

## **Spring 2019 COURSE DESCRIPTIONS**

### **ART 83000 Book and Body in the Late Middle Ages [class # 58088] CUNY Mellon Seminar**

Mondays, 2:00 – 4:00 PM

Professor Cynthia Hahn and Dr. Joshua O'Driscoll (Morgan Library)

Books, that is hand-made manuscripts, were experienced intimately in the Middle Ages. As small objects that invited the viewer's gaze and required bodily engagement in order to be read, they provided a unique medieval occasion of exquisite sensory stimulation. With prominent owner portraits, heraldry, and other illustrations that shaped or reinforced beliefs, they were an important means of identity formation. Whether one turned their pages made of smooth and polished skins of animals, or perhaps interacted in more unexpected ways—a pregnant woman might be wrapped in a protective scroll with the life of the patron saint of pregnancy, Margaret—in any case, books both invoked and provoked bodies.

This course will consider selected examples of late medieval manuscripts from the renowned collection of the Morgan Library & Museum. Seminar sessions (8 at the Morgan) will include an examination of key manuscripts as well as discussions of recent scholarship. Reading will include selections of Kate Rudy's work on "dirty manuscripts" that reveal the grime of touch; Sarah Kay's work on parchment as skin; Stephen Perkinson's discussion of the rise of the portrait in the late middle ages; Susan Groag Bell's seminal article on women's book ownership; as well as other important recent work on manuscripts and codicology. Students will write a paper on a Morgan manuscript. A previous knowledge of manuscripts is not required.

Suggested preparatory reading: Christopher de Hamel, *A History of Illuminated Manuscripts*, 1986.

No auditors

### **ART 86020 Rethinking the 80s [class # 58090]**

Wednesdays, 2:00 – 4:00 PM

Professor David Joselit

This course is structured around three keywords fundamental to Anglo-American art practice in the 1980s: Simulation, Culture, and Difference. Simulation, most closely associated with the French philosopher Jean Baudrillard, and ubiquitous in discussions of commodity sculpture like that of Jeff Koons, or the citational or appropriational work of artists like Cindy Sherman, refers to a kind of sign that is a copy without an original. As a pioneer of cultural studies with close connections to artists and groups such as the Black Audio Film Collective, Stuart Hall will be at the center of our assessment of the category of "culture," as will consideration of the so-called Culture Wars in the United States, centering around figures like Karen Finley and David Wojnarowicz. Finally, "difference" was at the core of feminist and psychoanalytic redefinitions of identity, as theorized by such figures as Kate Linker and Jacqueline Rose and explored by artists ranging from Mary Kelly to Silvia Kolbowski. Bridging our exploration of "culture" and "difference" will be consideration of AIDS-oriented art and activism in the 1980s, focusing on the theoretical work of Douglas Crimp and Leo Bersani.

No auditors

**ART 86040 Art, Attention, Technology [class # 58092]**

Thursdays, 2:00 – 4:00 PM

Professor Claire Bishop

This seminar examines theories of attention and spectatorship in relation to the three dominant visual technologies of the twentieth century—cinema, television, and the Internet—and their restructuring of human perception. There is now a substantial literature on attention that either draws on art history (Crary, Beller, Groys) or is pertinent to it (Kittler, Terranova, Hayles). Together they provide a foundation for examining the construction of audience attention in contemporary art, and for drawing out the differences between these technological innovations and their reformulation of our perceptual field.

Students will develop and present an original research paper on a topic related to the seminar.

Auditors by permission

**ART 87300 Eco-Art History: Ecological Turn in the Visual Arts [class # 58094]**

Wednesdays, 11:45 AM -1:45 PM

Professor Katherine Manthorne

This seminar explores the challenges and potential gains of utilizing eco-criticism as an emerging interpretive tool for art history. With its definition still in flux, it is broadly conceived as the study of culture and cultural production that link human beings with the natural world, and has taken on special urgency with the environmental crisis. Born of literature and cultural studies (with key figures Lawrence Buell, Greg Garrard and others), eco-criticism is inherently interdisciplinary and asks questions such as the following: How is nature represented in this artwork? Do men depict nature differently than women do? How has the concept of wilderness changed over time? In addition to race, class and gender, should place become a new critical category? Destruction too is part of this discourse. The recent exhibition *Damage Control: Art and Destruction Since 1950* (Hirshhorn, 2013/14) highlighted the efforts of conceptual artists to incorporate destruction as an aesthetic technique and comment on contemporary social phenomena including urban renewal and ecological devastation. Artworks from earlier periods such as Thomas Cole's *The Course of Empire* (1836) are equally deserving of investigation. Initial seminar meetings combine theoretical readings with case studies of specific artists and artworks that embody social and environmental concerns. Students' projects may focus on any related theme, historic period and region.

Seminar members are encouraged to view the exhibition *Nature's Nation: American Art & the Environment* at the Princeton University Art Museum, Oct. 13, 2018- Jan. 6, 2019.

Accepts auditors with advanced permission

**ART 89000 Time and Timing: Photography's Histories [class # 58096]**

Thursdays, 11:45 AM – 1:45 PM

Professor Maria Antonella Pelizzari

The history of photography has often been discussed according to core thematics of indexicality and immediacy. Hence the photograph has been perceived as a mute testimony whose relationship with the flow of time is unconditional and irrevocable.

The scope of this lecture course is to break away from the rigidity of these parameters that have marked much of the writing on photography. In an attempt to unpack the relationship between photography and time, we will aim to blur the disciplinary boundaries of photographic studies, considering modalities of vision across media.

For example, how does Daguerre's recording of ghost figures in a Parisian boulevard relate to the perception of panoramas and dioramas? How do photographic illustrated travel books and stereoviews transmit an experience of temporality that is aligned to early tourist packaging? How do war photographs memorialize and narrate history differently or similarly to painted tableaux? Can we read traditional photo-essays in *Life* magazine against the narrative strips of comic books? What happens to the fixed temporality of the still image when the photograph is revisited and interrogated by a community according to both personal and political accounts? Has the continuous flow of images of the digital screen transformed the current perception of photography as stillness? What is the meaning of transience for contemporary photographers and media artists?

These questions will be posed as we revision the most important theories about time and photography according to Walter Benjamin, Siegfried Kracauer, Andre Bazin, Roland Barthes, Gilles Deleuze, together with most recent contributions in film studies, periodical studies, and literary studies. The course wants to open up the multiple definitions of time in photography, exploring the fluidity and malleability of this recording experience as we understand it today.

Auditors by permission only

Suggested Readings:

Andre Bazin, The Ontology of the Photographic Image. *Film Quarterly*, Vol. 13, No. 4. (Summer, 1960), pp. 4-9.

David Green and Joanna Lowry, eds., *Stillness and Time: Photography and the Moving Image* (Brighton: Photoworks / Photoforum, 2006)

Jan Baetens et als., *Time and Photography* (Leuven University Press, 2010)

Greg Battye, *Photography, Narrative, Time. Imaging our Forensic Imagination* (University of Chicago Press, 2014)

Mary Ann Doane, *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*. (Cambridge: Harvard University Press, 2002)

Tom Gunning, *The Art of Succession: Reading, Writing, and Watching Comics*, *Critical Inquiry*, 40:3 (Spring 2014): 36-51

**ART 89800 Practicum: Careers in the Arts [class # 58097]**

Wednesdays, 6:30 – 8:30 PM

Professor Rachel Kousser

This semester-long workshop will combine nuts-and-bolts instruction in the mechanics of job applications with a broader overview of potential careers in the arts and a clear sense of how to incorporate career preparation into graduate school training. It will take advantage of the cultural resources of New York City and a rich network of alumni and faculty contacts in a range of careers, including those at museums (curatorial, publications, and education departments), non-profit and city arts agencies, philanthropic institutions, organizations promoting public-facing writing and speaking about the arts (e.g. newspapers, websites, blogs), and art galleries and performance spaces. Students at all levels and in all arts-related fields (Art History, Theater, Music) are eligible to take the course.

By permission only

**ART 89900 Dissertation Workshop [class # 58098]**

Fridays, 4:15 – 6:15 PM

Professor Claire Bishop

For CUNY Level III students only by permission

**ART 89902 Pedagogy [class # 58100]**

Tuesdays, 2:00 – 4:00 PM

Professor Anna Indyk-López

Course description TBA

No auditors

**POL SCI 83501 cross-listed with ART 76030 Topics in Modern Architecture, Urbanism, and Design**

Mondays, 4:15 – 6:15 PM

Professors Marta Gutman (Art History) and John Mollenkopf (Political Science and Sociology)

For room assignment and class section please contact the Political Science program

This two-semester, interdisciplinary seminar provides a common core for urban studies across the disciplines at the Graduate School. It will combine the close reading and analysis of key theoretical texts from the social sciences and humanities with an application to specific case study examples that will illustrate the different approaches that the humanities and social sciences take to understanding cities and urban life. The seminar will familiarize students interested in engaging in urban studies with many of the necessary research methods, whether historical and textual and visual analysis to participant observation and in-depth interviewing to quantitative data gathering and analysis techniques, including mapping, Census data,

administrative data, and open data sources. Key Graduate Center professors from many disciplines will also present their perspectives on how to conduct cutting edge research. The seminar seeks both to be a focal point for a new urban studies initiative at the Graduate Center and to prepare students to conceptualize and launch their own urban research project.