

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

SPRING 2015 COURSE DESCRIPTIONS

ART 72000 - Topics in Ancient Art & Architecture: Roman Architecture

GC: Wed. 4:15 – 6:15 pm, 3 credits, Prof. Macaulay-Lewis, Rm. TBA [27415] Cross-listed with MALS 74400 and CLAS 74300

Office hours: TBA

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In the Roman world, buildings functioned as loci of social discourse and were often imbued with complex political meanings. The architecture produced during the Roman Republic and Empire was also exceptional and innovative for its use of technology and design. This seminar course introduces students to the major types of Roman architecture, as well as to the important theoretical and scholarly debates in the field. The built environment, including gardens, was also integral to the conception and experience of Roman architecture and will also be examined in this course. There will be an emphasis on relationship between provincial examples of Roman architecture and architecture in the city of Rome. Lastly, the course will consider reception theory and appropriation of Roman architectural forms in the architecture of New York City in order to understand the lasting influence of Roman buildings and their reinterpretation in contemporary times.

ART 77300 - Topics in American Art and Architecture: Paradigms and Problematics in Public Art: Memorials to New Media

GC: Wed. 2:00 – 4:00 pm, 3 credits, Prof. Senie, Rm 3421 [27416]

Office hours: TBA

email: hfsenie@gmail.com

This course begins with artists' recent works based on traditional memorials such as Tatzu Nishi's *Discovering Columbus* (2012) and the fall 2014 installation by Danh Vo, *We the People*, in City Hall Park. It considers the paradigms and problematics of public art from modern sculpture to social practice. It will also focus on defining various forms of new media public art and considering implicit critical issues, including large-scale public installations (Rafael Lozano-Hemmer) and politically based locative media projects (John Craig Freeman). The class features visits to local agencies commissioning public art (Department of Cultural Affairs Percent for Art, MTA Arts for Transit, Creative Time) to discuss the parameters of current patronage practices.

ART 80010 - Seminar: Selected Topics in Art History: Curatorial Practicum

GC: Wed. 6:30 – 8:30 pm, 3 credits, Prof. Bishop and Dr Katherine Carl, Rm 3421 [27418]

Office hours: TBA

email: cbishop@gc.cuny.edu

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 and

the types of approaches necessary for narrating a history in the form of an exhibition. 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. Speakers lined up for spring include Carlos Basualdo, Leah Dickerman, Mari Carmen Ramírez and Nancy Spector. Assessment will take the form of an exhibition proposal for the James Gallery with an accompanying catalogue essay.

ART 80010 - Seminar: Selected Topics in Art History: Mapping the Futures of Higher Education

GC: Tues. 4:15 – 6:15 pm, 3 credits, Profs Davidson and Kelly, Rm TBA [27417] Cross-listed with IDS 70200/CL 80100/ENG 89010.

Office hours: TBA

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“Mapping the Futures of Higher Education” is the first course being offered as part of the Graduate Center and CUNY’s new Futures Initiative, designed to prepare the next generation of college professors. The class will be student-led and one aim is to experiment with a range of pedagogical forms while also engaging in thoughtful conversation about the nature, purpose, and state of higher education today.

This course will be team-taught by Professor Cathy Davidson, director of the Futures Initiative, and former GC President William Kelly. The course is designed especially for second, third, or fourth year students who are teaching during S 2015 at one of CUNY’s colleges or community colleges. Our focus will be on working together to design innovative peer-to-peer pedagogies that engage students, spark creativity, span disciplines and technologies, and offer meaningful public engagement.

ART 81000 - Seminar: Selected Topics in Asian Art and Architecture: Buddhism and the Material World

GC: Thurs. 4:15 – 6:15pm, 3 credits, Prof. Chou, Rm 3421 [27419]

Office hours: TBA

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Few religions have critiqued the material world with the eloquence and intellectual rigor of Buddhism. Yet in both theory and practice, Buddhist traditions have also embraced the material world and developed sophisticated systems and techniques for its construction and visualization. What is the status of matter, substance, and man-made objects according to Buddhist views? In what ways are the reliance upon and sensitivity toward medium, form, and structure of the material world central to Buddhist devotional practice? How do these concerns inform modern and contemporary art practice? To explore these questions, the course is divided into three units: the first introduces Buddhist philosophical attitudes toward the material world; the second explores the material history and contexts out of which Buddhism developed in historical China, Japan, and the Himalayas through a series of thematic case studies featuring the prominence of objects, materiality, and artistic representations; the last unit examines the place of Buddhist philosophy and praxis in modern and contemporary art by looking at the different ways in which

conceptual artists have incorporated Buddhist material culture and ideas of objecthood into their work. Juxtaposing theory with praxis, the historical with the contemporary, and devotional activities with artistic ones, this course aims to carve new spaces of creative dialogue in art history and practice.

**ART 83000 - Seminar: Selected Topics in Medieval Art and Architecture:
On the Move: Gift Exchange and Artistic Exchange in the Medieval Mediterranean**

GC: Thurs. 9:30 – 11:30 am, 3 credits, Prof. Woodfin, Rm 3421 [27420]

Office hours: TBA

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Recent work in the field of Byzantine art has brought to the fore two distinct but related phenomena: the exchange of gifts that serve as agents of political negotiation, and the exchange of artistic motifs, styles, and even artists across political and cultural boundaries. Older generations of scholars took an interest in these issues, but newer methodologies in art history have given new life and urgency to their examination. This seminar will take as its geographic center the city of Constantinople, but will range around the Eastern Mediterranean and Black Sea to explore points of contact with the Islamic world, the Christian West, and the unstable lands to Byzantium's north. Anthropological theories of gift exchange together with traditional art-historical methods will help to tease out the agendas encoded in diplomatic gifts. Using a case-study approach, the course will also examine various models of hybrid artistic traditions, as well as strategies of incorporation of or resistance to the art and ideas of neighboring polities.

ART 86010 - Seminar: Selected Topics in Late 18th and 19th Century Art and Architecture: 1870's: Decade of Transformation in Europe and the Americas

GC: Tues. 11:45 am – 1:45 pm, 3 credits, Prof. Manthorne, Rm 3421 [27421]

Office hours: TBA

email: kmanthorne@gc.cuny.edu

In the 1870s the geopolitical world map altered dramatically. Italy and Germany emerged as nations uniting scattered principalities, even as the US Civil War and Franco Prussian War left their marks. Profound changes in transportation and communication expedited global travel and trade: the opening of the Suez Canal, inking of the railroad across the Indian subcontinent, and completion of the Transcontinental Railroad in the US. Porfirio Díaz came to power in 1876 in Mexico, changing its history and art forever. These are just a few highlights. Just as historians of the 20th c. earmark 1968 as a turning point, so the 1870s witnessed profound historical transformation and with it the beginning of modern art. This course examines the art histories of leading countries of Europe and the Americas in the 1870, analyzing them in concert to reveal broad cross-currents and exchanges.

ART 86020 - Seminar: Selected Topics in Modern Art: Careers in Modern Sculpture

GC: Thurs. 11:45 am – 1:45 pm, 3 credits, Prof. Chave, Rm. 3421 [27423]

Office hours: TBA

email: annachave@aol.com

Concerned at once with the engineering and the happenstance of artists' careers, including aspects of their posterity, this course explores how, when, where, and why certain bodies of work

by particular modern sculptors have become relatively visible or invisible: discursively, institutionally, and in the marketplace. Implicitly at issue, too, are the changing character and changing fortunes of a medium that long held also-ran status in the modern western visual field. The course is organized around a series of comparative case studies, and aims to provide a basic grounding in the work of the artists in question, including Brancusi and Duchamp; Noguchi, David Smith, and Bourgeois; Andre and Hesse. Students will be required to produce an original research paper and to deliver an oral report to the class concerning their findings, as is typical. *Students enrolled in the GC: Art History program are free to audit; all others by permission only.*

Books for reading over the winter break:

A.C. Chave, Constantin Brancusi: Shifting the Bases of Art, 1993

Amelia Jones, Postmodernism and the En-Gendering of Marcel Duchamp, 1994

ART 86020 - Seminar: Selected Topics in Modern Art: No Man's Land: Art and World War I

GC: Mon. 2:00-4:00 pm, 3 credits, Prof. Golan, Rm 3421 [27424]

Office hours: TBA

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World War I was—ironically and tragically--the historical avant-gardes' "great muse." Whether they celebrated the Great War (Futurism) or abhorred it (dada/Surrealism) all early 20th-century avant-gardes were energized by the conflict. On its one hundred years' commemoration this seminar will assess past and present interpretations of the visual and to some extent literary culture of the war. The older scholarship was concerned with an art of retrenchments and retreats (the neo-classical body and the Call to Order), the war monument as *lieux de mémoire*, the link between painting and the miasma of the trench. The more recent scholarship emphasizes the link between new media, shell-shock, and WWI as the first global event, the link between automatism with the "talking cure" and with bureaucracy; prosthetics as Readymades, distancing as "cool conduct;" the war panoramas versus the picture Atlas and cinema; poetry as performance-score; the manifesto as an antidote to boredom; and the aesthetics of Empire.

Readings will include: André Breton, Philippe Soupault, Robert Graves, F.T. Marinetti, Ernst Jünger, Georges Didi-Huberman, Paul Fussler, Ian Hacking, Friedrich Kittler, Helmut Lethen, Pierre Nora, Edoardo Sanguineti, Peter Sloterdijk, Klaus Theweleit, Paul Virilio.

ART 86020 - Seminar: Selected Topics in Modern Art: Postwar Italian Art

GC: Tues 9:30 – 11:30 am, 3 credits, Prof. Braun, Rm 3421 [27422]

Office hours: TBA

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Focusing on the decades 1945- 1975, this seminar considers post-war Italian art chronologically and thematically, from the careers of individual artists and histories of major movements to issues of gender, materials, politics, cultural theory and historiography. The course will begin with a foundational background lecture in Italian art before 1945 and conclude with a look at contemporary art practice and Italian identity. Classes will consist of informal lectures, reading assignments and discussions, and museum and gallery visits. The viewing of a series of films outside of class time will also be mandatory, for those who are not already familiar with them.

Students will work on a major research paper to be presented in class and submitted at the end of the semester. One of the chief aims of the course is revisionist: to move outside the now standard framework of the Cold War; explore international networks through exhibitions and periodicals; and challenge longstanding perceptions of anti-Americanism and categorical one-way influences in Italian art with more nuanced interpretations.

ART 86020 - Seminar: Selected Topics in Modern Art: Mellon Seminar at the Museum of Modern Art : In Defiance of Painting

GC: Wednesday, 9:30-11:30 a.m., 3 credits, Prof. Golan, Rm 3421 [27425]

Office hours: TBA

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Co-taught by Professor Romy Golan and Dr. Danielle Johnson (Curatorial Assistant in the Department of Painting and Sculpture, MoMA)

In 1930 the French writer Louis Aragon penned the essay *La peinture au défi* (In defiance of painting) to accompany an exhibition of collages at the Galerie Goemans in Paris. The text was aimed against André Breton's *Surrealism and Painting*. The text can also be understood as a response to what Aragon witnessed during a recent trip to the Soviet Union.

Aragon's essay interprets the first three decades of 20th century art as a series of disruptions of painting from within. It prognosticated the contestation of the medium over the course of the century.

The seminar will focus on works by Pablo Picasso, Francis Picabia, Max Ernst, Salvador Dali, Joan Miró, André Masson, and René Magritte (all artists included in the Goemans show), as well as works by German and Soviet painters engaged with similar problems: the *Neue Sachlichkeit* (New Objectivity) of George Grosz, Karl Hubbuch, Otto Dix, and Christian Schad, and the "last" paintings made by the Constructivists Alexander Rodchenko, Liubov Popova and El Lissitzky before Productivism .

Readings will include writings by the above-mentioned artists as well as André Breton, Carl Einstein, Georges Bataille, Osip Brik, Franz Roh, Bertold Brecht, Nicolai Tarabukin, and Viktor Shklovsky; and secondary literature.

Half of the classes will take place in the galleries and depot of the Museum of Modern Art, and half at the Graduate Center.

ART 86030 - Seminar: Selected Topics in Modern Architecture, Urbanism and Design: Race, Space and Architecture

GC: Tues. 2:00-4:00 pm, 3 credits, Prof. Gutman, Rm 3421 [27426]

Office hours: TBA

email: mgutman@ccny.duny.edu

Focusing principally on the United States, this graduate seminar will consider the history of American architecture in relationship to race, space, culture, and power. Dissecting the social construction of race in concert with buildings, landscapes, and cities will expose how Americans

have used space to condition understandings of race, to reinforce racial and ethnic hierarchies, to perform identities, which are in flux, and to contest egregious and enduring inequalities. Readings that focus on historically specific places, from plantations to freedom schools, will be coupled with theories of race, space, and material culture and memoirs, fiction, and narratives. The goal is to understand that there is a dynamic rather than a static relationship between a physical place, its social make-up, and race as an ideal or imagined condition. Race, space, and architecture will be framed in relationship to inequality, ethnicity, segregation, authority, racism, gender and sexuality, protest, civil rights, ghettos, ethnic enclaves, liberation movements, civil disobedience, and the design professions.

ART 89000 - Seminar: Selected Topics in Art History: Documentary after Conceptual Art

GC: Wed. 4:15 – 6:15 pm, 3 credits, .Prof. Wilson, .Rm. 3421 [27427]

Office hours: TBA

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If Pop Art brought about the reconsideration of the photographic image in relation to the commodity form (the readymade, spectacle culture, etc.), for Conceptual Art photography became another kind of “artless” informational document for dissemination. The relationship between the photograph as “document” and the practice of social documentary, however, remained a tenuous one in the 1960s, but the 1970s began to see a strengthening of these links and a growing critical exploration of photography’s social reference. At the same time both artists and critics began a renewed engagement with and critical interrogation of the last significant moment of social documentary, the 1930s. This inaugurated a reconsideration of the photographic image within expanded heterodox modes of practice including for example, time-based work (performance and film) and archiving projects. Beginning with key writings on the use of photography within Conceptual practice, this seminar will examine recent critical literature on documentary photography and media theory. We will use this intellectual base to develop new approaches to the proliferation of documentary modes in contemporary art

ART 89400 Seminar in Film Theory: Theories of the Cinema

GC: Mon. 11:45 am – 3:45 pm, 3 credits, Prof. Herzog, Rm C419 [27428] Cross-listed with THEA 81600/FSCP 81000

This class will provide an overview of significant movements, debates, and figures in film theory. Readings will span both classical and contemporary film theory, addressing a range of approaches including realism, structuralism, auteur theory, genre criticism, psychoanalytic film theory, feminist and critical race theories, and third cinema. The class will examine writings on cinema in their historical and national contexts, looking at the ways in which film theory intersects with political, cultural, and aesthetic trends. The final sessions of the course will focus on recent developments in film theory, in particular the debates surrounding cognitive approaches to film, the evolution of digital technology, and the writings of philosopher Gilles Deleuze. In each case, new theoretical work on cinema will be read in relation to the complex history of film criticism. In addition, the class will examine the field of film theory alongside related fields of aesthetics and representation (e.g. art history and photography, television studies, cultural studies, visual studies, postmodernism), exploring the ways these disciplines have overlapped.

ART 89600 Seminar: Selected Topics in Film Studies: American Film of the 1970s

GC: Tues. 11:45 am – 3:15 pm, 3 credits, Prof. Boddy, Rm C419 [27429] Cross-listed with THEA81500/FSCP 81000

This course explores the explosion of creative American filmmaking around the 1970s from a new generation of directors, writers, and actors working within traditional Hollywood genres, including the gangster film, the Western, and *film noir*. During a period of unusual economic uncertainty for the film industry, studios enlisted fresh creative talent and storytelling forms to reach new audiences during a period of disruptive social and political change. While the focus of the course will be on the major innovative works from 1970s Hollywood, we will also consider the impact of the European art cinema, the role of émigré creative personal working in America, and the influence of documentary and avant-garde filmmaking and critical practices on the wider film culture of the 1970s. **Required readings:** The required texts are David A Cook, *Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam, 1970-1979* (Berkeley: University of California Press, 2000) and Thomas Elsaesser, Alexander Horwath, and Noel King, eds., *The Last Great American Picture Show New American Cinema in the 1970s* (Amsterdam: Amsterdam University Press, 2004). Additional readings indicated on the class schedule are available via ERes at the Graduate Center Library. **Requirements:** In addition to participation in seminar discussion, each student will submit ten short response essays to the films and readings to Blackboard, write a 15 page research paper on a topic approved by the instructor, and prepare a brief oral presentation of the research project to the seminar. Class schedule/readings available in the Certificate Programs Office (Room 5110)

ART 89600 Seminar: Selected Topics in Film Studies: African Cinema: Toward an Alternative Globality

GC: Wed. 2:00 – 5:00 pm, 3 credits, Prof. Hitchcock, Rm C419 [27430] Cross-listed with THEA81500/FSCP 81000

Although films have been made in Africa since the 1920s, it is only since the great anti-colonial and independence movements in the middle of the century that significant African cinemas began to emerge in their own right. In part, African cinema aesthetics developed through specific political dimensions precipitate in the socio-economic conditions of decolonization and nationalist expression. African cinema's further provocation unfolds in the ways in which it has built on traditional narrative story-telling forms (not just oral tales in general, but unique genres, like those of the griot). Whether or not such genres can be visualized remains the challenge in much of African cinema, but more than this, there are sustained and critical pressures at work that greatly inhibit independent and indigenous film making of all kinds. What are the aesthetic priorities of African cinema? How are these compromised or reoriented by the realities of national and international limits on production, distribution, and exhibition? Does indigenous cinema guarantee perspicacity or is such vision distorted by the continually racist and ethnicist assumptions of the international public sphere? What are the ironies of auteurism on the continent? What are the changed parameters in aesthetics and politics that drive new film production in the region? As well as serving as an introduction to the main trajectories of African film making, this course will focus on particular examples of African cinema that demonstrate

both the interventions and the contradictions of its art in recent years. A class presentation and a term paper are required in consultation with the instructor. Students will be encouraged to use theoretical frameworks and an interdisciplinary approach that can integrate their specific research interests. Suggested reading/viewing schedule available in the Certificate Programs Office (Room 5110).

ART 89902 – Teaching Workshop: Pedagogy Practicum

GC: Thurs. 6:30 – 8:30 pm 0 credits , Prof. Kousser Rm. 3421 [27431]]

Office hours: TBA email: rkousser@brooklyn.cuny.edu

This semester long practicum will consist of a 2-day initial workshop on teaching and designing lesson plans; observations and mentoring at the colleges; an opportunity to do a practice class; and short workshops in more specialized teaching topics such as running discussion, creating tests and paper assignments, interpersonal issues with students, and teaching in the museum. The seminar is compulsory for first year Graduate Teaching Fellows, and highly recommended to everyone else intending to teach during their time at the Graduate Center.