

**CONCENTRATION SEMINAR**  
**HISTORY OF ART AND ARCHITECTURE Fall 2014**  
Virginia C. Raguin [vraguin@holycross.edu](mailto:vraguin@holycross.edu) Fenwick 445  
Class meets in Fenwick 428

This is a highly flexible course, designed to allow students to pursue their own interests while sharing an understanding of other points of view. The course is required of senior majors in art history. In the past, however, minors in Art History and English, Classics, History, and Philosophy majors have taken the course. Students chair and share discussions and work on their own projects. This year the course will respond to an invitation from the Worcester Area Mission Society (WamsWorks) <http://wamsworks.org/> to interpret the architecture and the decorative art of its present offices, the former Central Congregational Church, Institute Road, Worcester.

The seminar is comprised of weekly discussions where students review the methodologies of art as outlined in the course texts (Adams, *Methodologies of Art* and D'Alleva, *Methods & Theories of Art History*). For many class sessions, students each chair a seminar discussion on a "method" of viewing art, that is, modes of interpretation such as Formalism, Historic Context, Iconography, Biography and Feminism. Additional readings will be posted on Moodle for all of the topics. Unless students have another topic to which they are dedicated, it is anticipated that each student will develop a capstone associated with the production of web essays on the art and architecture of Central Congregational Church.

Themes:

- Sarah Wyman Whitman's Stained Glass in Central Congregational Church and its Relationship to her Book Covers for Houghton Mifflin Company.
- Materials and Techniques of Stained Glass (focusing on Whitman's time)
- Overview of Sarah Wyman Whitman's Works in Glass
- Sarah Wyman Whitman's Career as an Artist
- Sarah Wyman Whitman's Social Commitment
- The Arts & Crafts Movement and the Place of Sarah Wyman Whitman
- Other Stained Glass in Central Congregational Church
- Early History of Central Congregational Church
- Steven C. Earle's Architecture for Central Congregational Church (Romanesque Revival)
- Overview of Steven C. Earle's Architecture, focusing on Worcester

The course requirements may change to reflect important events in the art that have not yet been placed in the syllabus. These events can include exhibition, lectures, films, or discussions. We review all exhibits in the Cantor Gallery on campus, invariably attending as a group. Students also participate in a 2-hour Studio review held by the Studio Division.

Required Texts: Laurie Schneider Adams, *Methodologies of Art*  
Anne D'Alleva, *Methods & Theories of Art History*, Lawrence King Publishing 2013, SBN 978-1-85669-899-3

Virginia C. Raguin, (PDF) "Introduction: Art and Religion: Then and Now," in *Art, Piety, and Destruction in the Christian West, 1500–1700*, ed. Virginia Raguin (Ashgate, 2010).

## Weekly schedule

3 September: Visit to Central Congregational Church (WamsWorks) and discussion of class. Erica Hirshler and Noni Gadsden (curators of American Decorative Arts, Museum of Fine Arts, Boston), to participate.

10 September: **What is Art?** Class discussion. Each student brings in an image of something that he or she considers a work of art and defines her/his criteria for the label. Why do some people feel that they can make art; who becomes their audience; how does an art work gain the label “art” – is it through the artist, the collector, or the critic? How does something new develop or become recognized?

For the rest of the class post 350-500 word response to each discussion topic and readings by 8PM the Tuesday before class.

13 September Saturday Optional but HIGHLY recommended. Visit to Fruitlands, rural museum of New England and Native American History and Hudson River Landscape Paintings. Come with Montserrat’s Natural World Cluster) 9:30- 2:00

17 September: **Formalism:** Readings by Wölfflin from *Principles of Art History* **James LaVersa**

24 September: **Iconography;** readings posted: Read the article by Heidi Gearhart: “Work and Prayer in the Fiery Furnace: Three Hebrews in the Censor of Reiner in Lille and the Case for Artistic Labor” PDF posted on Moodle **Ariana Regalado**  
4:30 Lecture/Discussion by Prof. Gearhart (Assumption College) Stein 120

**Friday September 26 Trip to Boston’s Public Library, Trinity Church & Parish House, Arlington Street Church, Church of the Covenant, Old South Church and the BPL where Stuart Walker (former Rare Books Curator) helped us look at Sarah's book covers. Finish with the American Wing of the MFA leave 11 and return by 7:45**

1 October: Class held in the Worcester Art Museum: **Patronage and the Artist.** The commissioner: focus on American Art and Decorative Arts: Possibly Copley’s *John Bours* and Mary Cassatt’s portraits. **Lucy Moyer**

2 October: (Thursday) The Art of Observation Workshop by James Welu, Director Emeritus of the Worcester Art Museum 3:30 - 5:00.

**4 October: SATURDAY full day trip to MASSMoCA** Short essay response to two works of art/architecture/decorative art addressing the concepts of concerning intention and reception of art. Directions posted on Moodle. Due: October 9 Thursday at 3 PM Essays (hard copy) and electronic as well.

8 October: Discussions of capstone projects. In addition: students must submit one research paper on any subject from their courses in art history. The paper must be at least 1,500 words

long, contain illustrations, and proper footnote citation and bibliography. See sample papers on the Visual Arts Student Resources website.

**11-19 October: FALL BREAK October 11-13 class meets in New York City studying the art and architecture of the Arts and Crafts movement and stained glass from 1870 to 1920.**

22 October: Prof. Jim Welu will give a talk on Helen Bigelow Merriman, wife of the minister of Central Congregational and friend of Sarah Wyman Whitman. Helen Bigelow Merriman was also a prominent supporter of the Worcester Art Museum. Student presentation on **Biography: Ciera Martinez and Jessica Baillot**

29 October 9:30 AM Deadline for Posting Proposals for Capstone Projects  
2 pages overview – general thesis, progress, and bibliography. Class discussion of website

**30 October THURSDAY 4:30 – 8:00 Class Trip: Boston Museum of Fine Arts; Context and Display in the American and Modern Wings NOT REQUIRED**

5 November **Feminism and Gender: Nicole Morris**; 3:00-4:30 Discussion of capstone projects

12 Discussion of capstone presentations. - practice Studio Reviews 5-7 PM  
Millard Studios: meeting of Paired Art History and Studio Majors for discussion of Studio Artist's Statements; draft statements will be posted

18 November Tuesday, presentation by artist Annette Lemieux for Arts Transcending Borders. Seelos 7 PM

19 November, Wednesday: 3:30-6:15 O'Kane 495 Final Projects Presented: 10-minute presentations with images followed by 10 minutes of discussion. Dinner following presentations. Art History and Studio faculty, Art History majors of other years; Studio Concentration majors, and selected faculty from other departments will constitute the audience.

26-Dec. 1 Thanksgiving break

3 December: Planning for student-facilitated spring tours of the Worcester Art Museum for seminars in Montserrat; Varying subjects but the format being 4 works of art selected for interactive discussions.

**5 Friday 9 -11:50 (selected students) Discussion and Tour of WamsWorks for Prof. Kristina Wilson, Clark University and her freshman seminar. Afternoon meet with MFA curators Erica Hirshler and Noni Gadsden 3:00- 4:30 PM MFA. View the newly opened exhibit of classical art. Return home when you wish.**

8 December: by 10 PM DUE (via e-mail) Web essays completed for the website of WamsWorks

9 December: Discussion of Web Essays

Final Project due- Thursday, December 18 by 3 PM

**Spring Semester: Presentation January 30, Friday, 3:00-6:00 PM WamsWorks reception, viewing of art and architecture: student presentations; choral music; possible art display**

#### COURSE REQUIREMENTS

**Attendance:** This is a seminar: attendance is absolutely necessary for all scheduled classes and the selected activities.

**Due Dates:** All postings and the final project are required at the time and day listed unless you have made a prior arrangement with the professor.

**Class Discussions:** Specific readings will be posted on Moodle for each of the weekly discussion topics. You are expected to have read the postings seriously and to articulate the points you feel relevant. In class you will further explain the ideas in your postings – or to define how the discussion has changed your ideas.

**Academic Integrity:** Ultimately all your work is collaborative, the product of reading, viewing, and listening with others. However, the College of the Holy Cross takes very seriously any occasion of plagiarism. This can be defined as the presentation of a work (ideas or words) of another as one's own. Consult the College Statement on Academic Honesty in the Holy Cross Website. <http://www.holycross.edu/catalog/academic-honesty-policy.pdf> Be extremely careful in your research so that you do not inadvertently copy information without crediting the source. You must use proper citation form. I prefer the *Chicago Manual of Style* but you may use another style sheet if you identify it. Note that in this class with the many postings and discussions, you may very well be citing frequently other student's opinions. These can easily be noted in parenthetical form such as (Jane Brown, Formalism discussion, 7/17/11)