

ART HISTORY COURSE DESCRIPTIONS

ART 197F: FIRST-YEAR SEMINAR - ART OF THE BODY/BODY OF THE ARTIST (4)

This seminar explores the body as a central theme in Western art and art history. Tracing the theme of the body from ancient to contemporary art, we will maintain a dual focus on the practice of the artist in her studio and the scholar in her study. Student-led discussions address selected texts on the female body, the male body, the aging body, the abnormal body, the ideal body, and the cyberbody. A final paper or studio project will emerge from student journals with notes and sketches on these themes. The Eleanor D. Wilson Museum, the Wyndham Robertson Library's Special Collections, and trips to local art venues will serve as resources for research and hands-on investigation. While Western art is our central focus, Non-Western approaches to the body will also be included. Placement to be determined during the summer.

ART 197F: FIRST-YEAR SEMINAR-FASHION FORWARD: DRESS AND ITS REPRESENTATION IN THE VISUAL ARTS (4)

This seminar will look at the history of fashion in the western world from ancient times to the present, from Egyptian fashions to Alexander McQueen. We will use the lens of art history to study clothing from the distant past, and fashion photography for more recent eras. Hands-on projects, crafting historical garments, will supplement our student-led discussions and presentations. Placement to be determined during the summer.

ART 197F: FIRST-YEAR SEMINAR – PIRATE, PRINCESS, PRIORESS, PILGRIM: UPPITY WOMEN IN THE MIDDLE AGES (4)

Despite the male-dominated society that *Game of Thrones* evokes, individual women in medieval Europe did exercise power as political and religious leaders, as artists and writers, as patrons of the arts, and as shoppers. This seminar will think about the lives of ordinary medieval women, but will focus on the standouts, like Eleanor of Aquitaine, Hildegard of Bingen, and Isabella d'Este. We will be thinking about social history and art history, using texts and works of art from the Middle Ages, but we will also look at how medieval women have been interpreted in our own time in literature, film and television. The core of our class will be student-led discussions, but following the ancient link between women and the textile arts, we will also spin, stitch, and knit. Placement to be determined during the summer.

ART 197F: FIRST-YEAR SEMINAR - WHAT IF MICHELANGELO HAD BEEN A WOMAN? (4)

Art history makes connection between art and society over time, and one of the things we think about is gender. Naked or clothed, as Venus or the Virgin Mary, women have been the subject matter of art throughout history. But before the 20th-century, women faced huge obstacles if they tried to be professional artists. Against all odds, some of them had successful artistic careers, and others shaped visual culture through patronage. In this seminar we will look at the connections between women, art, and society from the Middle Ages through the 19th century. Students will research individual women artists and present "dramatic biographies" of their life and work. We will use the Eleanor D. Wilson Museum at Hollins as our lab for hands-on experience with works of art made by women or that feature women as their themes. Placement to be determined during the summer.

ART 245: MYTH AND ANCIENT ART (4)

Also listed and described as CLAS 245. Open to first-year students.

ART 248: HISTORY OF DESIGN (4)

A survey of global developments in decorative arts, graphic design, and architecture from the 18th century to the present. Open to first-year students. No prerequisite.

ART 250: SPECIAL TOPIC – GLOBAL ARCHITECTURE (4)

This course explores the development of global architectural styles and design beginning with prehistory and ending in the 21st century. It covers the Western tradition as well as works in the Islamic world, the pre-

Columbian Americas, Africa, China, Southeast Asia and Japan. The course will develop thematically focusing on significant issues in the analysis and interpretation of architecture of both Eastern and Western Cultures as well as that of indigenous peoples. By examining the stylistic, technical, historical, cultural, and aesthetic innovations in architectural design students will gain a deeper understanding of the importance of architecture within a global context. Students will analyze buildings and the built environment as the products of culture and in relation to the special problems of architectural design and the history of architecture, with an urbanist perspective that stresses the cultural and political context from which building arises. The course develops critical tools for the analysis and appreciation of architecture, for its role in the intellectual environment in which we conduct our lives.

ART 250: SPECIAL TOPIC – MODERN ARCHITECTURE (4)

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 prerequisite.

ART 250: SPECIAL TOPIC – REVEALING ROMAN WOMEN (4)

Roman and Etruscan women - mothers, maidens, priestesses, and prostitutes - as portrayed in art, literature, and history, will be the focus of this class. There is abundant and diverse evidence for women's lives in the ancient Mediterranean: Etruscan funerary sculpture with strikingly egalitarian portrayals, agrarian writings on the traditional, female, Republican virtues, prominent monuments and political plotlines for Augustan and Imperial women. The portraiture and biographies of historical women – from empress to laundress – will especially be featured. Also listed as CLAS 250.

ART 258: THE VISUAL ARTS IN CHINA (4)

This course surveys the visual arts in China from the Neolithic period (Han Dynasty) to the present. We will examine a range of media from tomb sculpture to calligraphy. Developments in painting and patronage, as well as the evolving social, intellectual and political context, will receive special attention. No prerequisite.

ART 259: ISLAMIC ART – MOSQUE, GARDEN, AND MINIATURE (4)

A survey of the visual cultures of the Islamic world, from the beginnings of Islam in the 7th century CE through the early modern period. The course focuses on architecture, paintings, ceramics, metalwork, textiles, and gardens, and the social forces that shaped their character. Attention will be given to the interaction between Islamic and non-Islamic cultures. The lecture format of the course will be varied with class discussions and student presentations. Open to first-year students. No prerequisite.

ART 260: WOMEN IN ANCIENT SOCIETIES (2)

Also listed and described as CLAS 260.

ART 261: ANCIENT ART (4)

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 as CLAS 261.

ART 262: MEDIEVAL ART (4)

An introduction to Western art in its historical context, from the era of Constantine through the Gothic period. Students gain a familiarity with the visual characteristics of medieval art, as well as an understanding of how

works of art, especially public ones, reflect the values of the society that produced them. Open to first-year students.

ART 263: RENAISSANCE AND BAROQUE ART (4)

An introductory survey of the art of Western Europe from the 14th through the 17th centuries in its social and cultural context. Special attention is given to the Renaissance in Northern and Southern Europe. Open to first-year students. No prerequisite.

ART 264: MODERN ART (4)

An overview of the major styles and monuments in Europe and North America from the 18th through the 20th century. Open to first-year students. No prerequisite.

ART 266: HISTORY OF PHOTOGRAPHY (4)

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. No prerequisite.

ART 290: INDEPENDENT STUDY (2 or 4)

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

ART 314: WOMEN AND ART (4)

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 as GWS 314. Prerequisite: one 200-level art history course or permission.

ART 317: DRESS, GENDER, AND SOCIAL IDENTITY (4)

This student-led seminar explores the role of dress in creating gender and social identities. The course is global in scope and broad in chronological span, ranging from the ancient Mediterranean world and medieval western Europe to African tribal cultures and modern Islamic societies. Topics include the veil in Muslim society, symbolic properties of costume, the construction of masculinity, wedding attire, and contemporary fashion photography. Also listed as GWS 317. Prerequisite: one 200-level art history course or permission.

ART 323: ART AND IDEAS - MODERN TO CONTEMPORARY 1910-2010 (4)

Throughout the twentieth and twenty-first centuries, art has evolved in conjunction with written theory and criticism. This course is designed to provide basic background on the interplay between art and ideas from 1910-2010 and encourage students to begin thinking about art in the context of recent theory. Readings on the primary developments in methodology and theory will form the basis for discussions of major movements in Western art during this period. Students will prepare brief oral presentations on the required readings and write one-page responses to the topics of the week. For the final project, each student will select a work of art from the collection of the Taubman or the Wilson Museum and analyze or critique it from a selected methodological standpoint. Prerequisite: one 200-level art history course or permission. Open to first-year students.

ART 324: FEMINISM AND CONTEMPORARY ART (4)

This seminar explores the impact of the feminist movement and feminist theory on the production, reception, and exhibition of works of art made between 1965 and the present. Topics to be investigated include the path breaking Feminist Art Movement of the 1970s; the confluence of race, class, gender, and sexual identity in

feminist art; and methods used by feminist artists to address issues important to women's lives. Also listed as GWS 324. Prerequisite: ART 264, ART 314, GWS 141, or permission.

ART 325: 19TH-CENTURY EUROPEAN ART: REVISIONIST READINGS (4)

Feminist, postcolonial, and social-historical methodologies have contributed greatly to the transformation of the study of 19th-century European visual culture. Scholars employing these revisionist practices, have, for example, expanded the canon, questioning accepted definitions of modernity; studied the impact of class, race, ethnicity and gender on the production and reception of works of art; deconstructed the power dynamics of the art world; and offered fresh and often contemporary interpretations of monumental works and movements of this era. The course comprises a series of readings of these revisionist texts relating to such movements as Impressionism, Pre-Raphaelitism, and Post-Impressionism, and such specific themes as visual culture's relationship to empire building, the representation of female sexuality, and the visual culture of urbanization. Prerequisite: ART 264.

ART 328: PARIS IN THE NINETEENTH CENTURY - STUDIOS AND STYLES (4)

A virtual tour of 19th-century Paris, this seminar explores the French capital through the lens of its art and visual culture. Starting with the Revolution of 1789 and ending with the Universal Exposition of 1900, we will consider the firestorm of art movement that originated in the city, including Classicism, Romanticism, Realism, Impressionism, Post-Impressionism, and Symbolism. Spaces of cultural production such as art studios, academics and salons, private collectors' homes, civic buildings, as well as the city's cafés and cabarets, will receive special attention. Selected readings by biographers, novelists, and poets will serve to enhance and enliven discussions of the interplay among art, culture, and visuality in Paris over the course of the century. Prerequisite: one art history course or permission.

ART 332: ROMANESQUE ART (4)

A seminar that explores the dramatic expansion of church architecture, sculpture, and book art in the late 11th and early 12th centuries. Topics include pilgrimage, crusades, the renewal of monastic life and the cloister, and the role of women's spirituality. Prerequisite: one 200-level art history course or permission.

ART 333: GOTHIC ART - AMBITION AND FAITH (4)

What drove people in 12th- and 13th-century Europe to build churches that soared above their towns and pushed technology to its limits? This seminar looks at the relationship to Gothic architecture to urban society, at the stories told in sculpture, stained glass, and manuscripts, and at the role of women as patrons, audience, and subjects in Gothic art. Prerequisite: one 200-level art history course or permission.

ART 341: NORTHERN RENAISSANCE ART (4)

A combined lecture-seminar that explores the luminous and symbolically rich paintings of northern European artists from the Limbourg Brothers through Albrecht Durer. Special attention is given to the social context of these works and on their interpretation by modern historians. Prerequisite: one 200-level art history course or permission.

ART 345: PORTRAITURE - FACES AND PLACES (4)

What do people's faces tell us about them and the times they lived in? This seminar on portraiture and social identity begins with ancient Egypt and Rome, but emphasizes the wealth of Renaissance and Baroque portraiture. Topics include marriage and family portraits, ruler imagery, gender of artist and subject, self-portraits, children's portraits, and the psychology of the portrait. Prerequisite: one 200-level art history course or permission.

ART 350: SPECIAL TOPIC – POSTMODERN AND CONTEMPORARY ART, 1970-2015 (4)

This class concentrates on the development of contemporary art in New York, London, Paris and Berlin. Discussion of the decade 1970-1985 will be organized around the opposition between art as social critique and art as spiritual expression. Discussion of 1985-1995 will focus on the re-emergence of narrative, and on identity and bodily experience as organizing metaphors. Discussion of 1995-2015 will focus on comic book imagery, amusement park installations, and allegorical abstraction. No prerequisites.

ART 350: SPECIAL TOPIC - POSTMODERNISM AND THE ARTS (4)

Artists, critics, and art historians have utilized and produced postmodern discourses to, for example, dismantle modernist myths of creative genius, embrace diversity, expand the canon, collapse boundaries between “high” and “low” art and question absolutist narratives of the history of art in favor of those that emphasize multiplicity and complexity. Appropriation, fragmentation, textuality, corporeality, and irony are hallmarks of postmodern art, exemplified by such artists as Sherrie Levine, Jeff Koons, Ann Hamilton, and Barbara Kruger. We’ll read theoretical and critical essays on postmodernity and view works of art produced primarily between 1970 and the present, examining the manifold connections between postmodernism and the arts. Prerequisite: ART 264 or ART/GWS 324 or permission.

ART 350: SPECIAL TOPIC - SURREALISM: ART, FILM, TEXT (4)

This course examines Surrealism from its origins in Paris in the 1920s through its end in the United States during WWII. Themes will include automatic painting and poetry, the role of women, and Surrealist Film and Photography. Students will encounter a range of artists, including Man Ray, Francis Picabia, Marcel Duchamp, Pablo Picasso, Luis Buñuel, René Clair, and Salvatore Dalì. Prerequisite: sophomore standing.

ART 350: SPECIAL TOPIC - WHAT IS A FACE: SELF-PORTRAITS FROM COURBET TO KAHLO

"What is a face?" The words are Picasso's, but it was in images that he truly explored the question. For many artists throughout history, self-portraiture has served as personal revelation, advertisement, satire, status symbol and/or psychic fragmentation. Between the late 1840s and the outbreak of World War II, the self-portrait was a central mode of artistic expression. After a brief survey of the origins and history of Western self-portraiture, we will consider this dynamic period during which artists reinvented themselves in relation to environment, audience and marketplace. Serial self-portraitists such as Van Gogh and Kahlo will receive special attention, as will issues of gender, sexuality and ethnicity. Prerequisite: one 200-level art history course.

ART 354: MARRIAGE, CHILDBIRTH, AND DEATH IN THE ITALIAN RENAISSANCE (4)

This lecture/seminar course examines works of art that commemorated important transitions in the lives of wealthy people in the ritualistic society of 15th-century Italy. Topics include representations of marriage, childbirth, and death in painting, sculpture, and decorative art, as well as specialized objects such as marriage chests and birth trays. There will be a field trip to the National Gallery in Washington, D.C. Also listed as GWS 354. Prerequisite: one 200-level art history course or permission.

ART 355: ADVANCED TOPICS IN ANCIENT ART - ANCIENT PAINTING (4)**ART 355: ADVANCED TOPICS IN ANCIENT ART - POMPEII AND HERCULANEUM (4)****ART 355: ADVANCED TOPICS IN ANCIENT ART - ANCIENT GREEK RELIGION THROUGH ART (4)**

Also listed and described as CLAS 355. Prerequisite: ART/CLAS 261 or permission.

ART 356: VICTORIAN ART (4)

Queen Victoria's reign (1837–1901) dominates the study of 19th-century Britain and defines an important era of rapid growth and change in cultural, historical, and political arenas. This lecture and discussion course will offer a thorough survey of the painting, sculpture, photography, and print material produced during this time period in their social historical context. Prerequisite: ART 264 or ART 358 or permission.

ART 358: ART AND LITERATURE IN BRITAIN (4)

This course explores the manifold connections between art and literature in 18th-, 19th-, and 20th-century Britain, including discussion of works of art based on the poetry and drama of such writers as Dante, Shakespeare, and Tennyson and the development of the book arts. Prerequisite: ART 264 or permission.

ART 360: POST-IMPRESSIONISM FROM CÉZANNE TO VAN GOGH (4)

Post-Impressionists rejected academic guidelines in favor of individual expression and personal symbolism. This course examines the movement's challenge to tradition, its critical reception in France, and the Post Impressionists' defenses of their own work. Other topics to be considered: the invention of the term "Post Impressionism" by the critic Roger Fry in 1910 and whether this adequately defines the movement; the impact of mass media on selected artists; the erosion of boundaries between *low* and *high* art; *Exoticism* and representations of the "Other" in the work of Gauguin and Van Gogh. In addition to lectures and discussions, this course will include at least one out-of-town museum trip. Prerequisite: one art history or history course, or permission of the instructor.

ART 365: AMERICAN ART (4)

An in-depth study of American painting and sculpture from the Colonial period to the mid-20th century, with emphasis placed on feminist and social historical analysis of works of art and the work of women artists and African-American artists. Students will have the opportunity to work extensively with the collection of American art at the Art Museum of Western Virginia in Roanoke. Prerequisite: one 200-level art history course or permission.

ART 371: BEHIND THE SCENES AT THE MUSEUM (4)

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 and introduces students to the history and theory of museums, material culture and curation. Course work is focused on the three main areas of professional museum activity: management, collections, and exhibition development. In each of these areas the co-instructors seek to impart current information, encourage independent thinking, and enhance leadership skills. Students will learn to look at a variety of artistic forms and gain valuable hands-on experience for future internship opportunities. Practicum study within the Eleanor D. Wilson Museum, site visits to other museums, experimental spaces and galleries, and visits by guest speakers including artists, collectors, writers, and curators afford valuable insights into today's art world. Prerequisite: one art history course or permission.

ART 390: INDEPENDENT STUDY (2 or 4)

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.

ART 392: PROBLEMS IN CONTEMPORARY PAINTING (4)

A seminar on representational and nonobjective work and theory in post-World War II America. Prerequisite: ART 264.

ART 395: GREEK ART AND ARCHAEOLOGY (4)

Also listed and described as CLAS 395. Prerequisite: ART/CLAS 261 or permission.

ART 396: ROMAN ART AND ARCHAEOLOGY (4)

Also listed and described as CLAS 396. Prerequisite: ART/CLAS 261 or permission.

ART 399: INTERNSHIP (4)

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

ART 420: CRITICAL METHODS OF ART HISTORY (4)

A student-led seminar for senior majors that examines the methodology of and critical approaches to the history of art. Prerequisite: at least six art history courses.

ART 471: SENIOR ART HISTORY PAPER (2)

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.

ART 472: SENIOR ART HISTORY SYMPOSIUM (2)

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 and ART 471.