

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

SPRING 2016 COURSE DESCRIPTIONS

ART 73000 *Art and Architecture of the Medieval Mediterranean* GC: Mon. 4:15 – 6:15 pm,
3 credits, Prof. Ball Rm 3421 []
Office Hours: TBA email: jball@brooklyn.cuny.edu

The medieval Mediterranean was a lively hub of trade surrounded by varying cultures throughout the period: the Byzantines in the East, the Fatimids and later dynasties of Islam in Egypt, the Normans of Sicily, the Umayyads and later dynasties of Islam in Spain, and later the Italian kingdoms such as Venice and Genoa. Out of this mix came Christianity, the crucial introduction of books (as opposed to scrolls) and the progression toward literate society. In addition, many art forms, such as icons, whose impact went well beyond the Mediterranean, appeared. The Mediterranean also enabled the further spread of Islam itself along with its visual culture. This class will take a critical look at the idea of a pan-Mediterranean visual culture springing out of a time when the entire region from the Levant to Spain was under Byzantine control, through the beginnings of the Renaissance, when the Mediterranean hosted nearly ten different cultures. Portraiture, dress and textiles, icon painting, calligraphy are just a few art forms that become shared across the Mediterranean despite differences in religion, language, and government. The effects of the Crusades and also colonization, particularly by the Venetians, on Mediterranean visual culture will be discussed, as will the legacy of this culture in the Italian Renaissance. Assignments will include short responses and a final exam. *Up to 2 auditors accepted.*

ART 74000 *The Islamic City From the Pre-Modern to the Globalization: Current Debates, Theories and the Art and Architecture of the Cities in the Middle East*
GC: Mon. 6:30-8:30 pm, 3 credits, Prof. Avcioglu Rm TBA []
Office Hours: TBA email: navciogl@hunter.cuny.edu

The concept of the city is as important as it is difficult to define. A rigorous definition of the Islamic city has also proven uneasy to establish among historians and theoreticians, since it elides any essentialist characterization, even that of the reductive “non-western” city proposed by the Orientalists. Yet, the legacy of the early twentieth century orientalist discourse about the Middle Eastern cities is still around us. From disillusioned architects and urban planners to tourism branding agencies and exhibition trends the concept of “the Islamic City” is mobilized to deal with the anomie caused by industrialization and globalization. This course proposes a critical historical review of the concept of the city pointing to the debates, theories and controversies that have framed and interpret it. We will probe essentialist tendencies and study social processes and cultural forces through art, architecture, biennials, literature and legal documents to understand the city in its own terms. Proceeding in a chronological order, we will

discuss early urban developments under Muslim rule, whether in pre-existing cities or newly established settlements, exploring what cultural, political, social and religious elements shaped them. By focusing on specific city types such as the classical city, traditional city, imperial city, modern city, (post)colonial city and global city, we will examine a variety of interpretive paradigms employed by scholars, artists and architects in order to reify or reject the validity of the category of the Islamic City. Looking at specific sites – from Baghdad, Cairo, Jerusalem, Damascus, to Istanbul, Medina, Tehran and Dubai, among others – we will try to understand the workings of cities and what have come to define their historical and contemporary character and narrative. Structured along these lines, the course will consider relevance of the concept of the Islamic City for the study of cities in the Muslim world today.

ART 76010 *Global Art Market, 1750-1900* GC: Tues. 11:45 am - 1:45 pm, 3 credits, Prof. Manthorne Rm 3421 [] Office Hours: TBA kmanthorne@gc.cuny.edu

Recent exhibitions and publications such as *Inventing Impressionism: Paul Durand-Ruel and the Modern Art Market* (2015) put the spotlight on the dealer's role of in shaping of art movements and audiences. They demonstrate that like any other market, the art market is a force within capitalism formulated and manipulated according to the interests of its makers. This lecture course examines the global art market, from Neoclassicism to Post-Impressionist, against that construct. Like 19th c. dealers with branches in London, New York, Paris, and Brussels, we take a trans-Atlantic perspective as we ask: How was art circulated and exchanged? What are the transnational consequences of this intersection between art and economics? Via specific examples in Europe and the U.S., we study: Economies of making and selling art; Changing taste; Rise of gallery system; Collectors & Patrons; Stereotypes of starving artists; Business strategies of successful artists; Art Dealers & their multi-city networks; Women & the art market; Audiences for prints, decorative arts & textiles vs. painting & sculpture; Tariffs, taxes and trade regulations; Art journalism & its impact. **Auditors** are permitted, with permission of the instructor.

- Preparatory Reading: *Inventing Impressionism: Paul Durand-Ruel and the Modern Art Market* (2015)
- Requirements: Weekly reading & discussion; Midterm & Final Exams; Student project, including oral presentation (20 min.) & written paper (10 pages).
While readings and instructor presentations are grounded in the 19th century, students may work on more contemporary topics for their individual projects.
- Grade Calculation: Each of these five components is weighed in grade determination: (1) contribution to discussions & short weekly assignments; (2) midterm exam; (3) final exam; (4) oral presentation of paper; (5) final written paper
- Learning Objectives: In this course, students should achieve the following objectives: (1) acquire advanced knowledge of the global art market (2) analyze scholarly arguments presented in articles and essays; (3) conduct primary research in the field; (4) develop skills to deliver a paper in a public presentation; (5) hone abilities to write a research paper; (6) acquire strategies for taking graduate art history examinations, including image identifications and essays and (7) better understand art history as a profession.

ART 76020 *Hidden Temporal Structures in European Art and Exhibitions: 1930 to 1970* GC: Mon., 2-4 pm, 3 credits, Prof. Golan Rm 3421 []
Office Hours; TBA rgolan@gc.cuny.edu

Part lecture, part seminar, this class will investigate hidden temporal structures in French, Italian, British and German art from 1930 to 1970. Art by its nature escapes linear time. It folds time over on itself, creating and exposing new historical patterns. Art, compounding the distortions of memory, writes alternative histories. The course will analyze the disturbances of *Nachleben* (afterlife), the palimpsest, the outmoded, the flashback and the eclipse in their charged political and historical contexts.

Works and exhibitions considered will include: Kurt Schwitter's later *Merzbau*; 1930s exhibitions from the *Pressa* exhibition in Dresden to the *Mostra della Rivoluzione Fascista* in Rome to National Socialist exhibitions in Berlin; museology as a form of postwar reconstruction; image constellations from Aby Warburg's *Mnemosyne* to the *Dadaistischer Handatlas* to André Malraux's *Musée Imaginaire* to Gerhard Richter's *Atlas*; urban *dérives* from André Breton's *Nadja* to Asger Jorn and Guy Debord's *Mémoires* to Bruno Munari and Ugo Mulas' *Campo Urbano*; Max Ernst's collage novels; Edoardo Paolozzi and Richard Hamilton in the Independent Group; the photo-paintings of European Pop; light rooms from the Bauhaus to the Zero Group to Arte Programmata.

Art 79400 *Aesthetics of Film* GC: Tues. 4:15 - 8:15 pm, 3 credits, Prof. Miller Rm C-419[]
Cross listed with THEA 71400, FSCP 81000 & MALS 77100
Office Hours TBA edward.miller@csu.cuny.edu

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 tenth edition of Bordwell and Thompson's *Film Art* (2012) 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 sound is a particular focus in this course—and arguably especially important to the meta-film—we supplement *Film Arts* with readings by Michel Chion, Amy Herzog, and Rick Altman. In order to understand the meta-film and its aesthetics we read key sections of Robert Stam's *Reflexivity in Film and Literature: From Don Quixote to Jean-Luc Godard* (1992), Christopher Ames' *Movies about Movies: Hollywood Revisited* (1997), Nöth & Bishara's *Self-Reference in the Media* (2007), John Thornton Caldwell's *Production Culture: Industrial Reflexivity and Critical Practice in Film & Television* (2008), and Craig Hight's *Television Mockumentary: Reflexivity, Satire and a Call to Play* (2011).

Course Requirements:

1. Weekly response paper: student responds to the film and the ideas presented in the reading and session.
2. Presentation of a week's 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 85000 *Early Modern Textiles: Fashion and Function. A Seminar at the Metropolitan Museum of Art.* Fri 9:30-11:30 am, 3 credits, Prof Wunder and Metropolitan Museum of Art Associate Curator Melinda Watt, []
Office Hours: TBA ajwunder@gmail.com

Textiles in all forms—woven silks, carpets, tapestries, laces and embroideries—were a treasured art form that served a variety of practical and social functions in early modern Europe. This object-based seminar will explore textiles and their uses, makers and meanings in Europe from around the fifteenth through the early eighteenth centuries. The class will meet at the Metropolitan Museum of Art, with weeks alternating between discussions of readings and firsthand examination of the textiles collection using the facilities of the Ratti Textile Center. Students will be introduced to the technical study of textiles, conservation concepts, and recent scholarship dealing with issues of consumption, production, patronage, and material culture. Through guest lectures by speakers from various departments at the Met, the course will also give students a view of professional practices at the museum.

Doctoral students from departments outside of art history and from the Interuniversity Doctoral Consortium schools are welcome. Auditors and MALS students will be admitted only with permission of instructor if there is availability after doctoral students have registered.

Requirements: Weekly readings and participation in object viewings and discussions. One catalogue entry based on an object at the Met due mid-semester. Object-based final research paper and final presentation at the end of the term.

Preliminary Reading:

“Textiles in the Metropolitan Museum of Art,” *Metropolitan Museum of Art Bulletin*, vol. 53, no. 3 (Winter 1995-96).

ART 86020 *Crossing the Line: The Bauhaus in the Context of the Weimar Republic and the Soviet Union* GC: Wed. 2:00 – 4:00 pm, 3 credits, Prof. Long, Rm. 3421 []
Office Hours: TBA rcwlong@aol.com

This seminar will focus on how the twentieth-century’s best-known school of architecture, art, and design crossed over Germany’s traditional cultural and visual norms with the help of segments of the newly established Weimar Republic and Soviet Union. Starting with a history of the Bauhaus’s reception, introductory lectures will examine the school’s roots in the 19th-century industrial revolution, the Arts and Crafts movement, the art education movement, and its emergence from the rubble of World War I. The seminar will also explore how gender and

religion complicated the Bauhaus's mission of combining high and low art to produce designs for the modern world. We will ask what did the Bauhaus get right? What did the Bauhaus get wrong?

Students will be responsible for readings, discussion, an oral presentation related to their written research paper.

Suggested readings: Barry Bergdoll and Leah Dickerman, eds. *Bauhaus 1919-1933: Workshops for Modernity*, exh. cat. (New York: MoMA, 2009); and Magdalene Droste, *The Bauhaus, 1919-1933* (Cologne: Taschen, 1990); esp. illustrations. Also see the exhibitions, *Berlin Metropolis: 1918-1933*, Neue Gallery thru Jan. 4 and *The Power of Pictures: Early Soviet Photography, Early Soviet Film*, the Jewish Museum thru Feb. 7. 4 auditors permitted.

ART 86020 *Mellon at the Met: Trompe l'Oeil Theory and Practice* Thurs. 11:45 am – 1:45 pm, 3 credits, Prof. Braun and Rebecca Rabinow, Leonard A. Lauder Curator of Modern Art and the Curator-in-Charge of the Leonard A. Lauder Research Center for Modern Art at the Metropolitan Museum []
Office Hours: TBA ebraun@hunter.cuny.edu

This seminar considers the Western tradition of trompe l'oeil: pictures that aim to “deceive the eye.” Trompe l'oeil constitutes a category onto itself within pictorial illusionism and will be examined here as central to the larger discourse on meta-representation (or “art about art”). Working directly with objects from the collection of the Metropolitan Museum of Art, students will analyze the theory and practice of trompe l'oeil over six hundred years: from Renaissance and Dutch, Spanish, and French 17th century painting to late 19th century American still lifes and the modernist gambits of Giorgio de Chirico and the Cubists. Trompe l'oeil images consciously involve the viewer in perceptual and psychological games. They evoke delight in the virtuoso “life-like” rendering or, conversely, the disquieting effects of preternaturally realistic objects that appear to gaze back at the viewer. We will consider why “still” life or nature “morte” (including grisaille illusions of sculpture) is the genre par excellence of trompe l'oeil, given that the main effect is that of uncanny aliveness. The typologies of niche, tabletop, cabinet, and letter rack pictures, as well as easel painting versos, will all be considered. Why are shallow spaces, frames and thresholds, and cast shadows essential to this genre? Why do playing and visiting cards, signatures, engravings, letters, labels and other printed media, such as musical scores, form a privileged iconography? Beyond the history of the genre, course readings will address trompe l'oeil and psychoanalytic notions of the split self, post modernist “simulacrum,” the relationship to early photography, and the symbiosis between word and image. Readings include those by Pliny the Elder, Ernst Gombrich, Charles Sterling, Jean Baudrillard, Pierre Charpentrat, Louis Marin, and Celeste Brusati among many others.

Rebecca Rabinow, the Leonard A. Lauder Curator of Modern Art and the Curator-in-Charge of the Leonard A. Lauder Research Center for Modern Art at the Metropolitan Museum joined the staff of the Museum in 1990. Since that time, she has helped organize more than twenty special exhibitions at the Metropolitan. Her most recent award-winning shows are *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde* (2011-12); *Matisse: In Search of True*

Painting (2012-13); and with Prof. Emily Braun, the Curator of the Leonard A. Lauder Collection of Cubist Art, *Cubism: The Leonard A. Lauder Collection* (2014-15).

ART 86030 *Social Matters: Architecture and the Welfare State* GC: Mon. 9:30-11:30 am, 3 credits, Prof. Gutman Rm 3421 []
Office Hours: TBA mgutman@ccny.cuny.edu

Following World War II, the western democracies embraced bold, wide-ranging programs for reform, broadly defined under the rubric, the “welfare state.” In Europe and the United States, governments made modern architecture and urbanism--the constructed environment--central to the political project of the welfare state (itself closely allied with Cold War liberalism). If improving everyday life and redistributing wealth stood out as goals, at least in Western Europe, so, too did other less exalted ideals in state-sponsored projects, erected at home and abroad. Expect in this seminar to study public housing, new towns, schools, playgrounds, and other sites, where use mattered in the developed and developing world. Special attention will be given to women, families and children, in the main ignored in the studies of this topic, to architecture and social theory, and to the intersection of political power, expertise and the construction of the self.

Key texts include *Architecture and the Welfare State*, edited by Mark Swenarton, Tom Avermaete, and Dirk van den Heuvel, *Use Matters: An Alternative History of the Architecture*, *Manhattan Atmospheres: Architecture, the Interior Environment, and Urban Crisis* by David Gissen, and *Governing the Soul: The Shaping of the Private Self* by Nikolas Rose.

ART 86040 *Black Box/White Cube: Issues in Contemporary Performance* GC: Tues. 2 - 4 pm, 3 credits, Profs. Bishop and Eckersall, 3 credits, Rm 3421 [] Cross-listed as THEA 85600
Office Hours: TBA cbishop@gc.cuny.edu peckersall@gc.cuny.edu

This course investigates the resurgence of dialogue between visual art and the performing arts: visual artists hiring actors and dancers, theatre directors using video and non-professional performers, choreographers making exhibitions. The apparent similarity of the resulting works is belied by the different traditions and discursive frameworks of their makers. This course will examine key issues in thinking through the overlaps and differences between ‘white cube’ and ‘black box’ performance. Seminars will be organized around complementary terms, including (but not limited to): dramaturgy and curatorship, immersion and alienation, re-enactment and adaptation, virtuosity and de-skilling. Students will examine a range of theoretical perspectives and practitioners, including Christoph Schlingensiefel, Rimini Protokoll, Xavier Le Roy, Tania Bruguera, Kris Verdonck, Okada Toshiaki, Tadasu Takamine, Tino Sehgal, and Boris Charmatz. In order to test the emergent globality of this trend (and its limits), artists from a diversity of cultural and geographical locations will be considered, as well as projects currently taking place in New York.

Assessment will be on the basis of participation in class discussions (10%), an in-class abstract (30%) and a final research paper (60%) to be delivered in a mini-conference at the end of the semester.

ART 89900 *Dissertation Workshop* GC: Wed. 11:45 am -1:45 pm, 0 credits, Prof. Bishop Rm 3421 []
Office Hours: TBA cbishop@gc.cuny.edu

This is a zero-credit course for students preparing their dissertation proposals and for level III students working on their dissertations. Each week the class will read, edit and discuss a small sample of work by three students. Ideally, each student will present and receive feedback on their work three times over the course of the semester. Students are expected to attend every seminar, not simply to participate in those seminars where their own work is being discussed. No auditors.

ART 89902 *Pedagogy for Art Historians* GC: Thurs 6:30-8:30 pm, 0 credits, Prof. Kousser Rm 3421 []
Office Hours: TBA rkousser@gc.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. *Required of all first year Art History GC Fellows; strongly recommended for all other first year Art History students.*