

The Graduate Center  
City University of New York  
PhD Program in Art History

**SPRING 2017 Course Descriptions**

\*all classes meet in room 3421, unless otherwise noted

**ART 76040**

US Art 1960-1989

Tuesday, 2:00-4:00 pm

Prof. Claire Bishop

[cbishop@gc.cuny.edu](mailto:cbishop@gc.cuny.edu)

This lecture course will offer an overview of canonical works of art and theory in the United States between 1960 and 1990, with reference to related trends in Europe. Although aspects of painting and sculpture will be covered, the emphasis will be on post-medium-specific art: from early experiments with duration and participation (Happenings, Fluxus, Environments, Expanded Cinema) to explorations of site and media (Land Art, Video, Film, Installation, Appropriation). Students will be expected to attend supplementary events outside the class: video screenings, exhibition visits, and public talks elsewhere in the city. Weekly lectures will be followed by a close discussion of images led by two nominated students.

**\*\*Email professor no later than Nov. 21 to request permission to register for the course. Auditors accepted with permission.**

**ART 80030**

The Production of Space: Theories and Methods in Modern Architecture

Tuesday, 11:45-1:45 pm

Prof. Marta Gutman

[mgutman@gc.cuny.edu](mailto:mgutman@gc.cuny.edu)

This is a theories and methods seminar, dedicated to learning to describe, analyze and interpret modern architecture. The emphasis is placed on understanding space as produced (as built, lived, and imagined), on questioning received understandings of essentialized terms, and on constructing architecture history as global history. Students should expect to examine terms like form, function, space, and structure as historically situated and contingent concepts; to further unpack structure in its multi-faceted forms (ideology, nature, gender, etc.); and to assess post-structuralist theories pertaining to space, identity and power (Butler, Foucault, Habermas, Bhabha, Lefebvre). Expect close reading of case study examples and primary and secondary texts, and discussion of evidence. Architectural theory is discussed but it is not the main focus of this class.

*Strongly suggested:* Students who have not taken an undergraduate survey in modern architecture should make every effort to audit Prof. Gutman's lectures in Survey of World Architecture, 4

(1918 to the present), City College. The course meets Mon, Wed, 9:00-10:00, Spitzer School of Architecture, AR107.

**ART 83000**

**Foundations of Monasticism**

*Medieval Studies Seminar MSCP 80500*

*Cross-listed as Art History 83000*

Wednesday 4:15-6:15

Prof. Jennifer Ball

[jball@brooklyn.cuny.edu](mailto:jball@brooklyn.cuny.edu)

This course will explore the beginnings of Christian monasticism in Egypt and Palestine and the later divisions into Western monastic orders and early Byzantine foundations. The course will be arranged both geographically, as well as by the various types of monasticism practiced (hermetic, coenobitic, etc.). Texts, especially early monastic rules and saints' lives, alongside architectural and archaeological remains will be used to piece together the everyday life and development of these communities, and their relationship with the secular world around them, which was sometimes fraught with tension. Special attention will be paid to issues of gender and sexuality, as groups ranged from those based on sexual renunciation to communities in which entire families took up the monastic life. The body as a site of monastic practice is of special interest to me. Additionally, the involvement of monasteries in cultural production will be examined, as monastics were generally literate and often housed scriptoria, textile producing workshops or artist workshops of other kinds.

**Will accept up to two auditors.**

**ART 85000**

Material Culture and the Arts of the Early Modern Iberian World

Monday, 2:00-4:00

Prof. Amanda Wunder

Email: [ajwunder@gmail.com](mailto:ajwunder@gmail.com)

**Course Description:**

Students in this seminar will explore methodologies from material culture studies and apply them to art objects made in and for the vast territories of the early modern Iberian world (ca. 1500-1700). This course is being offered in conjunction with a panel on the same topic at the College Art Association on Feb. 17 (5:30-7:00), which students are expected to attend. During the semester, we will read classic works on material culture and the most recent scholarship from Spanish/Latin American/global studies. Some classes will meet at the Metropolitan Museum of Art, where we will examine objects made from various materials (textiles, paintings, domestic furnishings, prints, and more). There we will be paying special attention to the relationship between the academic study of art history and museum-based conservation and scholarship. This is an interdisciplinary course that welcomes graduate students from different departments and programs--it is *not* restricted to art history students. Please email Prof. Wunder if you need permission to enroll.

**Requirements:**

Active participation during classroom discussions and museum visits; oral presentation on one week's readings. Written assignments: One catalogue entry based on a museum object due mid-semester; object-based final research paper and conference-style presentation at the end of the term.

**Will consider accepting auditors by permission only, after professor sees how many students have registered for the course.**

**ART 86020**

Art in the Global Fifties

Monday, 11:45-1:45 pm

Prof. Romy Golan

[rgolan@gc.cuny.edu](mailto:rgolan@gc.cuny.edu)

The seminar will focus on art's first truly transnational era, the 1950s. The approach will be exploratory, seizing an opportunity provided by the current exhibition, embracing works by more than 200 artists from over fifty countries, *Postwar: Art between the Pacific and the Atlantic, 1945–1965*, at the Haus der Kunst in Munich.

The seminar will in part take its cues from selected sections of the *Postwar* exhibition: Aftermath: Zero Hour and the Atomic Era; Form Matters (materialist abstraction); New Images of Man; Realism (s) as International Style; Cosmopolitan Modernisms (combinations of international and local imagery namely calligraphic abstraction); Nations Seeking Form (the cultural politics of post-colonial nationalisms in Africa, the Middle East, and Asia). To which we will add: the geopolitics of the Venice and Sao Paulo Biennals as well as Documenta; architecture and the synthesis of the arts; the Brussels 1958 World Fair; museology and reconstruction vs. museology as nation building; the problem of a Cold War art narrative fixated on abstraction vs. figuration; the museum without walls (UNESCO's *Archives of Color Reproductions*; the *Family of Man*); last-ditch attempts at master narratives (such as André Malraux and Hans Sedlmayr)

This seminar will also connect with the GC symposium "Art, Institutions, and Internationalism: 1933-1966" (planned for March).

**Preliminary readings:**

Introductory essays to *Postwar* by Enwezor, Siegel, and Mark Mazover and Chang-Tai Hung, "Oil Paintings and Politics: Weaving a Heroic Tale of the Chinese Communist Revolution," *Comparative Studies in Society and History* 49, No. 4 (Oct., 2007): 783-814 (to be posted soon).

**Will not accept auditors**

**ART 86040**

The Lives of Objects

Wednesday, 2:00-4:00 pm

Prof. David Joselit

[djoseleit@gc.cuny.edu](mailto:djoselit@gc.cuny.edu)

This Mellon-funded seminar will consider practices of the collection, conservation, and protection of artworks in conjunction with larger theoretical questions regarding the social value of art, particularly with regard to attitudes toward preserving it as perpetually new. Visiting lecturers will include object conservators, artists, curators, art handlers, and security experts whose presentations on how works of art are “kept alive” will initiate questions about authenticity, the proper treatment of sacred works in museum collections, what in a work of art and may not be ethically amended, and what is the system of values that places so much emphasis on maintaining and securing works of art in their “original” state.

**\*\*Email professor no later than Nov. 21 to request permission to register for the course. Will not accept auditors.**

**ART 87300**

**Seminar Mellon at the Met**

**Rethinking The American Wing at The Met**

Mondays, 4:15-6:15 pm

Prof. Katherine Manthorne & Dr. Sylvia Yount, Curator in Charge of The American Wing with key curators and Education staff

[kmanthorne@gc.cuny.edu](mailto:kmanthorne@gc.cuny.edu)

Curators in The Met’s American Wing are engaged in rethinking the presentation and interpretation of its artworks: integrating collections, interweaving narratives, and introducing new objects into the mix. In this Mellon Seminar, students and Met curators will meet in the galleries together to study these and related issues. Through discussions that are part object-driven, part theory and concept driven, and part practical, we reconsider the canon of American art via the Met’s collections. We will have an opportunity to view together experimental installations including a mixed-media display of Shaker design and its cultural context; a contemporary artist’s response to the late 19<sup>th</sup>-century Worsham-Rockefeller Dressing Room; a focused look at little-seen paintings of early 19<sup>th</sup>-century urban life in Lower Manhattan; ongoing rotations of folk, colonial Latin American, and Native American art; and recent acquisitions that broaden and enrich the collections in different way. Several meetings engage with curators outside the American Wing, including those in the departments of Modern and Contemporary Art as well as the Arts of Africa, Oceania, and the Americas. Many of the seminar meetings take place in the Met’s galleries, and the remainder at the Grad Center, where presentations, discussions of readings, and visiting lecturers provide background for our museum-based work. The ultimate goal is to ponder the future of a free-standing wing of fine and decorative American art and, with it, the future of American art history.

**Requirements:** weekly readings and discussions, four short (5-page) papers focusing on aspects of the seminar contents, including the final one in which the student identifies and defends her or his “intervention” artwork into the American Wing’s installation.

**Preparatory work:** visit The Met’s American Wing.

**Auditors: permitted with advance permission of the professor.**

**ART 89900**

Dissertation Workshop  
Wednesday, 6:30-8:30 pm  
Prof. Claire Bishop  
[cbishop@gc.cuny.edu](mailto: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. The emphasis is on improving the flow of writing and argumentation: grammar and punctuation, but also sentence structure, dangling and misplaced modifiers, pronoun case, tenses, relative pronoun use, noun/verb agreement, passive/active voice, parallelism, and register. The class is structured around a weekly topic of discussion (selected by the students) and group crit of three short pieces of writing submitted 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 just to participate in those seminars where their work is being discussed.

Recommended books:

- Jeremy Butterfield, ed., Fowler’s Dictionary of Modern English Usage, fourth edition, Oxford University Press, 2015
- Kate Turabian, A Manual for Writers of Research Papers, Theses and Dissertations: Chicago Style for Students and Researchers, eighth edition, University of Chicago Press, 2013

**ART 89902**

Pedagogy for Art  
Thursday, 11:45-1:45  
Prof. Rachel Kousser  
Email: [rkousser@gc.cuny.edu](mailto:rkousser@gc.cuny.edu)

This semester long practicum will consist of weekly workshops on topics such as designing a syllabus, creating lesson plans, running discussion, formulating tests and paper assignments, and interpersonal issues with students; as well as observations and mentoring at the colleges; and an opportunity to do a practice class at one of the colleges, with feedback.