
Visual Arts

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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, 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). Montserrat courses in Art History are accepted as the equivalent of Introduction to Visual Arts. 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 Fundamentals of Drawing 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 Fundamentals of Drawing 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 (Survey of Art and a course in the contemporary era are strongly recommended.) The remaining courses are selected from the areas of Drawing, Painting, Photography, Printmaking, Sculpture, and Digital Imaging, plus Special Topics courses. 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 Fundamentals of Drawing and 3D Fundamentals plus one art history course. 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. 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. One unit.

Visual Arts History 111 — Survey of the History of Architecture

Annually

The course will address the built environment in Europe and the Mediterranean from Antiquity to the mid-19th century. Emphasis will be on the economic and political motivations and ethical consequences of intervention of human decisions in the natural landscape. Who benefits; who loses? Throughout, we will also study the buildings of Holy Cross and the College's close neighbors to observe choices of building styles and the transformation of land. This is an introductory course suitable for students of all years and majors. One unit.

Visual Arts History 199 — Introductory Topics in Art History

Annually

Topics courses explore various topics in the discipline and the subject and format vary from year to year. Taught by all professors. One unit.

Criticism and Themes

Visual Arts History 136 — Narrative in Art and Film

Alternate years

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 fourth century and the era of Constantine, 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 — Global Commerce in 15th-Century Italy

Annually

Early modern Italy was a commercial hub for the western world, with trade networks radiating across the Mediterranean into Europe, Africa, and Asia. We will consider how conditions in this flourishing economic crossroads favored the development of the unprecedented artistic culture of the early Renaissance. (Formerly Early Renaissance Art.) One unit.

Visual Arts History 206 — Art & Antiquity in 16th-Century Italy

Annually

From "the rediscovery of classical antiquity" in Rome and the outpouring of artistic energy known as the High Renaissance, we will move outward to investigate the role of art and architecture in shaping the political and cultural realignments that defined this critical turning point in European history. (Formerly High Renaissance Art.) One unit.

Visual Arts History 207 — Art, Science, & Power in the 17th-Century (formerly Baroque Art)

Annually

This course explores the explosive artistic creativity of 17th-century Europe as a process shaped by complex political and economic dynamics as well as by scientific discoveries. We will consider how the emergence of Baroque art was tied to the incipient scientific revolution, as well as the constant need to reinforce rulership, status, and authority. 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 240 — Modern Architecture

Alternate years

Exploration of the major movements and architects of 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 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 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," "The Power of Paint," "Contemporary Art and Architecture," "Building on Fragments," "Architecture, Space, and Time," "Designing the Built Environment." 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, often concentrating on the collection of the Worcester Art Museum or other important local sites. Prerequisite: 4th-year majors. 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 — Fundamentals of Drawing

Fall, spring

Formerly titled 2D Fundamentals. 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 — Digital Art Studio 1

Fall, spring

A hands-on introduction to digital art making processes on Macintosh computers. Generate and manipulate images and files within an artistic context. Think creatively, work digitally and examine the potential of digital art making 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 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: Fundamentals of Drawing 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 Art Studio 2*Spring*

An explanatory approach to the next level of using digital processes as a fine art medium. Building upon the skills learned in Digital Art Studio 1, students will examine the impact of digital processes on art and artists, research the work of artists who use digital process to produce art, and create computer-based artworks in formats ranging from large format digital prints to web-based art and digital objects. Pre-requisite: Digital Art Studio 1 or permission. One unit.

Visual Arts Studio 205 — New Media*Alternate years*

New Media radically explores diverse and contemporary methods of digital production and output (including but not limited to computer graphics, computer animation, Internet art, and interactive technologies, on platforms ranging from computer monitors to projections, video game consoles to portable electronic devices), raising issues regarding the nature of the physical art object, the expanding role of emerging digital processes in artistic production, and the role new media art plays in the production and dissemination of contemporary artistic practice. Pre-requisite: Digital Art Studio 1. One unit.

Visual Arts Studio 207 — Life Drawing*Fall*

Students work from the nude 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 class work, work on independent, personal projects in drawing. A prerequisite of Fundamentals of Drawing is required to register for this course. 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 Fundamentals of Drawing. 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: Fundamentals of Drawing 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 or permission from instructor. One unit.

Visual Arts Studio 222 — Intermediate Drawing*Spring*

This course continues to build basic drawing skills and fosters the development of an individual drawing style. The content of Intermediate Drawing 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: Fundamentals of Drawing or Life Drawing, or by permission. 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: Fundamentals of Drawing 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 4th-year majors. One unit.

Visual Arts Studio 440 — Tutorials*Annually*

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