ART 70000 [32021] Methods of Research: Readings in the History of Art
GC: Wed., 2:00 – 4:00 pm, 3 credits, Prof. Romy Golan, Rm: 3421
Office Hours: TBA
email: Rgolan@gc.cuny.edu

Course Description:
This course will focus on readings in the history of art focusing on theoretical questions internal to the discipline such as: the historicity of art, the Kunstwollen, empathy theory, art as symbolic form, the Pathos formula, art history as a colonial / post-colonial enterprise, responses to Structuralism, the social history of art, art and feminism, art and agency, the museum as mausoleum vs. the museum without walls, exhibitions and globalization.


Requirements:
Weekly short papers (2-3 pages doubled spaced) for class discussion on the readings. They should center on two key questions you will devise.

Attendance to the Rewald lectures, scheduled on Tuesdays at 5:30 in room 3416, are an integral part of the course. They will be discussed in class.
ART 72000 [32022] Topics in Ancient Art & Architecture: Classical Art and Its Interpreters
GC: Wed., 11:45 am – 1:45 pm, 3 credits, Prof. Rachel Kousser, Rm: 3421
Office Hours: TBA email: rkousser@gc.cuny.edu

Course Description:
The art of Classical Greece (c. 480-323 B.C.E.) has long been seen as canonical, but its very familiarity has complicated its analysis in modern terms. Surveying the major monuments and debates within the field, this course will examine the critical role played by scholarship on Classical Greek art — from Pliny the Elder, to Vasari, to Winckelmann — within the development of the field of art history as a whole. At the same time, we will investigate the ways in which new methodologies can illuminate long-familiar works of art such as the Parthenon and Aphrodite of Knidos. Major topics will include the evolution of naturalism; connoisseurship; democratic and imperial art; the categories of Western/non-Western in relation to Persia; and classical revivals in later Greek and Roman art.
ART 72000 [     ] Topics in Ancient Art & Architecture: Great Digs: Important Sites of the Ancient, Late Antique and Islamic Worlds Cross-listed as MALS 74500
GC: Tues., 4:15 – 6:15 pm, 3 credits, Prof. Elizabeth Macaulay-Lewis, Rm: TBA
Office Hours: TBA email: emacaulay_lewis@gc.cuny.edu

Course Description:
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. 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.

Requirements:
The course is composed of lectures and seminars. In addition to completion of all required readings and active participation in class discussion, there are two major assignments in this course. First, a 7-10 page (2,500- 3,000 words) paper that discusses an archaeological theory, methodology, or type of evidence. This paper maybe be revised and resubmitted, as this course aims to help students develop their academic writing. Second, students will 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.
Course Description:
This seminar will investigate the buildings, writings, and influence of leading architects in German-speaking Central Europe from 1890 to the present day. While Germany, Austria, and Switzerland will provide geographical points of departure, we will also study influences and interactions with such neighboring countries as the Netherlands, Hungary, Poland, the Czech Republic, and others. Questions to be examined include: To what extent are national categories and “identities” appropriate when studying developments in modern architecture, design, and urbanism? How helpful are such categories in view of accelerating twentieth-century globalization and the inherently international nature of modern architectural innovation? Further, to what degree did architectural “modernism” arise as a set of aesthetic practices and approaches originated by architects, and to what extent was “modernism” a category retroactively imposed by individuals and institutions that stood to gain most from presenting grand, unified theories of architectural progress in the twentieth century? Also under consideration: Was a school like the Bauhaus truly “German?”, or, alternatively, was the twentieth-century's best-known school of architecture and design international from the outset, with a global significance destined to give new shape to Harvard’s Graduate School of Design, North Carolina’s Black Mountain College, and the Illinois Institute of Technology following the exodus of the school’s leading faculty and directors? What, our seminar will ask, are the leading research issues that define the status of architectural “modernism,” “postmodernism,” and the “contemporary” today, and what are the contributions that Germany and Central Europe have made to our understanding of these terms? The seminar will include frequent readings, written and oral student reports, lively class discussion, and a research paper. Students will benefit from having familiarity with introductory level modern architectural history material, such as that presented in William J. R. Curtis, Modern Architecture Since 1900. A useful, short compendium of primary source material is in Ulrich Conrads, Programs and Manifestoes on 20th-Century Architecture.
ART 77300 [32228] Topics in American Art and Architecture: Public Art in the US: Memorials to New Media
GC: Tues., 9:30 – 11:30 am, 3 credits, Prof. Harriet Senie, Rm: 3421
Office Hours: TBA email: hsenie@ccny.cuny.edu

Course Description:
This course considers the paradigms, evolution, and problematics of public art from memorials through modern sculpture, urban design, and social practice. It also includes contemporary artists’ updates of traditional memorials (Tatzo Nishi, Danh Vo, Kristof Wodiczko) and various forms of new media public art 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 and Design, Creative Time) to discuss the parameters of current patronage practices.
GC: Thurs., 2:00 – 4:00 pm, 3 credits, Prof. Antonella Pelizzari, Rm: 3421
Office Hours: TBA
email: apelizza@hunter.cuny.edu

Course Description:
Within the history of modern art, Italy presents the particular case of an avant-garde developed under the repressive regime of Fascism. This overt contradiction has challenged scholars in the past twenty years, leading to numerous field-specific studies focusing on architecture, film, literature, and the figurative arts. This seminar revisits this history and its most significant theorizations, placing a special emphasis on photography as expression of a modern visual culture that was not always driven by the regime’s rhetoric, but was also deployed in the fragmentary and montage-based aesthetics referred by Walter Benjamin as revolutionary. Borrowing its language from Soviet and Weimar practices, photography was a modern conduit to the mass culture of advertising, illustrated magazines, temporary installations, and proved the constant negotiation of art and politics. The seminar investigates these complex dynamics, looking at photography across media and repositioning Italian modernity into the larger narrative of avant-garde art.
ART 79500 [32025] Film History I [FSCP 81000 THEA 71500, MALS 77200]
GC: Tues., 4:15 – 8:15pm, 3 credits, Prof. Anupama Kapse, Rm: TBA
Office Hours: TBA email: anupama.kapse@qc.cuny.edu

Course Description:
This class will survey the emergence of cinema from inter-related perspectives that situate early experiments with moving images alongside older moving image technologies and theatrical practices that often coexisted with the new medium. The course will not only focus on cinema’s so-called progress but its ability to radically enhance viewing possibilities, alter public culture, change perceptions of modernity, picture new women, mobilize race-gender politics and effect social transformation. We will situate these topics within the larger context of international film movements, the development of national cinemas worldwide, and broader questions of film archaeology and historiography. Although our primary examples will be drawn from American silent cinema, we will also consider British, Indian, Chinese, Russian, Swedish and German examples to better understand the global spread and varied applications of the medium. Finally, we will examine the initial impact of sound on cinema though, as we will see, silent cinema often included some sort of aural accompaniment.

Requirements:
Readings must be completed before the day for which they are slotted. Please come to class on time. Full attendance, engaged viewing, and active classroom participation are vital for your success. Discussion — 20%. Reading responses and discussion questions — 10 %. A research paper with original content (20-25 pages) on a topic of your choice will fulfill a major requirement for this course — 70%. Your topic must be chosen in consultation with me. A one page proposal will be due five weeks before the final paper is due, after which we will meet to discuss your topic. More than one absence will make it difficult to pass the course. List of screenings and key readings available in the Certificate Programs office (Room 5110).
ART 83000 [32026] Seminar: Selected Topics in Medieval Art and Architecture: Making Jerusalem
GC: Tues., 11:45 am – 1:45 pm, 3 credits, Prof. Cynthia Hahn, Rm: 3421
Office Hours: TBA email: chahn@hunter.cuny.edu

Course Description:
Taking advantage of the Metropolitan Museum of Art exhibition to open in the Fall, this seminar, co-taught with Professor Ittai Weinryb of the Bard Graduate Center would consider Jerusalem as a potent religious and geographical center for ideologies, art production, and exchange. The class will read widely in classic art historical material (Richard Krautheimer’s work on the Holy Sepulchre, Oleg Graber on the Dome of the Rock) and more current approaches on material culture and the battle over who controls the city (Annabel Wharton, Selling Jerusalem). All three faith traditions of the holy city will be included in discussion and topics will range from the early Christian pilgrim account of the nun Egeria, to topographic mapping (Madaba) and exchange via the transport of the soil of the sacred city, to the impact of European Crusader rule on the built environment. The class will have a tour of the exhibition guided by the curators and will welcome two visiting lecturers. Students will attend associated Met lectures and be encouraged to work on objects in the show.
ART 86010 [32027] Seminar: Selected Topics in Late 18th- and 19th-Century Art and Architecture
Olympia’s Sisters: Shock of the Nude in Europe & the Americas
GC: Mon., 6:30 – 8:30 pm, 3 credits, Prof. Katherine Manthorne, Rm: 3421
Office hours: TBA email: kmanthorne@gc.cuny.edu

Course Description:
The female nude body, a traditional subject in the visual arts, often generated enormous controversy. This seminar takes as its point of departure a series of female nudes created in Europe and the Americas from the 1750s through 1900 that became notorious in their day, and still continue to generate an outpouring of scholarship. These include Manet’s Olympia (1865) and her “sisters”: Wertmüller, Danaë (1787); Goya, La Maja Desnuda (c. 1797-1800); Vanderlyn, Ariadne (1809-14); Peale, Venus (1822); Powers, Greek Slave (1844 and after); Courbet, Origin of the World (1866); Edmonia Lewis, Cleopatra (1875); Elizabeth Jerichau-Baumann, Turkish Harem (1870s); Madeiros, Iracema (1884); and Blanes, Captive (1886). Not intended as an historical survey, this seminar instead aims to analyze the female nude as a point of access to broader issues such as the female body and cultural values; gendered discourse of style; and decoding of life drawing classes and manuals. Together we examine specific case studies that assist us in formulating a working theoretical framework for the study of the female nude.

Preliminary Reading:
Lynda Nead, The Female Nude: Art, Obscenity and Sexuality (1992; electronic resource, GC Library)

Requirements:
Weekly reading and discussion, seminar paper in 4 stages: abstract, annotated bibliography, oral presentation, and written paper (approx. 15 pages).
Five auditors accepted with prior permission of the professor.

ART 87100 [32028] Selected Topics in Colonial Latin American Art & Architecture:
Mellon at The Hispanic Society: Cross-Cultural Connections in the Hispanic World, 1520-1810
GC: Thurs. 9:30 – 11:30 am, 3 credits, Prof. Judy Sund, Rm: 3421
Office hours: TBA email: judysund@mac.com

Course Description:
With its defeat of Aztec forces at Tenochtitlan in 1521, Spain’s political and cultural empire (which already incorporated Flanders and parts of Italy) was solidified in the New World. During the period covered by this course (which ends with Mexican independence), Peru likewise became a Spanish viceroyalty (1542), and Spain made Manila the center of its commercial activities in the Far East. This Mellon Seminar at the Hispanic Society – a rich repository of maps, manuscripts, sculptures, paintings and decorative arts – will explore a range of objects from Europe, the Americas and Asia, with particular attention to arts production in New Spain (colonial Mexico). Situated at the confluence of Atlantic and Pacific trade, New Spain emerged a nexus of intercultural exchange in an era of burgeoning global commerce. Wealthy and cosmopolitan, it remained decidedly colonial in relation to the European seat of the Hispanic empire. Its aspirational multiethnic elites not only sought to assert status by lavish displays of imports from Europe and Asia, but constructed a unique national identity, or *Mexicanidad*, that was shaped from the start by the concept of *mestizaje* (racial and cultural mixing). *Mexicanidad* found reflection in a hybridic material culture incorporating indigenous American, European, and Far Eastern materials, motifs and stylistic cues – prime examples of which will serve as focal points of hands-on seminar sessions.
Auditors accepted with permission of instructor.
ART 89000 [32029] Selected Topics in the History of Photography: Photography and Violence
GC: Tues., 2:00 – 4:00 pm, 3 credits, Prof. Siona Wilson, Rm: 3421
Office Hours: TBA
email: siona.wilson@csi.cuny.edu

Course Description:
How do philosophical and political debates about violence intersect with questions of photographic representation, unrepresentability, witnessing, and the ethics of viewing images? This seminar will focus on war imagery and the question of state violence in relation to historical examples from the post-World War I period to the Holocaust, postcolonial state formation, dictatorship and violence in Latin America, and recent conflicts in the Middle East. We will address the two-way street between philosophical questions about violence and photographic practice. Rather than seeing theory simply as an interpretative tool for understanding images, we will address the way in which transformations in photographic practice and media dissemination have substantively shaped philosophical inquiry into ethics, politics, gender and archivality. The class will begin in the interwar period with Ernst Friedrich’s 1924 *Krieg dem Kriege [War Against War]* and Virginia Woolf’s *Three Guineas* (1938) as key examples of the contrasting uses of photography as part of an anti-war politics. We move on to read classic essays by Walter Benjamin, Hannah Arendt, Frantz Fanon, Jacques Derrida, and Susan Sontag as well as more contemporary writing by Judith Butler, Giorgio Agamben, Georges Didi-Huberman, and Ariella Azoulay. The historical breadth offered in this seminar aims to provide students with a broader engagement with the history of photography than they receive in more historically focused classes.
ART 89900 [32061] Dissertation Workshop
GC: Wed., 6:30 – 8:30 pm, 0 credits, Prof. Jennifer Ball, Rm: 3421
Office Hours: TBA
email: jball@brooklyn.cuny.edu

Course Description:

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.