

**The Graduate School and University Center
of The City University of New York
Ph.D. Program in Art History**

FALL 2014 - COURSE DESCRIPTIONS & PRELIMINARY READINGS

Art 70000 - Methods of Research: Readings in the History of Art

GC: Wed. 11:45 AM-1:45 PM, 3 credits, Prof. Golan, Rm 3421 [25085]

Office Hours: TBA Email: Rgolan@gc.cuny.edu

This course will focus on readings in the history of art, looking at theoretical questions internal to the discipline such as: the becoming historical of art, the concept of *Kunstwollen* vs. the vicissitudes of style, aura vs. reproduction, intermediality, post-colonialism and cultural difference, time-warps vs. timelines, biennials and globalization, the blurring between art history and art criticism.

Requirements: weekly assigned readings, short weekly papers for class discussion.

Preliminary reading:

- Martin Heidegger, "The origin of the work of art" (1935)

ART 72000 - Topics in Ancient Art and Architecture: Great Digs: Important sites of the Classical, Late Antique and Islamic Worlds

GC: Wed 4:15-6:15 P.M., 3 credits, Prof. Macaulay-Lewis, Rm TBA [] Cross-listed with MALS 74500

Office Hours: TBA Email: emacaulay_lewis@gc.cuny.edu

This course introduces students to archaeological methods and important archaeological sites from the Classical, Late Antique and Islamic worlds. The course assumes no previous knowledge of archaeology. It aims to demonstrate how interconnected these worlds were. The two primary methods of archaeological inquiry – excavation and survey – are first introduced, discussed and problematized in this course. We will then consider specific sites – cities, towns and, in certain cases, residences – to understand how archaeology has contributed to our knowledge of these sites. Sites such as Athens, Alexandria, Rome, Jerusalem and others, will each be the focus of a lecture or seminar. Following the hour of lecture, each seminar will focus on the discussion of a particular archaeological question, technique, or a site. By the end of the course students will gain a knowledge of the principles of archaeological excavation and survey; an understanding of major classes of archaeological evidence; some of the key issues and challenges confronting archaeologists today; and a knowledge of important archaeological sites from the Classical, Late Antique and Islamic worlds.

Course Requirements:

The course is composed of lectures and seminars at which attendance is mandatory. In addition to completion of all required readings and active participation in class discussion, there are two major assignments in this course. First, a seven to ten page (2,500- 3,000 words) paper that discusses an archaeological theory, methodology, or type of evidence; for example, a student could discuss dendrochronology and how archaeologists use this technique for dating. This paper may be revised and resubmitted, as this course aims to help students develop their academic writing. Second, students create a digital site report (effectively a website) about a site of their choice from the Classical, Late Antique or Islamic worlds that has not been discussed in class; this site can be a city or a smaller, specific site. This

project aims to teach students how to interpret a site from an archaeological and historical perspective. It should also enable a student to understand and interpret archaeological data and publications, demonstrate the significance of the selected site, and to design a website on a specific site. Students will be supported in creating their website reports through two seminars where the digital skills required to create these site reports will be discussed and demonstrated.

Art 75020 Topics in Northern Renaissance Art and Architecture: Sacred and Profane in Early Netherlandish Painting

GC: Mon. 4:15-6:15 PM, 3 credits, Prof. Lane, Rm. 3421, [25086]

Office Hours: TBA

Email: b.g.lane@att.net

An investigation of the current controversy over the meanings and purposes of paintings produced in Flanders and the northern Netherlands in the fifteenth century. Lectures will examine recent challenges to traditional interpretations of major works by Robert Campin, Jan van Eyck, Rogier van der Weyden, Hugo van der Goes, Hans Memling, and Hieronymus Bosch, and will involve students in the debate over the concept of “disguised symbolism.” Problems of sources, attribution, chronology, and technique will also be considered. *5 auditors will be accepted.*

Preliminary Reading:

- Lane, Barbara G. *The Altar and the Altarpiece: Sacramental Themes in Early Netherlandish Painting.* New York, 1984 (ND 635 .L36 1984).
- Panofsky, Erwin. *Early Netherlandish Painting: Its Origins and Character.* 2 vols. Cambridge, MA [1953], 1971, ch. 5: “Reality and Symbol” (ND 635.P35 1971).

ART 76020 Paris as Gameboard, 1900-1968

GC: Thr. 11:45 AM-1:45 PM, 3 credits, Prof. Golan, Rm 3421 [25087]

Office Hours: TBA

Email: Rgolan@gc.cuny.edu

Walter Benjamin’s reflections on Paris as the “Capital of the Nineteenth Century” were formulated during the interwar years of the twentieth century. In many ways the spatial tropes he brought to bear on the visual culture of the nineteenth century equally shape our thinking about twentieth-century Paris. This course will examine Paris as a site of profane illuminations, urban drift, word fair spectacle, transmediality, outmoded spaces, psychogeographies, techno-utopias, and revolution from 1900 to 1968.

Requirements: weekly assigned readings, mid-term and final exams.

Preliminary reading:

- Andre Breton, *Nadja*, 1928

Art 76020 - Topics in Modern Art: Artistic Practice in Germany and Russia, 1912-1937

GC: Wed., 2:00-4:00 PM, 3 credits, Prof. Long, Rm. 3421 [25088]

Office Hours: TBA

Email: r.c.w.long@aol.com

This course will examine the changes in artistic practice – from an emphasis on the original to a celebration of the multiple - in Germany and Russia during the first forty years of the 20th century. By focusing on exhibitions and their reception, we will explore the contradictions implicit in the innovations

of modernism from abstraction to photomontage. Case studies of major artists and critics involved with Expressionism, Cubo-Futurism, Cubo-Expressionism, Suprematism, Dada, Neue Sachlichkeit, Constructivism, Productivism, New Vision, and finally Fascist Realism will allow us to investigate how the politics of the left and the right, including reactions to antisemitism and feminism, impacted their works. *6 auditors permitted.*

Requirements:

A final exam and a short paper based on a brief in-class oral report related to a book or essay relevant to class readings.

Suggested readings:

- Bertolt Brecht, “Popularity and Realism” (1938) in *Art in Theory: 1900-2000*, ed. C. Harrison & P. Wood (Oxford, UK/ Cambridge, MA: Blackwell, 2001), 489-93;
- Polikarp Lebedev, “Against formalism in Soviet Art” (1936) in *Russian and Soviet Views of Modern Western Art, 1890’s to Mid-1930s*, ed. I. Dorontchenkov (Berkeley: University of California Press, 2009), 306-07.

ART 76040 The Readymade

GC: Tues., 2:00 – 4:00 PM, 3 credits, Prof. Joselit, Rm. 3421 [25104]

Office Hours: TBA Email: [djoseleit@gc.cuny.edu](mailto:djoselit@gc.cuny.edu)

Since its invention in 1913 by Marcel Duchamp, the readymade has become a fundamental strategy in modern and contemporary art. This class will consider the various forms it has taken from the early 20th century to the present in light of significant critical theories of objects and objectivities. Not only will we consider how the readymade has figured importantly in the history of western art—from Duchamp through Sherrie Levine—but we will also address how it functions as one of the most important strategies in global contemporary art, where artists from around the world, ranging from Song Dong in China to Abraham Cruzvillegas in Mexico make use of “local” readymades in an international context. Our genealogy of the readymade will be paralleled by theoretical readings drawn from important post-structuralist, post-modern and post-colonial thinkers, as well as recent challenges to the nature of objectivity posed by Speculative Realism.

Art 77400 - Topics in Modern Latin American Art & Architecture: Postwar Art in Latin America

GC: Mon., 2:00-4:00 P.M., 3 credits, Prof. Indyck-López, Rm. 3421 [25089]

Office Hours: Mon. 4:00-5:00 P.M. Email: aindyck@ccny.cuny.edu

This survey course examines a broad spectrum of artistic manifestations in post-World War II Latin America, including the production of artists working transnationally and Latino/a artists in the United States. Exploring aspects of the visual culture of Latin America in both a chronological and thematic manner, it critically investigates the distinct social, political, and historical contexts of art making in the Americas after 1945. Discussions will focus on how geometric abstraction emerged in the region; the effects of war, modernization, immigration, exile, violent dictatorships, and on-going political crises on the artistic production of various countries, cities, and artists; the relation of Latin American art and artists to European and U.S. cultural centers; the emergence of multi-media art; the role of art criticism on perceptions of Latin American art; and the increasing importance of institutions in Latin America,

Europe, and the United States (modern art museums, international biennials and fairs, galleries, cultural exchanges) in the international promotion of art from the Americas. *No auditors allowed.*

Requirements: Requirements include weekly readings, discussion, an in-class presentation based on the readings, an exam or two, and a short writing assignment.

Preliminary Readings:

- Hugo Achugar, “Latin American Modernities,” in Ariel Jiménez, ed., *Alfredo Boulton and His Contemporaries: Critical Dialogues in Venezuelan Art, 1912–1974* (exh. cat. NY: The Museum of Modern Art, 2008), 14–30.
- Sérgio B. Martins, “Introduction,” *Constructing an Avant-Garde: Art in Brazil, 1949-1979* (Cambridge, MA: MIT Press, 2013), 1-16.

ART 79400– Aesthetics of Film

GC: Mon., 4:15-7:15 PM, 3 credits, Prof. Singer, Rm. C-419, [25090] Cross listed with THEA 71400, FSCP 81000 & MALS 77100

Office Hours: TBA Email: rsinger@gc.cuny.edu

Film Aesthetics provides the student with the basic skills necessary to read a film. This course concentrates on formal analysis of the aesthetic and ideological elements that comprise historical and contemporary cinema. This course introduces the student to various genre of narrative cinema and different categories of cinema such as experimental, documentary, animation and hybrid forms produced in the United States and internationally. Particular emphasis is placed on the analysis of the film’s artistic/ideological contents. We will learn to recognize the techniques and conventions that structure our experience of cinema – narrative systems, mise-en-scène, cinematography, editing, sound, genre – in order to understand how these various components combine to yield film form, as we focus on the work of important film theorists. All films are screened in advance, or in-class, in select shot sequences.

Requirements: an approved final paper, approximately 20 pages, based on the course material, and oral communication (an in-class report).

Required text:

- Timothy Corrigan and Patricia White, *The Film Experience: An Introduction*. 3rd ed. (Bedford/St. Martin’s 2012). Additional reading selections will be placed on a course CD.

ART 79500 – Film History II

GC: Thr., 11:45 AM - 2:45 PM, 3 credits, Prof. Dolan, Rm. C-419 [25091] Cross listed with FSCP 81000, THEA 71500, & MALS 77300

Office Hours: TBA Email: mdolan@gc.cuny.edu

This is a course in the history of international film in the golden age of mass culture, from a time of global depression to the dawn of the age of globalization. In the early weeks of the course, we will consider how the shock of synchronization made the global film industry more centrifugal than it had been for at least a decade, and threw filmmakers back to a much more concentrated focus on their intranational studio systems, most famously in the US but also in most European countries. The later part of the course will focus on post-WWII international trade in film, which turned the commodification and cachet of “art cinema” into a method for exhibiting national difference. Italian Neo-Realism, the French New Wave, and the rebirth of Swedish naturalism will be examined in this context, as will the varied circulation

beyond Indian borders of the works of Satyajit Ray and Raj Kapoor. In the 1960s, film once again became what it had been before synchronization—a so-called “international language.” After the preceding three decades, however, the national “dialects” of that language were now much more manifest than they had been during the late silent period, and more generally accepted than they had been four decades before. In our final weeks, we will give consideration to the mass culture equivalent of the 1960s high culture explosion of cinephilia: the explosion of exploitation cinema during the 1970s. Readings will primarily be drawn from David Bordwell and Kristin Thompson’s *Film History: An Introduction* and Leo Braudy and Marshall Cohen’s anthology *Film Theory and Criticism*, but other readings will be put on reserve to reflect the specific interests of registered students.

ART 82000 - From Assyria to Iberia: Ancient Mediterranean art at the Dawn of the Classical Age
GC Thr., 9:30 – 11:30 AM, 3 credits, Profs. Kousser/Graff/Rakic [25092]
Office Hours: TBA Email: rkousser@brooklyn.cuny.edu

This course will meet at the Metropolitan Museum of Art.

This Mellon seminar will explore the artistically rich and globally interconnected world of the ancient Mediterranean in the early first millennium B.C.E. It draws on a major loan show, "From Assyria to Iberia: Crossing continents at the dawn of the Classical age," as well as the Metropolitan Museum's rich permanent collections of Near Eastern, Egyptian, Greek, and Etruscan art. The course will combine close study of rarely accessible objects with discussions with curators and conservators involved in the exhibition; the goal is an enhanced understanding of Iron Age Mediterranean art. Though less familiar than the later Classical era, the Iron Age was a critical period in the development of the ancient Mediterranean. It was significant above all due to three interrelated developments: the growth of the Assyrian empire; Phoenician exploration from North Africa to Spain; and the transformation of Greece during the so-called Orientalizing era. This course examines the three developments in tandem; in doing so, it challenges the disciplinary boundaries that generally separate the study of European art from that of the Ancient Near East. Topics to be addressed include the creation of an imperial Assyrian identity through art; artistic exchange via Phoenician trade networks; local artistic responses to imperial and colonial activity; Greek self-fashioning in light of Near Eastern precedents; ancient and modern collecting practices; and the ways Biblical and Homeric scholarship have both reflected and helped to construct contemporary analyses of Iron Age art. *Auditors accepted.*

Preliminary reading:

- Mies van de Mierop, *A history of the Ancient Near East, ca. 3000-323 B.C.* (Oxford, 2004), Chapters 11-12;
- Sarah Morris, "Bridges to Babylon: Homer, Anatolia, and the Levant," in *Beyond Babylon: Art, trade, and diplomacy in the second millennium B.C.*, ed. Joan Aruz, Kim Benzel, and Jean Evans (New York, 2008).

Art 83000 - Thingness and Materiality in Medieval Objects

GC: Tues., 11:45 AM – 1:45 PM, 3 credits, Prof Hahn, Rm 3421 [25093]
Office Hours: TBA email: chahn@hunter.cuny.edu

Art history has returned to the object and "materiality" with enthusiasm. Nevertheless, our approach to the object is not/cannot be unmediated. This course will explore medieval materiality through the use of "Thing Theory," a multi-disciplinary consideration that will include the "social life of things," philosophy's "speculative realism," and historical investigations of matter and material. We will read Appadurai, Bynum, Harman, and others. Students will choose an object or group of objects to re-vision using these methodological approaches, examples might include reliquaries and other art objects of "use" from the Middle Ages (or other eras with permission).

Preliminary Readings:

- Bryant, Levi, Nick Srnicek, and Graham Harman, eds. *The Speculative Turn: Continental Materialism and Realism*. Victoria, Australia: re.press, 2011.
- Bynum, Caroline. *Christian Materiality: an Essay on Religion in Late Medieval Europe*, New York: Zone Books, 2011.

Art 86010/Selected Topics in Modern Art: Representations of Race in 19th-Century Art

GC: Thr., 4:15- 6:15 PM, 3 credits, Prof. Sund, Rm. 3421 [25094]

Office Hours: TBA Email: judysund@mac.com

In addition to examining popular and high-art portrayals of Africans, “Turks,” Native Americans and South Seas islanders, and the exposition and display of exotic Others during a period of Euro-American expansionism, this course will explore the 18th-century origins of racialist thinking (as in Linnaeus’s *System Naturae*, 1737). A wide range of readings on French, British and U.S. visual culture and related topics will elucidate the evolution of prominent racial stereotypes over time and within specific national and geopolitical contexts. *Participatory auditors only.*

Suggested Reading:

- Kimberly N. Pinder, ed., *Race-ing Art History* (2002): Introduction and Part Two (“Imag[in]ing Race in the Eighteenth and Nineteenth Centuries”)

ART 86040 - Critical or Complicit? International Perspectives on Pop Art

GC: Wed., 4:15- 6:15 PM, 3 credits, Prof. Powers, Rm. 3421 [25096]

Office Hours: TBA Email: powers_edward@yahoo.com

One of the many curiosities of Pop art is how it began, with the Independent Group in London, as a critique of American plenty (excess) and expendability (waste), only to land in America where, more ambiguously, it capitulated in the very techniques of capitalist culture it had originally set out to critique. Even the transatlantic exchange in Pop art, by shifting its context, invariably altered its significance. Thus, no sooner had Warhol’s “commonist” images landed in Europe than they underscored continental anxieties about the Marshall Plan as a kind of “Coca-Colonization,” replete with the “Marilyn Monroe Doctrine.” In a sense, Pop art’s ambiguity is built into its very means and modalities, including the signifying ambiguity of photography, as in Warhol’s screen-prints and Richter’s paintings. Even the commodity fetishism that Christo’s wrapped objects critiqued, they indivisibly fetishized; and the treadmill of overproduction that Arman’s accumulations and Tinguely’s contraptions repurposed, to this extent, they recuperated. With an overall view to how Pop art’s criticality and complicity dovetailed, this course will survey its major manifestations in the UK and US, France and Germany, although final projects may take up its impact in other places and at later times. *Auditors permitted, so long as they participate in class discussions.*

Requirements: Readings assigned for class discussions, and one for presentation; presentation of abstract, and of final project.

Preliminary Readings:

- Sidra Stich, *Made in U.S.A.: An Americanization in Modern Art, the '50s and '60s* (Berkeley: Univ. Calif. Press, 1987);
- Bradford Collins, *Pop Art: The Independent Group to Neo Pop, 1952-90* (New York: Phaidon, 2012).

ART 87300 - Mexico/California, 1820-1920: Exhibition Preparation

GC: Tues., 9:30 – 11:30 AM, 3 credits, Prof. Manthorne, Rm. 3421 [25098]

Office Hours: TBA Email: kmanthorne@gc.cuny.edu

The geographical crossroads that we now know as Mexico and California were for centuries united as part of New Spain under the rule of the Spanish crown. Native and Spanish-born people, goods and ideas moved freely about the region. Then in the nineteenth century radical changes occurred, with the result that by mid-century Mexico was an independent nation that had ceded a vast extent of its northern territories to the United States. This included the Pacific coastal region that became California, which declared statehood in 1850. Within a short time Mexico and California began to forge separate identities, and to establish distinctions where commonalities had once been the norm. The Mexican nation and the state of California developed not only through political and economic strategies, but also through the forging of a visual culture. Mapping practices, pictorial allegories, landscape imagery, Impressionist and early Modernist paintings all played major roles. We also analyze the cross fertilization between Californian and Mexican artist as they developed in the first decades of the 20th century. This included the *First Pan-American Exhibition of Oil Paintings* in 1925, which showcased a selection of Mexican works. During the semester we chart the ways in which Mexico and California engaged in this performing of place through the visual arts. In this course students have the opportunity to contribute to an exhibition based on this material, funded by Getty PST2, organized by the Laguna Beach Art Museum. *Five auditors accepted, with prior permission of the instructor*

Preliminary Reading:

- *Made in California: Art, Image & Identity, 1900-2000*. Los Angeles County Museum of Art, 2000-2001.

ART 89600 - Performing Blackness from Stage to Screen,

GC: Tues., 2:00 - 6:00 PM, 3 credits, Prof. Gates, Rm. C-419 [25099] Cross listed with FSCP 81000

Office Hours: TBA Email: rgates@gc.cuny.edu

Since its inception, film has been fascinated with the aesthetic and performative dimensions of blackness. Whether it is the spectacle of white soapsuds against black skin in *A Morning Bath* (Edison, 1896) or the numerous screen adaptations of the novel *Uncle Tom's Cabin* that dominate early narrative film, cinema has always been inextricably entwined with blackness. Given early cinema's connection to stage performance, it should come as little surprise that many of the tropes and representational strategies that the cinema adopted to portray blackness bore, and continue to bear, close relation to minstrelsy. This seminar will trace the development of such representational strategies over the course of cinema from its inception to the current day. More specifically, the course will examine the ways that "performing blackness" has played a crucial role in the evolution of the medium, whether from the perspective of Jewish artists trying to establish their racial identities in early Hollywood, or African American artists attempting to subvert dominant representational modes. While the course will focus heavily on Hollywood cinema and mainstream media, it will also incorporate discourses from performance studies, critical race studies, and gender studies. Screenings will cover a large range of genres and historical periods, from Edison's early shorts to more recent releases like Spike Lee's *Bamboozled* (2000).

Requirements: in-class presentations, an ongoing reading/screening journal (3-4 pages per week), as well as a final seminar paper (20 pages).