

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

FALL 2013- COURSE DESCRIPTIONS & PRELIMINARY READINGS

If you purchase your books through <http://www.gc.cuny.edu/bookshop>, you will receive discount prices (through arrangement with Amazon.com and other retailers) and the Mina Rees Library will receive a 5-7% donation for the purchase of library books. Most of these books, of course, are also available to borrow from the Graduate Center and other CUNY schools' libraries.

N.B. Lecture classes are limited to **20** students and seminar classes are limited to **12** students. Three overalls are allowed in each class, but written permission from the instructor and from the Executive Officer and/or the Deputy Executive Officer is required.

ART 70000 –Methods of Research

GC: Thr. 2:00-4:00 P.M., 3 credits, Prof. Bishop, Rm. 3421, [21711]

Office Hours: TBA Email: cbishop@gc.cuny.edu

Designed to familiarize incoming graduate students in Art History with the methodological approaches that have impacted on the discipline, this course places a special emphasis on developments since the 1980s. By the end of the course, students will have an understanding of the various usages, pros and cons, of different methodological approaches for interpreting works of art and their reception. Topics to be covered include (but are not limited to): connoisseurship, formalism, deconstruction, feminism and queer theory, visual culture, psychoanalysis, post-colonial theory, and social history of art. The course aims to help students be more self-conscious of their own methodological choices and those of other researchers. To this end, the seminars are linked to the GC Art History program's Rewald Seminars, which take place on alternate Tuesday evenings 6.30-8pm. Attendance at these seminars is required (where possible), as an analysis of each speaker's methodological approach will be addressed in the Thursday classes that follow a Tuesday research seminar. Auditors accepted with permission.

Preliminary Reading:

- Eric Fernie, *Art History and its Methods: A Critical Anthology* (London: Phaidon, 1995)
- Michael Hatt and Charlotte Klonk, *Art History: A Critical Introduction to Its Methods* (Manchester: Manchester University Press, 2006)

ART 72000 –Classicism: Classical Art and its Reception from the Hellenistic Era to Late Antiquity

GC: Wed. 6:30-8:30 P.M., 3 credits, Prof. Kousser, Rm. 3421, [21712], Cross-listed with CLAS 74300

Office Hours: TBA Email: rkousser@brooklyn.cuny.edu

Although antiquarian revivals occurred in Egypt and the Ancient Near East, the Greeks were the first to deploy past artistic styles in a self-conscious, thorough-going, and semiotic fashion; their efforts were also significant in that they constituted the origins of classicism in western art. This course examines the history of classicism within the ancient Mediterranean from its beginnings in the Hellenistic era to its apogee in the Roman Empire and its selective adaptation and transformation in late antiquity. It integrates the study of major public monuments — e.g., the Altar of Zeus from Pergamon, the Prima Porta Augustus, and the Arch of Constantine — with that of less familiar private works such as Roman sarcophagi and Late Antique silver. And it critically analyzes the extensive body of recent scholarship on emulation in Roman art and sets it within a broader chronological and geographical perspective; the goal is an enhanced understanding of the process through which classicism was transformed from a period and regional style to a semiotic one, evocative of high culture and the authority of the past. Major topics include classicism and political power; retrospective styles in private art; the ancient origins of art history as a discipline; art and memory; and Christian classicism. All auditors are welcome.

Preliminary Reading: Tonio Hölscher, *The Language of Images in Roman Art*. (Cambridge: Cambridge University Press, 2004).

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ART 76020 – Topics in Modern Art: Impressionism: Recent Perspectives

GC: Tues. 4:15-6:15 P.M., 3 credits, Prof. Sund, Rm. 3421, [21713],

Office Hours: TBA Email: judysund@mac.com

This course is an examination of a short-lived and enduringly popular art movement. In addition to proto-Impressionistic tendencies in the *oeuvres* of Courbet and Manet, the course will cover the “high Impressionist” production of Monet, Morisot, Pissarro and Renoir, and the variants pursued by Degas, Caillebotte and Cassatt, with particular attention to the “modernity” of Impressionism, group dynamics, strategies of display and marketing, and Impressionism’s inflection by late-nineteenth-century urbanism and suburbanism, consumerism, exoticism, fashion, and ideologies of gender.

Auditors accepted.

Preliminary Readings: Belinda Thomson, *Impressionism: Origins, Practice, Reception* (Thames & Hudson, 2000).

ART 77400– Latin American Modernisms 1915-1945

GC: Wed. 11:45-1:45 P.M., 3 credits, Prof. Indyck-Lopez, Rm. 3421, [21714];

Office Hours: Wed. 10:30-11:30 p.m. Email: aindyck@nyc.rr.com

This course is an overview of the various currents of modernism that developed in Latin America in the first half of the twentieth century. Emphasis will be placed on the artistic production of artistic centers, such as São Paulo, Rio de Janeiro, Mexico City, Buenos Aires, Havana, and Montevideo. Discussions will focus on the conditions of modernity in the region, representations of race, class, and gender, artistic responses to colonialism, nationalism, modernization, exile, revolution, and the heterogeneous forms of vanguard movements that emerged often as a result of trans-Atlantic and international exchange. We will examine the strategic theoretical writings of artists and cultural thinkers as they forged urban, nationalist, regional, or universalist movements and cultural practices, examining Latin America’s contributions to global modernism. No auditors permitted.

Requirements: Regular attendance, weekly readings, participation in discussion, oral presentation on readings, midterm, and final exam.

Preliminary Readings: Achugar, Hugo. “Latin American Modernities.” In *Alfredo Boulton and His Contemporaries: Critical Dialogues in Venezuelan Art, 1912–1974*. Ed. Ariel Jiménez. New York: The Museum of Modern Art, 2008.

García Canclini, Néstor. “Modernity after Postmodernity.” In *Beyond the Fantastic:*

Contemporary Art Criticism from Latin America. Ed. Gerardo Mosquera. Cambridge: MIT Press, 1996.

Pratt, Mary Louise. “Modernity and Periphery.” In *Beyond Dichotomies: Histories, Identities, Cultures, and the Challenge of Globalization*. Ed. Elisabeth Mudimbe-boyi. Albany: State University of New York Press, 2002.

ART 79500 – History of the Motion Picture: Film History I

GC: Thu. 11:45-2:45 P.M., 3 credits, Prof. Dolan, Rm. C419, [21715], Cross-listed with FSCP 81000/THEA 71500/MALS 77200

This is a course in the history and historiography of the silent cinema, from the zoopraxiscope experiments of Eadweard Muybridge to the reluctant conversion of industries, artists, and audiences to fully synchronized sound. Much of the course will explore how the foundations of modern filmmaking evolved out of the rudimentary work of the earliest filmmakers--how the Edison and Lumiere “actuality” films led to the explicitly labeled “documentary,” the cinematic tricks of Georges Méliès to the fantastic action/adventure film, the early melodramas of Porter, Guy-Blache, and Griffith to the so-called “classical” narrative style, etc. However, the course will not employ an exclusively auteurist approach. We will also consider the developments of specific national film industries, particular genres, and the points of intersection between those two sets of developments (e.g., American slapstick, Italian historical epics, Swedish naturalism, German expressionism, Soviet montage). Moreover, the play between identifiable national cinemas and the

syncretic medium of international cinema will be a central theme of the course, especially since the idea of film as a potentially universal language was one of the most powerful dreams of the silent era. Students will view on reserve and in class individual examples of all these types of films. Three classes during the term will be devoted to reconstructed programs (including short subjects, newsreels, cartoons, etc.) of what a typical audience might have seen when they went to the movies in 1907, 1912, and 1927.

Preliminary Readings: Readings will primarily be drawn from David Bordwell and Kristin Thompson's *Film History: An Introduction* and Leo Braudy and Marshall Cohen's anthology *Film Theory and Criticism*, but other readings will be put on reserve to reflect the specific interests of registered students.

ART 80010 Seminar: The Art of Illumination: Medieval and Renaissance Manuscripts at the Morgan

GC: Tues. 2:00-4:00 P.M., 3 credits, Prof. Lane, Rm. 3421, [22336]

Office Hours: Tues. 4-5 p.m. Email: b.g.lane@att.net

This seminar will give students the rare opportunity to study original illuminated manuscripts at the Morgan Library and Museum. Introductory lectures will cover manuscript terminology and a review of illumination from its origins through the Gothic period, before focusing on fourteenth- and fifteenth-century books of hours produced in France and the Netherlands. Two classes on original manuscripts will be held at the Morgan, led by the curators of Medieval and Renaissance Manuscripts. Students will work on Corsair, the Morgan's online database, in which their Medieval and Renaissance manuscripts are catalogued with full bibliographies and links to all of their miniatures. Seminar papers may concentrate on a single manuscript or a theme traced through many manuscripts, such as the iconography of an unusual cycle of miniatures or the relationship of a manuscript to panel paintings or to other French or Netherlandish manuscripts of the same period. After choosing a topic and reading the major sources on their working bibliographies, students will be given access to the Morgan's Reading Room to consult material they cannot find elsewhere. Students are urged to visit the summer exhibition at the Morgan, *Illuminating Faith: The Eucharist in Medieval Life and Art* (May 10 through September 1), as an introduction to the course. Auditors will be accepted if space permits.

Preliminary Readings: De Hamel, Christopher. *A History of Illuminated Manuscripts*. London, 1994.

Wieck, Roger. *Time Sanctified: The Book of Hours in Medieval Art and Life*. New York and Baltimore, 1988.

ART 81000 Seminar: Selected Topics in Asian Art and Architecture: Contemporary Korean Art in the Context of East Asia

GC: Wed. 2:00-4:00 P.M., 3 credits, Prof. Lim, Rm. 3421, [21717]

Office Hours: TBA Email: m_lim.princeton@gmail.com

In recent years, contemporary Korean art has been a fast-growing presence in international museums, galleries and on the biennale circuit. In this seminar, we will examine the historical development of contemporary art from the Korean peninsula, in the post war period and in context of the larger East Asia region. A comparative study of trends and movements in contemporary art from China, Japan and Korea will be carried out, with distinctions made between local and international spheres of interest. The relationship between contemporary Korean art and its infectious popular culture - from Korean soaps and horror films to Gangnam style -- and the impact of state and corporate sponsorship on the Korean art scene will also be discussed at length.

Requirements: Oral presentation in seminar, followed by a short written report, Final paper of 15-20 pages

Preliminary Readings: Kee, Joan. "Contemporaneity as Calculus: The View from Postwar Korea" (2011) in *Third Text* and "Longevity Studies: The Contemporary Korean Art Exhibition at Fifty" (2009) in *Your Bright Future* exhibition catalogue.

Chong, Doryun, et al. *From Postwar to Postmodern, Art in Japan, 1945-1989: Primary Documents* (2013).

Wu Hung, et al. *Contemporary Chinese Art: Primary Documents* (2010).

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ART 81000: Digital Resources for Pedagogy, Research and Program Examinations

GC: Thr. 4:15-6:15 P.M., 1 credit, Ms. Carol Lees, Rm. 3421, [22178]

Office Hours: TBA, Email: clees@gc.cuny.edu

The aim of this course is two-fold. 1) Through a series of guest speakers it will provide an introduction to issues within the Digital Humanities. Since 2006 when the NEH sponsored the "Digital Humanities Initiative" CUNY has been at the forefront of this field responding with its own initiative in 2010. An understanding of this burgeoning area is critical to anyone pursuing a career in the humanities. The course will showcase opportunities for current students to identify and make productive connections with areas of research both within and outside of the Art History Program.

2) It will also provide a guide to the (sometimes) complex terrain of program examinations (Comprehensive, First and Oral) with an overview of digital resources, study tips, and time-management strategies, while working with a grading rubric established by program faculty. Working in groups as well as one-on-one sessions with the instructor, students will be able to try out exam strategies. Students who will be teaching as part of their fellowship, as well as those simply interested in teaching, will meet to discuss pedagogical issues including: building a syllabus, grading standards, effective lecturing, using technology in the classroom and balancing one's own coursework with a teaching load.

Requirements: The course will meet at the same time every week but participation in each session will be contingent on the individual needs of each student (i.e. a student taking the Comps might not be interested in pedagogy). This is a one-credit course. Requirements include participation in 5 out of approximately 15 meetings as well as a writing assignment based on a review of current digital resources on some aspect of pedagogy or research.

ART 82000 Seminar: Selected Topics in Ancient Art and Architecture: City of Rome: The Archaeology, History and Topography of an Imperial Capital

GC: Tues. 4:15-6:15 P.M., 3 credits, Prof. Macaulay-Lewis, Rm. TBA, [22123], Cross-listed with CLAS 74400

Office Hours: TBA, Email: emacaulay_lewis@gc.cuny.edu

Rome was the pre-eminent political, economic, social and cultural heart of the Mediterranean, much of Europe, and large swaths of the Near East from the first century BCE until the early fourth century CE when Constantinople was established. In order to understand many aspects of the Roman Empire's history, economy, cultural mores, literary output and artistic developments, it is essential to understand the capital. Thus, this seminar explores the city of Rome from 753 BCE to 410 CE primarily through an in-depth investigation of the art, architecture and archaeology of the capital itself. Much of the art and architecture associated with the Roman Empire originated in Rome (e.g., imperial portraiture system and historical reliefs), or had its most impressive examples here (e.g., the Colosseum). Students will be introduced to recent archaeological discoveries and how these have reshaped our understanding of ancient Rome. The seminar will provide a chronological and topographical overview of the city's development, while focusing on certain aspects of the ancient city each week, including the artistic and architectural programs of the Imperial Fora, public entertainment buildings, and the nature of the capital's economy. The class will visit the Metropolitan Museum of Art and the American Numismatic Society in order to gain a fuller appreciation of the role that material culture has to play in our understanding of ancient Rome. Although this course focuses primarily on the material culture of the City of Rome, students will be required to engage with other classes of evidence, including epigraphy, poetry, historical sources, legal texts and numismatics. This interdisciplinary approach enables scholars and students to interpret and analyze Rome, its artistic production, history and topography more fully. Thus, this course should provide students interested in the history, literature and arts of the Late Republic and/or the Empire with a firm foundation in the historical debates over art and architecture, as well as a nuanced understanding of the city's topography, urban development, infrastructure and history. One or two auditors may be permitted; however, permission of the instructor is required.

Preliminary Readings: 1. Coulston, J. C., and Hazel Dodge. 2000. *Ancient Rome: the archaeology of the eternal city*. Oxford: Oxford University School of Archaeology.

2. Claridge, Amanda. 2010. *Rome*. Oxford: Oxford University Press.

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ART 85010 - Seminar: Sieneese Quattrocento Art

GC: Wed. 4:15-6:15 P.M., 3 credits, Prof. Richter, Rm. 3421, [21719]

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

To anyone visiting Siena today, the city still appears much as it did in 1348, the year of the first appearance of the bubonic plague. Scholars have discussed at length the art of the trecento claiming that successive generations venerated its rich traditions to the extent of ignoring more modern developments. This seminar attempts to prove otherwise. The sculptor Jacopo della Quercia had a far-ranging career that took him to Lucca, Florence, and Bologna. The pontificate of Pius II Piccolomini (1457-1464) brought a spurt of much-needed patronage to the city, initiating the construction of major Palazzi, fresco cycles, as well as vast sculptural projects. Donatello was so encouraged by a rejuvenated Siena that he decided to move there “for the remainder of his life,” although in the end he returned to his native Florence. We will be focusing on such cinquecento artists as Sassetta, Matteo di Giovanni, Vecchietta, Giovanni di Paolo, and Sano di Pietro. Major projects such as the decoration of the Pellegrinaio of the Ospedale della Scala and the Loggia di San Paolo will be given serious consideration. Perhaps the most significant artist to emerge from this mixture of the innovative plus the traditional is the polymath Francesco di Giorgio – engineer, theorist, painter, sculptor, architect—whose career took him to the enlightened court of Urbino and beyond. Far from being a city mired in its Late Gothic heritage, Siena turns out to be a substantial rival to Florentine hegemony in the Renaissance.

Preliminary Readings: Bruce Cole. *Sieneese Painting in the Age of the Renaissance*. Bloomington: Indiana University Press, 1985.

ART 86020 - Seminar: Selected Topics in Modern Art: Realisms during Inter-war Years in Europe (1919-1939)

GC: Mon. 4:15-6:15 P.M., 3 credits, Prof. Long, Rm. 3421, [21720]

Office Hours: TBA Email: RCWLong@aol.com

This course will examine the multiple “realisms” that developed in painting, photography, and design in Europe during the interwar years (1919-1939). We will explore in lectures and seminar reports how the politics of the left and the right, including antisemitism and antifeminism, impacted the “realisms” of this era in groups such as the Dadaists, the Surrealists, the Productivists, Neue Sachlichkeit, New Vision, and the Soviet and National Socialist verisms. 5 Auditors permitted.

Requirements: Oral report and paper.

Preliminary Readings: Karen Koehler, “*The Bauhaus, 1919-1928: Gropius in Exile and the Museum of Modern Art*, N.Y., 1938,” in *Art, Culture, and Media under the Third Reich*, ed. Richard A. Etlin (Chicago and London: The University of Chicago Press, 2002), 287-315.

Lodder, Christina, “The Painter as Architect, Explorations towards a Constructivist Architecture,” in *Building the Revolution: Soviet Art and Architecture, 1915-1935* (London; Royal Academy of Arts, 2011), 96-99.

ART 87300—Seminar: Selected Topics in Art History: Gladiatrices of American Art: Women in the Artistic Sphere, 1848-1920

GC: Mon. 11:45-1:45 p.m., 3 credits, Prof. Manthorne, Rm. 3421, [22122], Cross-listed with WSCP 81000/ASCP 82000

Office Hours: TBA Email: kmanthorne@gc.cuny.edu

Gladiatrix was the female equivalent to a male gladiator, a trained combatant. The women we explore in this seminar were just that: painters, sculptors, critics, photographers, printmakers, gallery owners, historians and collectors who battled to shape the cultural realm. We discover that the American art world as currently outlined in survey books and courses has omitted an entire network of accomplished women that we aim to reinsert into the narrative. Taking our cues from Women’s History Studies, we address important questions in the social history of art and women’s rights from the Seneca Falls Convention of 1848 to the passing of the 19th Amendment in 1920, guaranteeing all American women the right to

vote. Together we investigate a wide array of historical figures and enterprises, aided by a growing bibliography in the field and accessible art collections.

5 auditors permitted, only by permission of the instructor.

Requirements: Weekly reading assignments & discussion; visits to art collections; final, 20-page research paper including related abstract, annotated bibliography, and short oral presentation.

Preliminary Readings: April F. Masten, *Art Work. Women Artists and Democracy in Mid-Nineteenth Century New York*. (Philadelphia: U. of Pennsylvania Press, 2008).

Kirsten Swinth, *Painting Professionals. Women Artists & the Development of Modern American Art, 1870-1930*. (Chapel Hill & London: U. North Carolina Press, 2001).

ART 89000 - Seminar: The Course of Photography 1839-1937, Niepce to Newhall

GC: Tues. 9:30-11:30 P.M., 3 credits, Profs. Pelizzari/Pinson, Rm. 3421, [21721]

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

This course will be taught at the New York Public Library.

Working with the collection of photographs at The New York Public Library and co-taught with Stephen Pinson, Curator of Photography at NYPL, this seminar considers the history of photography up to its seminal canonization in 1937. The time frame of this course is based on Beaumont Newhall's landmark exhibition at the Museum of Modern Art, *Photography, 1839-1937*, which was the basis of his canonical *History of Photography* and, in turn, most modern courses of study in photographic history. We will discuss the trajectory of photography during this period, including its technical and cultural development as a medium; its changing status in relationship to its entry into the academy, the museum, and the library; and its emergence as an independent field of study with its own canon by the late 1930s. Among other questions, we will ask what constitutes photography as an object or subject of its various institutions, and what is the narrative that has shaped photographic collections like the NYPL? As we debate these important questions, we will review major critical literature that will help us assess the historiography of photography and become familiar with recent critical approaches.

Attendance to this seminar is mandatory. The class will discuss weekly readings and students will be asked to produce a final paper that will study an original artifact in the NYPL collection, using current critical approaches.

Preliminary Readings: Beaumont Newhall, *Photography, 1839-1937* (New York: The Museum of Modern Art, 1937).

Douglas Crimp, "The Museum's Old/The Library's New Subject," in *The Contest of Meaning: Critical Histories of Photography*, Richard Bolton, ed. (Cambridge, Mass.: MIT Press, 1989) pp. 3-14.

Christopher Phillips, "The Judgment Seat of Photography," in *The Contest of Meaning: Critical Histories of Photography*, Richard Bolton, ed. (Cambridge, Mass.: MIT Press, 1989) pp. 15-47.

Douglas Nickel, "History of Photography: The State of Research," *The Art Bulletin*, September 2001, 83:3, 548-558

<http://exhibitions.nypl.org/recollection/history.html>

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ART. 89400 – Seminar: Film Theory

GC: Mon. 2:00-6:00 P.M., 3 credits, Prof. Gerstner, Rm. C419, [21722] Cross-listed with FSCP 81000/THEA 81600

This course explores filmmakers and scholars who theorize matters of film form and content. Since the late nineteenth century, a great deal has been written about film in terms of its aesthetic properties as well as its political-ideological possibilities. Through close readings of both the films and writings of theorists we will consider what is at stake in the production of film.

Requirements: A one-page paper is due each week. It should address the readings in relationship to the films viewed in class. Be prepared to read and/or discuss your writings in the seminar. Presentation - 15-25 page paper (based on presentation)

Preliminary Readings: *Film Theory and Criticism* [1974], edited by Leo Braudy and Marshall Cohen, 7th edition, New York: Oxford University Press, 2009. **Available at Shakespeare Bookstore, Gramercy. 137 East 23rd Street. 212-505-2021** Supplemental readings can be found in books placed on library reserve or articles placed on e-reserve (see notations below). Screening/reading schedule and bibliography available in Certificate Programs Office (Room 5110).

ART. 89600 – Seminar: African Cinema

GC: Tues. 2:00-5:00 P.M., 3 credits, Prof. Hitchcock, Rm. C419, [21723] Cross-listed with FSCP 81000/THEA 81500.

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. Although this course is not intended to bridge the creative schisms between cinema of sub-Saharan Africa and North Africa it will provide guidelines for further work in that regard. Crucially, the class will investigate to what extent an African visual style is possible as a distinctive aesthetic along with the necessity to Africanize and transform cultural codes associated with Western technology and expansion. Profoundly dialogic, African cinema projects an answerability (responsibility) according to a complex set of micro and macrological contexts. We will consider, for instance, how the defeat of apartheid inspires new and critical South African film. We will also come to terms with the impact of new technologies on African film form and substance, particularly video and digital video, and the emergence of Nollywood as a distinct mode of production and distribution. In this regard we will emphasize the genealogies of African cinema not simply as locally engaged, but as posing an alternative globality. 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. I hope to get Manthia Diawara of NYU to participate for at least one session, especially given our discussion of his film Rough in Reverse. Reading/viewing schedule available in Certificate Programs Office (Room 5110).