

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

SPRING 2014- COURSE DESCRIPTIONS & PRELIMINARY READINGS

Lecture classes are limited to 20 students and seminar classes are limited to 12 students. A limited number of overtaillies is allowed in each class, but written permission from the instructor and from the Executive Officer and/or the Deputy Executive Officer is required.

ART 70050 –Classics in Philosophy of Art

GC: Tues. 2:00-4:00 P.M., 3 credits, Prof. Carroll, Rm. TBA, [23221], Cross-listed with PHIL 77800

Office Hours: TBA Email: knollcarroll@gmail.com

Classics in the Philosophy of Art will survey some of the major texts in Western aesthetics including works by Plato, Aristotle, Hutcheson, Hume, Kant, Hegel, Schopenhauer, Tolstoy, and Bell. Emphasis will be placed on the debate between the notions of art as instrumentally valuable versus the claims of artistic autonomy. Students will be expected to make a class presentation and to write a term paper. The first few weeks will be devoted to the Greeks. We will read Plato's *Ion* and his *Hippias Major* as well as Books 2, 3, and 10 of his *Republic*. We will also read Aristotle's *Poetics*. Then on to the 18th Century.

ART 70050 – Energetic Aesthetics: Symbolism to Surrealism and After

GC: Wed. 4:15-6:15 P.M., 3 credits, Prof. Caws, Rm. TBA, [23220], Cross-listed with FREN 77200

Office Hours: TBA Email:

The view we want to take here is directed toward the dynamic interference of genres: text and image, poetic and theoretical, critical and lyrical. We will look at some symbolists (Baudelaire, Laforgue, Mallarmé, Claudel) and the artists associated with them, some cubists (Max Jacob, Reverdy, Juan Gris), some Dadas and surrealists (Tzara, Duchamp, Breton, Eluard, Desnos, Miro, Masson, Dali), and some interchanges that seem to us now especially vitalizing, for example Rilke on Cézanne, Artaud on Van Gogh, Bachelard on how we imagine. We might be, at one point, comparing Derrida and Bonnefoy on Mallarmé, or René Char and T.J. Clark on Picasso: in short an intermesh of writing and perceiving, in the vein we think of as modernist and in the style we mean to be informal.

Requirements: Discussions in English, reading knowledge of French, written work in French or English

ART 74000 – Islamic Art and Architecture

GC: Thr. 6:30-8:30 P.M., 3 credits, Prof. Macaulay-Lewis, Rm. TBA, [23222], Cross-listed with MES 78000 & MALS 74400

Office Hours: TBA Email:

Since the emergence of Islam in seventh century Arabia, the world of Islam, which spans continents and centuries, has produced art and architecture that is as remarkable as it is diverse. However, what is Islamic art is a more complex question. Unlike Christian, Jewish or Buddhist art, the art produced in the lands where Islam was a dominant religious, political or cultural force is commonly referred to as “Islamic art”. The goal of this course is to introduce students to the art and architecture of the Islamic world from its earliest monuments, such as the Dome of the Rock, to those of the early modern Islamic Empires: the Ottomans, Safavids and Mughals. The course introduces the major theoretical and methodological issues involved in the study of Islamic art and architecture and focuses on the development of critical visual skills. This course will present an overview of a period or dynasty in Islamic art, and then focus on an extended discussion of a monument or object in each class. The class will also visit the Islamic Galleries in the Metropolitan Museum of Art. Rather than write a traditional final research paper for this course, students will be required to create and complete a digital project.

Requirements: Completion of all readings, attendance at class and informed participation in class; participate in weekly blogging; Object / Building Report; Final Digital Project; SmartHistory essay or video.

Preliminary Readings:

- Richard Ettinghausen, Oleg Grabar, and Marilyn Jenkins-Madina. *The Art and Architecture of Islam: 650-1250*. New Haven and London: Yale University Press, 2001.
- Sheila Blair and Jonathan Bloom, *The art and architecture of Islam 1250-1800*. New Haven: Yale University Press, 1994.

ART 75000– Topics in European Art and Architecture 1300-1750: Classical Mythology in the Renaissance and its Afterlife

GC: Thr. 2:00-4:00 P.M., 3 credits, Prof. Saslow, Rm. 3421, [23223]

Office Hours: TBA, Email: saslowj@earthlink.net

This course will examine the myth and literature of Greco-Roman antiquity as a primary iconographic component of Renaissance art, part of a mode of monumental, classicizing, literary art that persisted in the Academic tradition into the 20th century. Original texts and surviving antique artworks will be discussed as inspirations. We will trace the rise of mythic subject matter to visual predominance in the 15th to 17th centuries and its long afterlife as a language of official political and cultural institutions, despite the disdain of emergent avant-gardes. Mythology will be examined through psychological and sociological lenses, to reveal how and why it developed into a widely familiar historical legacy, and then survived radical changes in society and representation from the time of David and Ingres to Leighton, Redon, and Cézanne.

Auditors accepted up to room capacity.

Requirements: Weekly assigned readings for discussion; one brief in-class critique of a reading assignment; mid-term and final exams, including slide IDs and essays.

ART 76040 – Topics in Contemporary Art: Abstract Expressionism to Pop

GC: Wed. 4:15-6:15 P.M., 3 credits, Prof. Hadler, Rm. TBA, [23224]

Office Hours: TBA, Email: hadlerm@aol.com

This course will chart the major artists and movements from the end of World War II, through much of the Cold War, and into the sixties with the explosion of consumerism so associated with the rise of Pop Art. Lectures will address topics ranging from Abstract Expressionism to Fluxus, the Judson Dance Theater, Assemblage, Happenings, as well as Pop, Process, and Minimalism. Bicoastal and international currents will be included and issues relating to mass culture, gender, and politics will be examined. Revisionist writings that reframe this key period will be addressed.

Preliminary Readings:

- Thomas Crow, *The Rise of the Sixties: American and European Art in the Era of Dissent* (New York: Harry N. Abrams, 1996).
- Essays by Benjamin Buchloh, Thomas Crow and Hal Foster in, Annette Michelson, ed. *Andy Warhol*, October Files 2 (Cambridge: The MIT Press, 2001)

ART 76040 – Topics in Contemporary Art: Art, Media and Space

GC: Wed. 2:00-4:00 P.M., 3 credits, Prof. Joselit, Rm. 3421, [23225]

Office Hours: TBA, Email:

This seminar will trace the history of media art and photography from the introduction of inexpensive handheld video cameras into art practice in the late 1960s to the impact of digital technologies on very recent art. This history, which includes video, video projection, the appropriation of photography, the rise of the large format art photograph, and digital film and web practices will also include a broad consideration of recent media theory. Each week will focus around a

different image format including: feedback, iconophobia, documents, archives, and interfaces.

Preliminary Readings:

- David Joselit, *Feedback: Television Against Democracy* (Cambridge: MIT Press, 2007).

ART 76040 – Software, Globalization and Political Action

GC: Tues. 2:00-4:00 P.M., 3 credits, Profs. Manovich/Buck-Morss, Rm. TBA, [23226], cross-listed with PSC 80301

Office Hours: TBA, Email: sbuck-morss@gc.cuny.edu

This is an interdisciplinary seminar that will focus on three themes:

- 1) **Vision and Image** - From Walter Benjamin and Dziga Vertov to Instagram and machine vision: new strategies of seeing and representation in modern and software societies. Image v. Concept (Hegel against ‘picture thinking’) Image and historical matter (Benjamin on the “dialectical image”). Aesthetics and Politics: Images as a (trans- local) language for political action; vision and democracy: the “ethical turn.”
- 2) **Data and Knowledge** - Knowledge production in the age of "big data." Images as sources of knowledge; computerization of thinking and culture. Interactive visualization as research method in humanities (including art history.) Political critique of methods (positivism, abstraction, categorical givens) and goals (surveillance, marketing, positivism). Surveillance: how it is down, and what to do about it? Knowledge of, by and for whom?
- 3) **Crowds and Networks** - What are the new forms of sociality and political action enabled by global networks? Networked Images as political instruments. Crowds and the decentered brain. Crowds and/as a medium of global political action since the Arab Spring. The new body politic as a body without skin.

ART 77100- Topics in Colonial Latin American Art and Architecture: The Art and Architecture of New Spain and the Andes

GC: Wed. 6:30-8:30 P.M., 3 credits, Prof. Kilroy-Ewbank, Rm. 3421, [23227]

Office Hours: TBA, Email: lgkilroy@me.com

This course examines the visual culture of the Spanish vicerealties of New Spain (Mexico, southwestern U.S., Central America) and Peru (South America, except Brazil) from 1492-1821. We will focus on specific themes rather than on a chronological survey of the entire period, and most of our attention will be on two-dimensional and sculptural art. Topics include: indigenous artistic responses to colonization; the intersection of art and science; gender ideologies, as manifested in portraiture, art for nuns, and saints’ cults; arts and the rise of creole nationalism; racial ideologies, as displayed in images of indigenous peoples and *casta* paintings; processional sculpture and public spectacles; sacred images, visions, and holy matter; politicized religious devotions; and art for elite homes, such as folding screens (*biombos*), textiles, and furniture. Primary and secondary sources will introduce you to the historical moment and issues in the field. Primary sources include indigenous and Spanish accounts of the Conquest, Inquisition guidelines for religious imagery, cultic histories of apparitions like the Virgin of Guadalupe, and nuns’ writings like the letters of sor Juana Inés de la Cruz. We will also visit important Spanish colonial collections in the city, including the Brooklyn Museum and Hispanic Society. Students will leave the course with in-depth knowledge of major issues and debates in the field, and an understanding of major artistic trends and objects. Auditors accepted with permission.

Preliminary Readings:

- Kelly Donahue-Wallace, *Art and Architecture of Viceregal Latin America, 1521-1821* (Albuquerque: University of New Mexico Press, 2008).
- Gauvin Alexander Bailey, “Introduction” and “Chapter 1,” *Art of Colonial Latin America* (London: Phaidon Press, 2005).

ART 77300 – Topics in American Art and Architecture: History of Public Art in the United States

GC: Wed. 11:45 A.M.-1:45 P.M., 3 credits, Prof. Senie, Rm. 3421, [23228]

Office Hours: TBA, Email: hfsenie@gmail.com

This survey will consider various paradigms of public art since the nation’s beginnings to the present. It will consider the

trajectory from memorial statues to abstract structures, urban and landscape design solutions, social practice, and locative media. The overarching question of (how) are criteria for public art distinct from museum or gallery art will be discussed in terms of patronage, site, audience response and/or participation as well as definitions of the public sphere. There will be visits to public and private commissioning agencies to consider the dynamics of contemporary patronage practice. Up to 5 auditors permitted. They will be required to do one assignment.

Preliminary Readings:

- Harriet F. Senie and Sally Webster, eds. *Critical Issues in Public Art* (Smithsonian, 1998)
- Cameron Cartiere and Shelly Willis, eds. *The Practice of Public Art* (Routledge, 2008)

ART 79400 – Aesthetics of Film

GC: Wed. 4:15-8:15 P.M., 3 credits, Prof. Miller, Rm. C419, [23229], Cross-listed with FSCP 81000, THEA 71400, MALS 77100

Office Hours: TBA Email:

This course argues that a crucial aspect of the cinematic enterprise is the depiction of the filmmaking environment itself through the "meta-film." Using this emphasis as an entry into aesthetics, the course involves students in graduate-level film discourse by providing a thorough understanding of the concepts that are needed to perform a detailed formal analysis. The course's primary text is the ninth edition of Bordwell and Thompson's *Film Art* (2010) and the book is used to examine such key topics as narrative and nonnarrative forms, mise-en-scene, composition, cinematography, camera movement, set design/location, color, duration, editing, and genre. As the soundtrack is a particular focus in this course—and arguably especially important to the meta-film—we supplement *Film Art* with readings by Michel Chion, Amy Herzog, and Rick Altman. We also read “classic” essays on metafiction by Patricia Waugh and Linda Hutcheon in order to make distinctions between self-referentiality and reflexivity in film. As part of the course we construct a cross-genre database of films that portray the filmmaking terrain itself. In the final sessions we examine the distinctive aesthetics of current meta-television in shows like *30 Rock* and *Community* in order to make connections across media.

Requirements:

1. Weekly response paper: student responds to the film and the ideas presented in the reading and session. 2. Presentation of a reading. 3. Paper proposal, due 10th week: written like an abstract for a conference paper, 500 words. Also presented in class. Sending out this abstract to a conference is strongly recommended. 4. Research paper: Due one week after final day of class, at least 12 pages. This paper is theoretically informed and reflects the content of the course, involving a close formal reading of a meta-film.

ART 80010 – Life Writing: Art of Biography

GC: Tues. 2:00-4:00 P.M., 3 credits, Prof. Swan, Rm. TBA, [23232], cross-listed with IDS 81630

Office Hours: TBA Email:

As literary genres go, biography has always been something of a stepchild—and understandably so. Far too many people approach writing biography as a nuts-and-bolts recitation of a person's life. But the best biography is as different from this pedestrian approach as Jane Austen is to pulp fiction. Great biography tells the tale with panache, while never straying from scrupulous historical and biographical research. It contains, in short, the best of fact and fiction—the precision of scholarship and the insight and narrative thrust of good novels. The genre can take a number of different forms, from group portraits, to autobiography and memoirs, to the classic tale of one central figure. The course will begin with excerpts from *Telling Lives*, a collection of essays about the biographer's art that will serve as a foundation for the semester-long discussion to come. The seminar will then trace the crafting of the form through fourteen weeks of close intellectual and stylistic analysis of different biographies and autobiographies. Two auditors accepted.

Requirements: Throughout the semester there will be oral presentations of c. 20 minutes on that week's reading. In week seven, students will submit a five- to seven-page book review that is a more sustained analysis of any one of the works on the reading list. For the main assignment, due the final week, students will choose a figure (or group of figures) to write about. They will research their subjects over the course of the semester and, at the end of the course, submit a 12- to 15-page “Introduction” to, or chapter from, the biography that they would write, in which many of the themes discussed in

the course will be encapsulated.

Preliminary Readings:

- *Telling Lives: The Biographer's Art*, edited by Marc Pachter (New Republic Books, 1979)

ART 80010 – Selected Topics in Art History: Mellon Seminar: Curatorial Practicum

GC: Mon. 6:30-8:30 P.M., 3 credits, Profs. Bishop/Lim, Rm. 3421, [23230]

Office Hours: TBA Email: cbishop@gc.cuny.edu; m_lim.princeton@gmail.com

This seminar is intended as a practicum for graduate art history students intending to work in the museum field, or who are already employed as curators. The focus is on curatorial research. What types of approaches are necessary for narrating particular histories in the form of an exhibition? What types of relationship are possible between an exhibition and its catalogue? What are the differences between research for a dissertation and research for public dissemination as an exhibition? Why make an argument with objects in space? The seminar will revolve around case studies by leading curators, who will be invited to the seminar discuss the research process, from proposal to publication, in two of their landmark exhibitions.

Requirements: Assessment will be geared towards developing students' own curatorial projects. An interim paper will take the form of an exhibition proposal (10 pages), while the final paper will take the form of a fully developed proposal or catalogue essay (15 pages).

Preliminary Readings: There is no required preliminary reading, but students are encouraged to familiarize themselves with current developments in curatorial practice by reading *Artforum* and attending events organized by Independent Curators International.

ART 80010 – Selected Topics in Art History: Pedagogy of Art History

GC: Mon. 4:15-6:15 P.M., 3 credits, Prof. Ball, Rm. 3421, [23231]

Office Hours: TBA Email: jennball@mac.com

This course will examine best practices for teaching art history with an emphasis on the survey, although upper level courses will also be addressed. A range of pedagogical questions will be discussed from 'What is Art History?' to more specific questions on the use of contextual information, formalist interpretation, using technology and other approaches in the classroom. These discussions will be used to develop and sharpen students' personal teaching philosophies. Some attention will be paid to the teaching of writing, so important at CUNY and nationally with the Writing Across the Curriculum movement. Students will get practice in putting together lectures and be given coping strategies for classroom and time management. Every student will ideally get classroom experience with undergraduates once during the semester.

I will accept auditors for this class, however, it should be noted that the class is run like a teaching workshop and to reap the benefits of such a class, auditors should try to do as many of the assignments as possible.

Preliminary Readings:

- Hollis Clayson, Tom Cummins, Natalie Boymel Kampen, Richard J. Powell, Martin J. Powers, O.K. Werckmeister. "Art <History>" in *Art Bulletin* 77:3 (September 1995), 367-391.

ART 83000 – Selected Topics in Medieval Art and Architecture: The Reliquary Effect

GC: Tues. 11:45 A.M-1:45 P.M., 3 credits, Prof. 3421, Rm. TBA, [23233]

Office Hours: Tues. 11:00-11:45 A.M (at GC); Wed. 3:00-5:00 P.M. (at Hunter) Email: chahn@hunter.cuny.edu

If the reliquary can be said to be a container, a box, it is akin to the gift box. As it performs its function of presentation, it is erased in the "presence" of the relic. Thus, precisely as the medieval reliquary is materiality glorified, sparkling silver, gold and gems, it simultaneously denies its own existence, standing only as a setting or context for the staging of the relic. Such a theatrical 'reliquary effect' makes use of a number of strategies—viewer involvement, the exploration of

text-image relationships and visual effects (and opacities), the creation of meaningful spaces and controlled POV, and the exploitation of materials. We will consider reliquaries from the early to late middle ages, as well as touch on those from other periods and cultures. No auditors permitted.

Requirements: Weekly readings and discussion, museum visits, student presentations and papers

Preliminary Readings:

- Cynthia Hahn, *Strange Beauty*, Penn State Press, 2012.

ART 85010 – The Material Culture of Early Modern Domestic Privacy: From Architectural to Literary Space

GC: Mon. 6:30-8:30 P.M., 3 credits, Prof. Elsky, Rm. TBA, [23234], cross-listed with ENGL 81100

As privacy is being redefined in the digital age, this cross-disciplinary course looks back at the material culture of privacy during its emergence in the early modern period, particularly its setting and material ornaments. We will look at the ideal of privacy from the viewpoint of its material realization in architecture and in its literary representation. Our core theme will be the historical differentiation between public and private realms and their material embodiment in domestic interior spaces. The course meshes the following topics: the emergence of privacy as a practice and ideal from the perspective of cultural and material history; the embodiment of the ideal of privacy in the new architecture and interior design; and the literary representations of domestic rooms as the performance spaces of emotion.

Our starting point will be the new architecture and the Renaissance reorganization of the house into differentiated common and intimate spaces, with special attention to the Renaissance invention of the private room (the studiolo or closet) in relation to new emerging social arrangements. We will read some portions of foundational architectural treatises and literary texts describing the new design of the house whose common/intimate organization defines the social standing of the inhabitants. We will examine the culture of the studiolo/closet as the location of reading, contemplation, self-cultivation, and envy-provoking display, in short the space associated with the new personality types—male and female—represented in the literature of the period. We will consider the translation of the new architecture into literary genres which register, question, and reinterpret the new spatial and social arrangements. We will particularly consider the transformation of intimate space from the locus of self-realization to that of intense anxiety resulting from the unleashing of passions, as intimate space becomes the scene of loss of self through social disgrace and moral decline. Readings primary and secondary readings on architectural design and interior ornament; drama, romance, autobiography, and diary, country house poetry.

Because this is an interdisciplinary course, students can work on projects related to their home discipline.

ART 85050 – Selected Topics in Baroque Art and Architecture: The Baroque

GC: Tues. 2:00-4:00 P.M., 3 credits, Prof. Wunder, Rm. 3421, [23235]

Office Hours: TBA Email: ajwunder@gmail.com

This course explores the integrated interdisciplinary arts of the Baroque in seventeenth-century Europe. Major topics include theatricality, naturalism, festivals and ephemera, fashion, ritual, material culture and conspicuous consumption. Some class sessions will meet at museums and libraries (including the Frick, Met, Hispanic Society, and New York Public Library), where we will examine painting, sculpture, textiles, furnishings, and printed illustrated books. Readings will include an overview of classic art historiography on the Baroque in Europe as well as recent writings that bring new perspectives to bear from other fields (especially literature) and outside of Europe. No prior experience in early modern or art history is required or expected; students from other fields and disciplines are warmly welcomed to contribute to the class.

Auditors may be accepted if there is room in the class after registration.

Preliminary Readings: There is no required preliminary reading, but students are encouraged to read a general survey of seventeenth-century European history for context and background.

ART 86020 – Selected Topics in Modern Art: Mellon Seminar at the Met: Cubism

GC: Fri. 11:45 A.M-1:45 P.M., 3 credits, Profs. Braun/Rabinow, Rm. TBA, [23236]

Office Hours: TBA Email: ebraun@hunter.cuny.edu

This Mellon seminar focuses on cubist painting, sculpture and works on paper in the collection of the Metropolitan Museum of Art. It will give students the opportunity to conduct original research on under-studied artworks. In addition, we will have class sessions with objects from the Leonard A. Lauder Cubist Trust, now a promised gift to the MMA and the subject of an exhibition in the autumn of 2014.

In the history of art, cubism stands as the wellspring of modernism: it dismantled systems of perspective and chiaroscuro, gleefully heralding the exhaustion of Western pictorial traditions and the end of medium specificity through the radical incorporation of non-art materials. As a result, cubist scholarship has been particularly productive over the last twenty five years, upending post-WWII formalist interpretations in favor of new methodologies, notably semiotics, gender studies and visual culture. Yet in the process, relatively scant attention has been paid to the material objects themselves. Cubist artworks are not merely surface “images,” but, like an individual’s biography, have a life of their own, steeped in physical changes, geographical dislocation, and revelatory hidden layers. In the process of learning about cubism in an unparalleled way, students will gain firsthand experience in fundamental curatorial skills: identifying mediums; issues of provenance (why it is critically important and how to track it); cataloguing techniques; criteria for display, preservation, and conservation intervention. Attention will also be paid to what cannot be seen from the front of two-dimensional artworks (as they are normally displayed) or with the naked eye. Several sessions will be spent in the museum’s paper and painting conservation studios, understanding how conservators read and assess artists’ techniques and how this information informs art historical interpretations of creative process and image making. To come full circle, we will also consider how object-based analyses relate to, and inform, theoretical frameworks and discursive histories of cubism; in short, come to understand how the life of an art work is “written.”

Requirements: Weekly readings, workshop presentations, and a final object-based research paper.

ART 86020 – Selected Topics in Modern Art: Minimalism

GC: Thr. 6:30-8:30 P.M., 3 credits, Prof. Chave, Rm. 3421, [23237]

Office Hours: Thurs. 5:30-6:30 Email: annachave@aol.com

This course traces the origins, the heyday, and in a way the legacy of the Minimalist movement. We examine the critical politics attaching to the formation of a Minimalist canon; the matter of what is excluded from that canon; and the distinctive institutional legacy of the movement. We address the following topics, among others: Painting Under Pressure: The Origins of Minimalism; Encountering the Minimalist Box; From Box to Room and Building: Venue, Place, and Site; Minimalism and Patronage/Minimalism and the Museum.

Requirements: Students will prepare a research paper and deliver an oral report on their findings, as is typical.

Preliminary Readings:

- James Meyer, *Minimalism: Art and Polemics in the Sixties*, 2001

ART 87500 – Selected Topics in American Architecture, Urbanism and Design: Architecture and Urbanism in the United States since 1945

GC: Tues. 9:30-11:30 A.M, 3 credits, Prof. Gutman, Rm. 3421, [23238]

This seminar will examine architecture and urbanism in the United States since 1945. Organized chronologically and thematically, it will introduce buildings, cities, landscapes, cultures, and theories that make architecture in this period in American history so compelling to study. Architects, planners, landscape architects, artists, designers, developers, and policy-makers will be given their due; so, too, will critics, activists, and others who questioned, contested, and resisted the use of the built environment to execute cultural and political authority. A recurring theme will be the relationship of architecture to the American democratic project, and the construction of space, in the physical, social, and discursive

realms, will be emphasized as an analytic tool.

Preliminary Readings:

- Dell Upton, *Architecture in the United States* (Oxford)

ART 89600 – From Expressionism to Neo-Noir

GC: Tues. 2:00-5:00 P.M., 3 credits, Prof. Dickstein, Rm. C419, [23240], cross-listed with FSCP 81000 & THEA 81500

This course will explore the style, sensibility, and historical context of film noir. After tracing its origins in German expressionism, French “poetic realism,” American crime movies, the hard-boiled fiction of Dashiell Hammett and James M. Cain, and the cinematography and narrative structure of *Citizen Kane*, we will examine some of the key films noirs of the period between John Huston’s *The Maltese Falcon* of 1941 and Welles’s *Touch of Evil* in 1958. These will include such works as *Double Indemnity*, *Mildred Pierce*, *Out of the Past*, *Detour*, *Shadow of a Doubt*, *Pickup on South Street*, *In a Lonely Place*, *Gun Crazy*, *The Killers*, *DOA*, *Ace in the Hole*, *The Big Heat*, and *Kiss Me Deadly*. We’ll explore the visual style of film noir, the different studio approaches to noir, importance of the urban setting, the portrayal of women as lure, trophy, and betrayer, and the decisive social impact of World War II and the cold war. We’ll also examine the role played by French critics in defining and revaluing this style, and touch upon its influence on French directors like Melville (*Bob le Flambeur*, *Second Breath*), Truffaut (*Shoot the Piano Player*), and Chabrol (*La Femme Infidele*, *Le Boucher*). Finally, we’ll look at the post-1970s noir revival in America in such films as *Chinatown*, *Blade Runner*, *Body Heat*, and *Red Rock West*. Readings will include materials on the historical background of this style, key critical and theoretical texts on film noir by Paul Schrader, Carlos Clarens, James Naremore, Eddie Muller, Alain Silver and others, and the work of some hard-boiled fiction by writers such as Dashiell Hammett, James M. Cain, David Goodis, and Patricia Highsmith.

Requirements: Students will be expected to do an oral report and a 15-page term research paper, as well as to study the assigned films both in and out of class.

ART 89600 – Sonic Cinema

GC: Thr. 2:00-5:00 P.M., 3 credits, Prof. Herzog, Rm. C419, [23239], cross-listed with FSCP 81000, THEA 81500, MUS 86500

This elective course will approach key debates in the emerging field of sound and media studies.

Beginning with the declarations of the death of cinema that coincided with the first talkies, we will trace the tensions between sound and image that have remained central in critical writing about audiovisual media. Course sessions will include work on film accompaniment in the “silent” era, film scoring, musical films, film soundtracks, music videos, and sound and music in experimental sound and video. A significant portion of the course will be devoted to developments in digital technology, and their impact on sonic landscapes in new media, from blockbuster films to video games and installation art. Throughout the semester, and across these diverse media, we will return to several central questions: how can sound serve to reinforce, or to disrupt, regimes of audiovisual representation? Does attention to sound complicate theories of spectatorship and corporeality in cinema? Toward what political ends do artists deploy sound, music, and noise? Readings will include seminal texts on film music, musical genres, and film sound from authors such as Michel Chion, Claudia Gorbman, Rick Altman, Royal Brown, John Belton, Mary Ann Doane, and Elizabeth Weiss. We will also draw on more recent work, including texts by Frances Dyson, Suzanne Cusick, Anahid Kassabian, Will Straw, Carol Vernallis, and Jonathen Sterne. Audiovisual works will span a wide historical, geographical, and generic range, with screenings by René Clair, Vincent Minnelli, Alfred Hitchcock, Mary Ellen Bute, Soundies jukebox films, Jacques Demy, Chang Cheh, Jean-Luc Godard, Curtis Mayfield, David Lynch, Michael Haneke, Tsai Ming-liang, Marlon Riggs, Ryan Trecartin, Candice Breitz, Spike Jonze, Bjork, and Konami Games. Students will conduct a semester-long project, and will present elements of their research during a course session related to their topic. In addition, they will post four short responses to readings on a course blog. Throughout the semester, students will be encouraged to suggest supplemental readings and to help curate screening sessions, both in-class and online.