate. This is a beginning course in architectural history and therefore stresses the development of basic skills. One unit.

Visual Arts History 199 — Introductory Topics in Art History*Annually*

Offered by all professors, explores special areas or concepts outside the current course offerings, on an introductory level. Recent courses have included a team-taught course on modern art, and a course on the development of body imagery in art history. One unit.

Criticism and Themes

Visual Arts History 136 — Narrative in Art and Film*Annually*

Introductory course to narrative structures in both film and the visual arts. Students view a wide variety of films: comedy, silent and drama, from foreign as well as American directors. Film theory is included. One unit.

Intermediate Courses

Most intermediate courses presume Introduction to The Visual Arts or Survey of Art. This requirement may also be fulfilled, pending the discretion of the instructor, by experience acquired by personal study. Intermediate courses are divided into two types of inquiry: Historical Periods and Criticism and Themes.

Historical Periods

Visual Arts History 204 — Medieval Art*Fall*

Deals with art from the beginning of a new European west under Charlemagne, 800 A.D., to the age of the great cathedrals in the 13th century. Architecture, manuscript illumination, stained glass, and sculpture are included. Receives both Arts and Religion Distribution requirements. One unit.

Visual Arts History 205 — Early Renaissance Art*Spring*

Examines painting, sculpture and architecture of the 14th and 15th centuries in Italy in terms of historical and cultural context, for example, the evolution of secular art, the status of the artist, and the rise of humanism. One unit.

Visual Arts History 207 — Baroque Art*Spring*

Studies the diverse styles that emerged in Southern European painting, sculpture and architecture in the 17th and early 18th centuries. The era begins with the art of the Counter Reformation, contrasted with the developments of Realism and the revival of Classicism. This then entered a new phase in the eras of the Rococo and the French Revolution. One unit.

Visual Arts History 209 — 19th-Century Art*Fall*

Concentrates on the 19th century with emphasis on French developments, Neo-classicism, Romanticism, Realism, Impressionism, and Post Impressionism. Prerequisite: Permission of the instructor. One unit.

Visual Arts History 210 — 20th-Century Art*Spring*

Beginning with the development of Expressionism and Abstraction just before World War I, this course traces the development of modern ideas in painting and sculpture up to the present day. Prerequisite: Permission of the instructor. One unit.

Visual Arts History 212 — High Renaissance Art*Fall*

Covers painting and sculpture of the 16th century in Italy, especially the developments of the High Renaissance in Florence and Rome and the evolution of Mannerism. Major figures studied include Leonardo da Vinci, Raphael, Michelangelo, Bramante, and Titian. One unit.

Visual Arts History 233 — Philosophy of Architecture*Every Third Year*

The relationship between architectural forms and the basic character of human dwelling and its implications is the focus of this course. Presents an opportunity to study the philosophy of architecture by studying architecture philosophically. In addition to readings from traditional and contemporary literature, aesthetics and architectural theory, we reflect on these issues by looking at and responding to architectural examples. The goal is to reach a deeper understanding of architecture and of the role it plays in our lives. Cross-listed with Philosophy 187. One unit.

Visual Arts History 240 — Modern Architecture*Every third semester*

Exploration of the major movements and architects of European and American modernism of the 20th century. Strong emphasis on critical reading, class discussion, and preparation of research projects and/or models. One unit.

Criticism and Themes

Visual Arts History 230, 231 — Architectural Studies 1, 2*Every third year*

These courses examine the history of architecture from pre-history to the present. Focus is on major monuments and developments in the history of architectural styles, building technology and urban planning. Both courses question the relationship between social, political and economic history and the internal progress of architecture as a phenomenon independent of historical context. Strong emphasis on critical reading, class discussions and preparation of one major research paper. One unit.

Visual Arts History 234 — Painter in the Modern World*Annually*

The development of painting as the central medium of visual expression in the 19th and 20th centuries investigated. The painters studied range from Goya to Picasso, and artists will be considered in terms of the development of their careers, their contribution to the art of painting, and their influences on the cultural and social ideas of Western society. Prerequisite: permission of the instructor. One unit.

Visual Arts History 299 — Topics in Art History*Annually*

Special topics in art history, architecture and criticism are offered regularly by all professors. Responds to special interests evidenced by students, outgrowths of topics addressed in an intermediate course, or research interests of the faculty. Often interdisciplinary in nature and sometimes offered without prerequisites. Examples of recent Special Topics are: "Catholic Collecting: Catholic Reflection Outreach," "Art and Contemplative Practice," "Life and Death in 14th-Century Art," "Louis Kahn," "Contemporary Art and Architecture." One unit.

Advanced Courses

Visual Arts History 301 — Concentration Seminar*Fall*

Designed for majors, this course provides a critical examination of issues and methods in the literature of the history of art. Students also complete a capstone project concentrating on the collection of the Worcester Art Museum or other important sites. Prerequisite: permission of the instructor. One unit.

Visual Arts History 420 — Tutorials*Annually*

Tutorials relate to all areas covered by Visual Arts History 200 courses. One unit each semester.

Visual Arts Studio

Introductory Courses

Visual Arts Studio 101 — 2-D Fundamentals

Fall, spring

An exciting introduction to studio art through an exploration of drawing media. Slide talks, class critiques and discussions, and museum visits insure the beginning student of a solid introduction to the creative process. Taught by the studio staff and a prerequisite for all intermediate courses. One unit.

Visual Arts Studio 102 — 3-D Fundamentals

Fall, spring

For students who are interested in an introduction to the physical world of sculptural art. Students explore the basic tools, processes and approaches to 3-Dimensional art through wood, clay wire, cloth and found objects. One unit.

Visual Arts Studio 105 — Introductory to Digital Imaging

Fall, spring

A hands-on introduction to digital imaging software on Macintosh computers. Scan, generate and manipulate images and text using Photoshop, Illustrator and Painter. Think creatively, work digitally and examine the potential of digital imaging as a new form of art. In addition to class projects and critiques in the media lab, students discuss contemporary artists who use the computer in their work. Prerequisite: one previous studio art course. One unit.

Visual Arts Studio 107 — Life Drawing

Annually

Students work from the model each session. Emphasis is on a structural understanding of the figure and on expressive approach to drawing. Work in a range of media including charcoal, oil stick, acrylic paint and wash. In addition to classwork, work on independent, personal projects in drawing. Students with no previous experience may wish to take 2D Fundamentals first. One unit.

Visual Arts Studio 121 — Drawing 1

Annually

This course continues to build basic drawing skills and fosters the development of an individual drawing style. The content of Drawing I includes drawing from models, drawing in color, and other drawing forms such as collage and sequential drawing. Students are encouraged to explore new content in their work. Course includes readings, sketchbook work, and a visit to an exhibition. Prerequisite: 2D Fundamentals or Life Drawing. One unit.

Visual Arts Studio 199 — Introductory Topics in Studio Art

Annually

Introductory Topics in Studio Art are offered by all professors. These courses explore special techniques or concepts outside the current course offerings. Recent courses have included "Painting and Photography: An Introduction," and "Introduction to Sculpture Projects." One unit.

Intermediate Courses

Visual Arts Studio 200 — Painting 1

Fall, spring

An introduction to the principles, methods, and materials of oil painting in both historical and contemporary contexts. Emphasis placed on developing an understanding of form and space in pictorial compositions, strengthening perceptual abilities, and increasing knowledge of the use of color as it pertains to painting. Supplemental readings and field trips provide further connection and investigations of the history and process of Painting. Prerequisite: 2D Fundamentals or previous drawing course. One unit.

Visual Arts Studio 201 — Painting 2

Alternate years

A continuation and expansion of the skills acquired in Painting 1. Students are introduced to a wider range of experimental painting methods using oil based media, and will be working in large as well as small scale formats. The context of painting in contemporary art will be heavily emphasized in this course. Prerequisite: Painting I. One unit.

Visual Arts Studio 204 — Digital Imaging 2

Spring

An exploratory approach to the next level of understanding digital imaging in the fine arts. Learn advanced imaging principles and tool techniques to generate then manipulate images and text using the latest versions of Illustrator, Painter, Photoshop, Illustrator, Dreamweaver and Imageready. Emphasis on combining computer programs to (hyper) realize your concepts and visions. Prerequisite: Intro to Digital Imaging or permission. One unit.

Visual Arts Studio 210 — Printmaking 1*Alternate years*

Printmaking is another form of drawing, with its own range of marks, textures and surfaces. This course introduces relief and intaglio printing. Starts with monotype, the painterly print, followed by etchings on copper plates. Students encouraged to explore printmaking as expressive medium. This course ends with an exchange of editioned prints between members of the class. Prerequisite: Any drawing course or 2D Fundamentals. One unit.

Visual Arts Studio 213 — Book Projects*Spring*

Explores the tradition of handmade artists' books and more recent experimental book forms. How do images work together in a sequence? What kind of narrative can be created by blinding images and text into a book form? What are the possible physical forms for the book? In addition to making conventional and experimental books in the print studio, students make a digital book in the Millard Media Lab. Through readings and discussions, this course examines the emergence of the "artists' book" in the 1960's and the work of contemporary artists. Prerequisites: 2D Fundamentals or any drawing course. One unit.

Visual Arts Studio 220 — Sculpture 1*Spring*

Sculpture 1 explores the elements of 3-Dimensional expression in projects of varied media. Students are exposed to sculptural issues via slide presentations on past and present works in sculpture. Class critiques allow students to refine both concepts and expression to create a personal synthesis. Prerequisite: 3D Fundamentals. One unit.

Visual Arts Studio 230 — Photography 1*Fall, spring*

For students with a serious interest in the creative use of black and white photography. Teaches exposure controls, camera operation, and rudimentary film developing and printing. Continuous work and advancement is achieved through creative photography assignments and criticism. One unit.

Visual Arts Studio 231 — Photography 2*Spring*

A more advanced course in the fundamentals of creative photography. Introduces principles of optics, cameras, lighting, films, photographic chemistry, and materials. Visits to museums and galleries in the Boston and Worcester are required. Continuous work and advancement through creative assignments in photographing, processing, printing and criticism. Prerequisite: Photography I. One unit.

Visual Arts Studio 299 — Special Topics in Studio Art*Annually*

Special Topics in Studio Art are offered by all professors. These courses study special techniques or concepts outside the present course offerings, which respond to particular issues in current art. Recent Special Topics courses have included "Installation Art," "Photo Projects," "Digital Imaging in Studio Art" and "The Figure: Represented and Revealed." Prerequisite: 2D or 3D Fundamentals. One unit.

Advanced Courses**Visual Arts Studio 300 — Studio Concentration Seminar 1***Fall*

Focuses on developing a "subject" or idea that can serve as the basis for a concise body of artwork reflecting the studio major's individual viewpoint and distinct aesthetic voice. In creating this body of work, students are challenged to take risks and experience both the discovery and failure that is the basis of the creative process. Each student has an individual space in Millard Art Center for intensive work. Students may work in any combination of media that serves their ideas. Critiques, trips, readings and discussion address the process of developing a body of work as well as issues of professionalism as an artist. Student work is evaluated at the end of fall semester for admission into the Studio Concentration Seminar II. Prerequisite: Permission of the instructor. One unit.

Visual Arts Studio 301 — Studio Concentration Seminar 2*Spring*

The second semester of the Studio Concentration Seminar focuses on completing a cohesive body of work for the Senior Exhibition in the Cantor Art Gallery. In addition to producing and selecting work for the exhibition, students develop their artist's statements. Involvement in all aspects of mounting a professional exhibition including presentation of work, publicity, installation of the show and presentation of work to the College community. Prerequisite: Studio Concentration Seminar I and Permission of the instructor. One unit.

Visual Arts Studio 420 — Tutorials*Annually*

Tutorials relate to all areas covered by Visual Arts Studio 200 courses. One unit.

Intermediate Courses

Visual Arts Studio 200 — Painting 1

Fall, spring

An introduction to the principles, methods, and materials of oil painting in both historical and contemporary contexts. Emphasis placed on developing an understanding of form and space in pictorial compositions, strengthening perceptual abilities, and increasing knowledge of the use of color as it pertains to painting. Supplemental readings and field trips provide further connection and investigations of the history and process of Painting. Prerequisite: 2D Fundamentals or previous drawing course. One unit.

Visual Arts Studio 201 — Painting 2

Alternate years

A continuation and expansion of the skills acquired in Painting 1. Students are introduced to a wider range of experimental painting methods using oil based media, and will be working in large as well as small scale formats. The context of painting in contemporary art will be heavily emphasized in this course. Prerequisite: Painting I. One unit.

Visual Arts Studio 204 — Digital Imaging 2

Spring

An exploratory approach to the next level of understanding digital imaging in the fine arts. Learn advanced imaging principles and tool techniques to generate then manipulate images and text using the latest versions of Illustrator, Painter, Photoshop, Illustrator, Dreamweaver and Imageready. Emphasis on combining computer programs to (hyper) realize your concepts and visions. Prerequisite: Intro to Digital Imaging or permission. One unit.

Visual Arts Studio 210 — Printmaking 1

Alternate years

Printmaking is another form of drawing, with its own range of marks, textures and surfaces. This course introduces relief and intaglio printing. Starts with monotype, the painterly print, followed by etchings on copper plates. Students encouraged to explore printmaking as expressive medium. This course ends with an exchange of editioned prints between members of the class. Prerequisite: Any drawing course or 2D Fundamentals. One unit.

Visual Arts Studio 213 — Book Projects

Spring

Explores the tradition of handmade artists' books and more recent experimental book forms. How do images work together in a sequence? What kind of narrative can be created by blinding images and text into a book form? What are the possible physical forms for the book? In addition to making conventional and experimental books in the print studio, students make a digital book in the Millard Media Lab. Through readings and discussions, this course examines the emergence of the "artists' book" in the 1960's and the work of contemporary artists. Prerequisites: 2D Fundamentals or any drawing course. One unit.

Visual Arts Studio 220 — Sculpture 1

Spring

Sculpture 1 explores the elements of 3-Dimensional expression in projects of varied media. Students are exposed to sculptural issues via slide presentations on past and present works in sculpture. Class critiques allow students to refine both concepts and expression to create a personal synthesis. Prerequisite: 3D Fundamentals. One unit.

Visual Arts Studio 230 — Photography 1

Fall, spring

For students with a serious interest in the creative use of black and white photography. Teaches exposure controls, camera operation, and rudimentary film developing and printing. Continuous work and advancement is achieved through creative photography assignments and criticism. One unit.

Visual Arts Studio 231 — Photography 2

Spring

A more advanced course in the fundamentals of creative photography. Introduces principles of optics, cameras, lighting, films, photographic chemistry, and materials. Visits to museums and galleries in the Boston and Worcester are required. Continuous work and advancement through creative assignments in photographing, processing, printing and criticism. Prerequisite: Photography I. One unit.

Visual Arts Studio 299 — Special Topics in Studio Art

Annually

Special Topics in Studio Art are offered by all professors. These courses study special techniques or concepts outside the present course offerings, which respond to particular issues in current art. Recent Special Topics courses have included "Installation Art," "Photo Projects," "Digital Imaging in Studio Art" and "The Figure: Represented and Revealed." Prerequisite: 2D or 3D Fundamentals. One unit.

Advanced Courses

Visual Arts Studio 300 — Studio Concentration Seminar 1

Fall

Focuses on developing a “subject” or idea that can serve as the basis for a concise body of artwork reflecting the studio major’s individual viewpoint and distinct aesthetic voice. In creating this body of work, students are challenged to take risks and experience both the discovery and failure that is the basis of the creative process. Each student has an individual space in Millard Art Center for intensive work. Students may work in any combination of media that serves their ideas. Critiques, trips, readings and discussion address the process of developing a body of work as well as issues of professionalism as an artist. Student work is evaluated at the end of fall semester for admission into the Studio Concentration Seminar II. Prerequisite: Permission of the instructor. One unit.

Visual Arts Studio 301 — Studio Concentration Seminar 2

Spring

The second semester of the Studio Concentration Seminar focuses on completing a cohesive body of work for the Senior Exhibition in the Cantor Art Gallery. In addition to producing and selecting work for the exhibition, students develop their artist’s statements. Involvement in all aspects of mounting a professional exhibition including presentation of work, publicity, installation of the show and presentation of work to the College community. Prerequisite: Studio Concentration Seminar I and Permission of the instructor. One unit.

Visual Arts Studio 420 — Tutorials

Annually

Tutorials relate to all areas covered by Visual Arts Studio 200 courses. One unit.