

Art History (BA) Catalog, 2025-26

MAJORS/MINORS

- ASSOCIATE PROFESSORS: Genevieve Hendricks, Elise Schweitzer (chair), Mary Zompetti
- ASSISTANT PROFESSORS: Chenxi Gao, Stephanie Gibson, Katelin McCullough
- FRANCES NIEDERER ARTIST-IN-RESIDENCE: Dara Hartman (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.

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 Research Paper (2)
- ARTH 472: Senior 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 as well as affiliated courses including (8):
 - INTL 120: Introduction to International Studies (4)
 - INTL 250: Cultural Heritage Studies and UNESCO (4)
 - FILM 234: Feminist Cinema (4)
 - FILM 260: Thematizing Artificial Intelligence (4)
 - FILM 341: Queer Cinema (4)
 - HIST 250: History of Fun and Leisure in Premodern Europe (4)
 - HIST 246: American Cultural and Intellectual History (4)
- 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)

Also listed and described as CLAS 245. Open to first-year students.. (f, w, x, AES, PRE)

ARTH 250: SPECIAL TOPIC: INTRODUCTION TO ART HISTORY (4)

Learning to how look closely and to critical analyze what one sees is an important skill to have. This course is designed to introduce students to the fundamental methods of inquiry in art history. This course will teach the foundations of a visual analysis, which is the basis for all art historical inquiry. Through close looking and reading art historical texts, students will learn to think, read, and write about art history. Open to first year students. No Prerequisite. (INQ)

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

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. (AES, MOD, INQ)

ARTH 255: SPECIAL TOPIC: THE BLACK DIASPORA IN 20TH CENTURY ART (4)

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.

ARTH 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 and described as CLAS 261. Open to first-year students. No prerequisite. (AES, PRE)

ARTH 262: MEDIEVAL ART (4)

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. (AES, PRE)

ARTH 263: RENAISSANCE AND BAROQUE ART (4)

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.. (AES, PRE, SMN)

ARTH 264: MODERN ART (4)

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. (AES, MOD, SMN)

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

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.

ARTH 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. (AES, MOD)

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

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. (MOD, GLO).

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

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. Open to first-year students. No prerequisite. (AES, PRE)

ARTH 274: HELLENISTIC ART AND CULTURE (4)

The conquests of Alexander the Great undoubtedly brought about dramatic changes in the ancient Mediterranean. His military successes led to the spread of Greek art, literature, cult, and myth. Students will study the creation of mythologies that art can illuminate, the historical narratives which informed the creation of such documents, and the ability of art to shape or reflect political realities. No prerequisite. Also listed as CLAS 274. (PRE, AES)

ARTH 290: INDEPENDENT STUDY (2 OR 4)

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

ARTH 324: FEMINISM AND CONTEMPORARY ART (4)

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.. (DIV, MOD)

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

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. (AES, MOD)

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

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.

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

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. (DJP)

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

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. Prerequisite, Any Art History course, or instructor permission. (DJP, AES, MOD).

ARTH 355: ADVANCED TOPICS IN ANCIENT ART (4)

Also listed and described as CLAS 355. Prerequisite: ART/CLAS 261 or permission. (AES, PRE)

ARTH 365: AMERICAN ART (4)

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. (AES, DIV)

ARTH 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. 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. (o, AES)

ARTH 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. Offered any term.

ARTH 399: INTERNSHIP (4)

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

ARTH 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: two art history courses or instructor permission. (AES, MOD)

ARTH 471: SENIOR RESEARCH 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 or instructor permission. Offered every fall..

ARTH 472: SENIOR 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 or instructor permission and ARTH 471. Offered every spring.