

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

FALL 2011- 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, Methods of Research is limited to **15** 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: Wed. 2:00-4:00 P.M., 3 credits, Prof. Bishop, Rm. 3421, [16067]

Office Hours: Wed. 4:00-6:00 p.m., Wed. Email: cbishop@gc.cuny.edu

This course will offer an introduction to the discipline of art history and to a range of methodologies that have impacted on developments in the field. The seminars will combine a close examination of primary sources with a historiographical approach to key art historical texts in which these ideas have been implemented – from Renaissance altarpieces to eighteenth-century landscape painting to contemporary film and video. By the end of the course students will have an understanding of the various usages, pros and cons, of different methodological approaches as tools for interpreting works of art and their reception. Topics to be covered include (but are not limited to): formalism, semiotics, structuralism, post-structuralism, 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 assist this, the course is tied to the Research Seminars organized by the PhD Program in Art History, 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 each class following a Tuesday research seminar.

Requirements: Assessment will be on the basis of participation in class (20%), a mid-term paper (30%), and a final essay exam (50%). Auditors by permission of instructor.

Preliminary readings:

Michael Hatt and Charlotte Klonk, *Art History: A Critical Introduction to its Methods*, Manchester University Press, 2006.

Benjamin Buchloh, Yve-Alain Bois, Hal Foster, Rosalind Krauss, *Art Since 1900: Modernism, Antimodernism, Postmodernism*, London: Thames and Hudson, 2004, introductory chapters on method.

Eric Fernie, *Art History and Its Methods: A Critical Anthology*, London: Phaidon, 1995.

FALL 2011 - COURSE DESCRIPTIONS

ART 73000 –Topics in Medieval Art and Architecture: Byzantine Art 600-1453

GC: Tues. 4:15-6:15 P.M., 3 credits, Prof. Ball, Rm. 3421, [16068]

Office Hours: Tues. 3:00-4:00 p.m. Email: jball@brooklyn.cuny.edu

This class will explore the art and architecture of the Byzantine Empire after the initial transition from the Late Roman world (around 600) until the demise of the empire by the Ottomans in 1453. The Byzantines, while studied less than the kingdoms of the Medieval West, made contributions that cannot be overlooked in a study of Medieval Europe, such as perfecting the art of wall mosaics and developing the use of icons, to create some of the most spectacular medieval art in existence today. Furthermore, Byzantine engineers accomplished many feats, such as the great dome of Hagia Sophia, which for years was only truly understood by the Ottomans who inherited the great church. The fundamental debates of the field will be examined, while surveying the major monuments and art of the Byzantine Empire, with a view into Byzantine society. Byzantine image theory, the nature of iconoclasm and the use of icons, defining secularism in an Orthodox society, the construction of sacred space, the categories of Western/non-Western in relation to Islam and the Medieval West, and gender roles will be among the topics discussed.

Requirements: Students will be required to do a series of brief response papers and a final exam. 2 auditors allowed.

Preliminary Reading:

The Oxford Handbook of Byzantine Studies, Elizabeth Jeffreys, John Haldon and Robin Cormack eds. Oxford, 2009, pp. 3-22, 59-76 and 232-294.

If you have **no background** in Byzantine Art, please also read John Lowden, *Early Christian and Byzantine Art*, Phaidon, 1997.

ART 75000 – Topics in European Art and Architecture, 1300-1750: Artists Abroad and Other Cross-national Perspectives in 17th-century European Art

GC: Thur. 9:30-11:30 A.M., 3 credits, Prof. Atkins, Rm. 3421, [16069]

Office hours: Thurs. 11:30 a.m.-12:30 p.m. Email: Christopher.atkins@qc.cuny.edu

This course will study artists' travels throughout the long seventeenth century. The list of those figures who studied and/or worked abroad includes many of the leading artists of the period: Rubens, Van Dyck, Hals, Jacob van Ruisdael, Poussin, Claude, Inigo Jones, Christopher Wren, Bernini, and Velázquez, among others. We will explore what motivated artists to make such moves and why clients often privileged foreigners over local painters, sculptors, and architects. Other topics will include case studies of international art centers (Rome, Paris, London, Naples, St. Petersburg), analysis of import and export markets, investigations of artists who voyaged to locations outside Europe, and examination of those, like Rembrandt, who decided not to travel. In total, this course will critique dominant national histories and historiographies by studying many of the canonical achievements of the seventeenth century from transnational perspectives.

Requirements: Student assessment will be based on a short research paper, a final examination, and weekly class participation. 5 Auditors allowed.

Preliminary Reading:

Ann Sutherland Harris, *Seventeenth-Century Art and Architecture*. Prentice Hall, 2005.

FALL 2011- COURSE DESCRIPTIONS

ART 76020 – Topics in Modern Art: Art in France Between the Wars

GC: Thur. 2:00-4:00 P.M., 3 credits, Prof. Golan, Rm. 3421, [16070]

Office Hours: Wed. 10:00 a.m.-12:00 p.m.; Thurs. after class. Email: rgolan@gc.cuny.edu

This course will consider painting, sculpture, photography, and design produced in France between the two World Wars focusing on the following issues: Purism, Paris Dada and the Call to Order; the phantasmic afterimages of WWI; modernist design vs. Art Deco; the Machine Aesthetic vs. organicism; neo-medievalism vs. neo-classicism; the poetics of Automatism; Surrealism and the urban uncanny; the possibility of a Socialist photomural; the role of world fairs (i.e. the colonial imaginary in 1931 and nationalist agendas at the 1937 exposition).

Readings will include texts by Dawn Ades, Louis Aragon, Walter Benjamin, André Breton, James Clifford; Florens Fels, James Herbert, Karen Fiss, Rosalind Krauss, Le Corbusier; Fernand Léger, Janine Mileaf, William Pietz, Kenneth Silver, Susan Suleiman, and Nancy Troy.

Requirements: There will be a mid-term exam and a final exam (both in the classroom). 4 auditors allowed.

Preliminary Readings:

Florens Fels, “Preface to *Métal* by Germaine Krull” (1928).

-Le Corbusier and Amédée Ozenfant, « Purism » (1921).

-Louis Aragon, “Challenge to Painting” (1931) (exerpts).

ART 76020 – Topics in Modern Art: Dangerous Liaisons: The International Rococo in Visual and Material Culture

GC: Tues. 6:30-8:30 P.M., 3 credits, Prof. Zanardi, Rm. 3421, [16071]

Office Hours: GC: Tues. 5:15-6:15 p.m.; Hunter: Thurs. 3:00-4:00 p.m. (Room HN 1500D)

Email: tzanardi@hunter.cuny.edu

This lecture course covers the Rococo, a stylistic period that flourished primarily in the decorative arts and ornamental design during the first half of the eighteenth century. Despite its familiar associations to France, the Rococo was an international phenomenon manifested in a variety of media, including architecture, painting, sculpture, the decorative arts, and fashion. The Rococo generally foregrounded fluid, asymmetrical, and organic characteristics in its ornamentation and design aesthetic, which we will evaluate using eighteenth-century and modern critical sources. In this course we will examine Rococo expressions in diverse media, especially as the decorative arts and furniture were integral to overall artistic programs. We shall consider examples from various locations, which parallel artists’ travels throughout Europe and abroad. We shall address significant topics such as gender, politics, the ‘exotic,’ novel forms of sociability, women’s roles as patrons and subjects of rococo art, the Enlightenment, and the rise of the art market and art dealer. While the rococo has been devalued and genderized as “feminine” (in contrast to the supposedly “masculine” style of neoclassicism), recent scholarship has taken a revisionist methodology and interdisciplinary approach to the understanding of this period and its supposedly “feminine” characteristics, including evaluating this period from a global perspective.

Requirements:

Class participation, weekly readings, response papers, and a final examination. Auditors with the advance permission of the instructor.

Preliminary Readings:

Thomas Crow, “*Fêtes galantes and Fêtes publiques*,” in *Painters and Public Life in Eighteenth-Century Paris* (New Haven and London: Yale University Press, 1985), 45-75.

Melissa Hyde, “Rococo Redux: From the *Style Moderne* of the Eighteenth Century to Art Nouveau,” in *Rococo: The Continuing Curve, 1730-2008* (New York: Cooper-Hewitt, National Design Museum: 2008), 12-21.

FALL 2011 - COURSE DESCRIPTIONS

ART 76020 - Topics in Modern Art: Modernism & Nationalism in Germany and Central Europe, 1898-1938

GC: Mon. 4:15-6:15 P.M., Prof. Long, Rm. 3421, [16072]

Office Hours: Tues. 3:30-4:30 p.m. Email: Rcwlong@aol.com

This course will focus on the multiple modernisms that emerged from the polarizing tensions of industrialization and nationalism in Germany and Central Europe from the end of the nineteenth century through the nineteen-thirties. Although we will focus on the visual manifestations (Jugendstil, Expressionism, Dada, Neue Sachlichkeit, the Bauhaus) that captured the attention of critics and patrons in Germany from the end of the Wilhelmine Empire through the Weimar Republic, we will also consider the spread of such developments among the enthusiasts of modernism in Austria and Hungary. Throughout the semester, we will assess the impact of experimental approaches (Symbolism, Cubism, Constructivism) in France, Russia and the new Soviet Union upon the visual cultures developing in Germany and Central Europe.

Essays by contemporary critics such as Walter Benjamin, Ernst Bloch, Georg Lukacs, and Wilhelm Worringer will help to explain how modernism in painting, sculpture, photography, and design became the antithesis of nationalism, especially in Germany. To produce a more nuanced picture of the artistic experimentation that emerged out of the conflicting demands of modernism and nationalism, attention will be given to women artists such as Paula Modersohn-Becker, Käthe Kollwitz, Hannah Höch, Lucia Moholy as well as to their male colleagues – Ernst Kirchner, Wassily Kandinsky, George Grosz, John Heartfield, Walter Gropius, Laszlo Moholy-Nagy. We will conclude the course with a discussion of Nazi censorship of these experimental artists in the thirties.

Requirements: A final exam and a short oral report/paper will be required. 6 auditors allowed.

Preliminary Readings:

Bertolt Brecht, "Popularity and Realism" (1938) in *Art in Theory: 1900-2000*, ed. C. Harrison & P. Wood (Oxford, UK/ Cambridge, MA: Blackwell, 2001), 489-93.

George Lukacs, from "Expressionism: Its Significance and Decline" (1934) in *German Expressionism: Documents from the end of the Wilhelmine Empire to the Rise of National Socialism*, ed. R. Long (Berkeley: University of California Press, 1995), 307-11.

ART 76030 - Topics in Modern Architecture, Urbanism and Design: Architecture, Politics and the Modern City

GC: Thur. 11:45 A.M.-1:45 P.M., 3 credits, Prof. Jaskot, Rm. 3421, [16073]

Office Hours: Wed. 10:00 a.m.-12:00 p.m. Email: pjaskot@depaul.edu

Architecture, of all the arts, is the one most likely to engage politics with almost every building. Given the needs for labor, materials and legal permissions, architects in the modern period by definition intersect with interests of power. This course explores the role of political institutions and ideologies in this history of modern architecture. While the course focuses on European and North American examples, we will also include key case studies of non-Euroamerican architecture and politics as a point of comparison. We will explore major political movements—democratic, communist, fascist—as well as political transformations in the public sphere such as the move from more laissez-faire government involvement in architecture to the boss-systems that dominated postwar U.S. cities to the transnational legal and economic environment of today. In each case, major monuments and urban plans will be discussed and analyzed. In this sense, the course provides a foundational knowledge of the history of modern architecture as well as how political institutions and ideologies have influenced that development.

Requirements: Class participation, weekly readings, one student presentation, two short in-class essays, and a research project or paper. 4 auditors allowed.

Preliminary Reading:

Manfredo Tafuri, *Architecture and Utopia* (Cambridge: The MIT Press, 1979).

FALL 2011 - COURSE DESCRIPTIONS

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

GC: Wed. 2:00-6:00 P.M., 3 credits, Prof. Massood, Rm. C-419, [16074], Cross-listed with FSCP 81000, THEA 71600 & MALS 77200

This course is devoted to intensive analysis of the international development of cinema as a medium and art form from the early sound years (1930 onward) to the present. We will concentrate on major film tendencies and aesthetic and political developments through a close examination of individual film texts. Subjects covered will include Hollywood filmmaking during the Depression years, French Poetic Realism, Italian Neorealism, melodrama and other postwar Hollywood genres, the rise of global “new waves” (including French, Latin American, and German filmmaking movements from the late-1950s through the 1970s) and modernist tendencies in international cinema. We will also examine the rise of American independent filmmaking, recent global cinema trends, and the effects of new digital technologies on visual and narrative aesthetics. Emphasis will be placed on the major historical currents of each period and on changes in aesthetic, political and industrial context.

Requirements: 8 pp. essay on prearranged topic. (40%), 2) 15 pp. final essay on topic of choice (50%). Each week, two students will be required to prepare two questions each to initiate class discussion on the scheduled reading and screening (10%). Class sessions will begin promptly at 2:00 p.m. and will last, unless otherwise noted, until 6:00 p.m. Please be prepared to attend the entire class. Auditors by permission of instructor.

Preliminary Reading:

David A. Cook, *A History of Narrative Film*, 3rd ed. New York: Norton, 1996.

ART 80050 – Seminar: Selected Topics in Theory and Criticism: Classics in the Philosophy of Art

GC: Tues., 11:45 a.m.-1:45 P.M., 3 credits, Prof. Carroll, Rm. TBA, [16075], Cross-listed with PHIL 77800

“Classics in the Philosophy of Art” is a survey of the major texts in the history of philosophy of art in the western tradition. Authors to be covered include Plato, Aristotle, Hutcheson, Hume, Kant, Hegel, Schopenhauer, Tolstoy and Bell. Primary texts will be emphasized although commentaries by the instructor will also be made available. Since this is a seminar, students will be expected to lead some of the class discussions. The aim of the course is to give the student a firm foundation in the discipline of aesthetics, to introduce the student to the enduring debates in the field, and to prepare the student to teach introductory courses in the philosophy of art at both the graduate and undergraduate level.

Requirements: A term paper is required, although it may grow out of the material covered in the student’s class-discussion. Auditors by permission of instructor.

ART 82000 – Seminar: Selected Topics in Ancient Art and Architecture: Pompeii & Herculaneum

GC: Mon. 4:15-6:15 P.M., 3 credits, Prof. Macauley-Lewis, Rm. TBA, [16076], Cross-listed with CLAS 74300

This course is designed to introduce students to the remarkable sites of Pompeii and Herculaneum, which offer unparalleled insight into numerous aspects of ancient Roman life. Since their rediscovery in the 18th century, Pompeii, Herculaneum and their environs have been studied, excavated and researched in considerable detail. As a result, our understanding of Roman urbanism, religion, daily life, technology, and, of course, art and architecture has been greatly enriched.

This course focuses on the critical debates and issues that stem from and surround the study of Pompeii and its environs. Drawing upon the rich archaeological material available from the site, we will consider the Roman economy, the nature of urbanism, architecture, art, gardens, the villas that surrounded these cities as well as other topics of particular interest. We will read the ancient sources that relate to the sites, as well as consider the

ART 82000 – cont'd

epigraphic material that has survived from Pompeii and Herculaneum, and the modern scholarship on this region.

This course will involve at least one visit to the MET to visit the Boscoreale rooms and to look at objects from the Vesuvian Region. Each week's course will consist of a one-hour lecture giving a broad introduction to the week's topic, followed by an hour-long discussion of specific monument, topic or artifact.

Requirements: Class participation, weekly readings, one student presentation, and a research project or paper. Auditors by permission of instructor.

Preliminary Readings:

Foss, P. and Dobbins, J. *The World of Pompeii*. London: Routledge Worlds. 2007.

Cooley, A. and Cooley, M.G.L, *Pompeii and Herculaneum: A Sourcebook (Routledge Sourcebooks for the Ancient World)*. London: Routledge, 2004.

Other readings will consist of book chapters and articles which will be assigned later.

ART 85010—Seminar: Selected Topics in Italian Renaissance and Mannerist Art and Architecture: The Arts of Venice

GC: Wed. 4:15-6:15 P.M., 3 credits, Prof. Richter, Rm. 3421 [16077]

Office Hours: Wed. 3:00-4:00 p.m. Email: elinor.richter@hunter.cuny.edu

This seminar will focus on the great age of Venetian painting from the late fifteenth- through the sixteenth-centuries. Venice at this time remained the sole independent city state in central and northern Italy governed by a *doge* from the patrician class and an elected senate. Venetian *colorito* also represented the first direct challenge to the primacy of Florentine drawing, or *disegno*. Genres examined will include portraiture, landscape, and the altarpiece with the emphasis placed on the great horizontal, narrative tableaux which decorated the churches, private palaces and scuole (charitable lay confraternities) of the city. These impressive narrative cycles, devoted to Sts. Ursula, George, Mark, Roch, and even San Giobbe (Job), offer up splendid panoramic urban vistas filled with the pageantry, diplomacy, and ceremony that are unique to La Serenissima. Utilizing a contextual approach, these cycles will be examined within the artistic, social and historical conventions of Renaissance Venice. Students also have the option to concentrate on the ornamentation of the great Palladian-like villas scattered throughout the *terra firma*. An examination of the techniques of Venetian painting, including the study of new glazes, will help to demonstrate why many scholars consider Titian to be the greatest oil painter of the Renaissance. Artists featured include Carpaccio, the Bellini (Jacopo, Gentile, and Giovanni), Giorgione, Titian, Tintoretto and Veronese.

Requirements: A 30 minute visual presentation followed by a research paper. 4 auditors allowed.

Preliminary Readings:

Peter Humpfrey, *Painting in Renaissance Venice*, New Haven and London: Yale University Press, 1997 (ppbk)

David Rosand, *Painting in Cinquecento Venice: Titian, Veronese, Tintoretto*, New Haven and London, Yale University Press, 1982.

FALL 2011 - COURSE DESCRIPTIONS

ART 86020 Seminar: Selected Topics in Modern Art: Postwar German Culture and the Nazi Past

GC: Tues. 2:00-4:00 P.M., 3 credits, Prof. Jaskot, Rm. 3421, [16078]

Office Hours: Wed. 10:00 a.m.-12:00 p.m. Email: pjaskot@depaul.edu

The Nazi past has been one of the most volatile points of debate in German society, both during the Cold War as well as after Reunification and up to the present day. This course explores the surprisingly numerous ways in which artists, architects and art historians engaged in the Nazi past in postwar German culture. While the course will cover the extensive literature on architecture, sculpture and installations that memorialized victims, we will also look at how painters, architects and others took up a larger variety of themes related to the Nazi past. We will analyze major figures of East and West German art and architecture (Helselmann, Richter, Mies van der Rohe, Tübke, Heisig and others) as well as the internationalization of cultural production after Reunification in relation to the Nazi past as in the works of Libeskind, Eisenman and Whiteread. The course will focus on how the Nazi past was understood and instrumentalized variably based on contemporary debates and interests. How artists, architects and art historians related their work to these debates provides a complex view into the political history of German art.

Requirements: Class participation, weekly readings, student presentations, and a research presentation and paper. 2 auditors allowed.

Preliminary Readings:

Brian Ladd, *Ghosts Of Berlin: Confronting German History in The Urban Landscape* (Chicago: The University of Chicago Press, 1998).

ART 86020 - Seminar: Selected Topics in Modern Art: The Modernity of 19th-Century European Painting

GC: Mon. 2:00-4:00 P.M., 3 credits, Prof. Sund, Rm., [16079]

Office Hours: Mon. 4:00-5:00 p.m. Email: judysund@mac.com

This seminar is conceived as a “big picture” discussion in which canonical 19th-century paintings are examined within the contexts of overarching themes and concepts (e.g., “primitivism,” “musicality,” “painting about painting”), rather than chronologically ordered “movements.” Discussion will focus on what makes certain paintings and *oeuvres* iconic – with attention to both that which separates them from those that went before, and that which anticipates aspects of 20th-century modernism. New approaches to old subjects, the upending of traditional hierarchies, formal experimentation, and the impact of popular and non-Western visual cultures are among the issues to be considered as distinctive trends and currents in 19th-century painting are explored.

Requirements: Students will be required to write two short papers (3-6 pages), and one longer paper (15-20 pages); the latter will be the basis of an oral presentation (20 minutes) to be made at the end of the term.

Auditors allowed.

Preliminary Readings:

Students should (re)read or at least browse through Stephen Eisenman’s *Nineteenth-Century Art: A Critical History* and/or Petra Chu’s *Nineteenth-Century Art* in advance of the first class meeting.

FALL 2011 - COURSE DESCRIPTIONS

ART 87300 - Seminar: Selected Topics in American Art and Architecture: American Art, 1930-1955: From the Great Depression to the Rise of Consumerism

GC: Thur. 6:30-8:30 P.M., 3 credits, Prof. Levin, Rm. 3421, [16080]

Office Hours: Thur. 4:30-6:30 p.m. and by appointment. Email: glevin@gc.cuny.edu

This course will examine American art from 1930 to mid-century with particular attention paid to the battle for dominance between representational and abstract artists. Included are the Precisionists, the artists of the Harlem Renaissance, American Scene Painters, the regionalists, social realists, visiting Mexican muralists, the American Abstract Artists organization, the influence of immigrants and of anti-immigrant sentiment, the European artists in exile, and the emergence of the first generation of abstract expressionists. We will look closely at the impact of the founding of three new museums: the Museum of Modern Art, the Whitney Museum of American Art, and the Museum of Non-Objective Painting (later the Guggenheim Museum) as well as at artists' protests that focused on these institutions and the Metropolitan Museum of Art. This course will consider the rise of nationalism as well as the influence of leftist politics during the 1930s, such as the presence of Mexican artists in the United States; Siqueiros's Experimental Workshop; publications such as *The New Masses* and *Art Front*; American Artists' Congress, the Artists Union, the John Reed Club; and the Spanish Civil War. Influential critics such as Forbes Watson, Thomas Craven, Harold Rosenberg, and Clement Greenberg will be a part of our focus as will artists such as Louis Lozowick, Georgia O'Keeffe, Edward Hopper, Raphael Soyer, Yasuo Kuniyoshi, Diego Rivera, Jacob Lawrence, Thomas Hart Benton, George L.K. Morris, John Graham, Arshile Gorky, Willem de Kooning, Lee Krasner, and Jackson Pollock.

Since this course will coincide with a retrospective of Willem de Kooning at the Museum of Modern Art, we will visit the exhibition and take the opportunity to view his work in the larger context of these developments in American art going on around him after his 1926 arrival in the United States. Readings will be drawn from a growing literature that presents varied views. We will consider the ways in which these new studies have changed the shape and history of twentieth-century American art as it has been previously understood

Requirements: While our classes cover the above topics, students will conduct in-depth research on any related subject of their choosing, write a 20-page research paper, and deliver an oral presentation to the class. Auditors by permission of instructor.

Preliminary Readings:

For a very general brief introduction, read Chapters 1-6 of Erika Lee Doss, *Twentieth-Century American Art* (Oxford History of Art, 2002).

For more depth, read Andrew Hemingway, *Artists on the Left: Americans and the Communist Movement, 1926-1956* (New Haven and London: Yale University Press, 2002).

ART 87400 – Seminar: Selected Topics in Modern Latin American Art & Architecture: Mexican Muralism: Revolution, Public Art, & Vanguardism

GC: Wed., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Indyck-Lopez, Rm. 3421, [16081].

Office Hours: Wed. 2:00-3:00 p.m. Email: aindyck@ccny.cuny.edu

Muralism in Mexico has provided a model of socially-engaged aesthetic practice ever since artists first put brushes to government walls in the 1920s in the aftermath of the first social revolution of the twentieth century. This seminar explores the contested meanings, tensions, and shifting legacies of creating radical art in the public sphere, while it also seeks to reclaim and analyze the movement's vanguard position. Lectures focus on the divergent working practices in Mexico of *los tres grandes* (Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros) and the circulation of their work in the United States, Latin America, and Europe. Students,

FALL 2011 - COURSE DESCRIPTIONS

ART 87400 – cont'd

however, have the opportunity to broaden the narrative of muralism with investigations of lesser-known artists as well as the movement's influence in other regions of the Americas. The course is offered in conjunction with MoMA's upcoming exhibition *Diego Rivera: Murals for The Museum of Modern Art* (November 13, 2011 – February 27, 2012). A tour of the exhibition and a visit to the in-house conversation lab to see other works will enhance our studies, as will a visit to Orozco's mural at the New School (the only extant mural in the city by one of the Mexican muralists).

Requirements: Regular attendance, weekly readings, participation in discussion, oral presentations, and a final research paper. No auditors allowed.

Preliminary Reading:

Edwin Williamson, "Mexico: Revolution and Stability" in *The Penguin History of Latin America*. London: Penguin Books, 1992, 378-409.

Leonard Folgarait, "The System" and "What is a Mural?" in *Mural Painting and Social Revolution in Mexico, 1920-1940: Art of the New Order*. Cambridge: Cambridge University Press, 1998, 13-32.

ART 89400 – Seminar in Film Theory: Theories of the Cinema

GC: Mon., 2:00- 5:00 P.M., 3 credits, Prof. Herzog, Rm. C-419, [16082], Cross-listed with FSCP 81000/THEA 81600

This class will provide an overview of significant movements, debates, and figures in film theory. Readings will span both classical and contemporary film theory, addressing a range of approaches including realism, structuralism, auteur theory, genre criticism, psychoanalytic film theory, feminist and critical race theories, and third cinema. The class will examine writings on cinema in their historical and national contexts, looking at the ways in which film theory intersects with political, cultural, and aesthetic trends. The final sessions of the course will focus on recent developments in film theory, in particular the debates surrounding cognitive approaches to film, the evolution of digital technology, and the writings of philosopher Gilles Deleuze. In each case, new theoretical work on cinema will be read in relation to the complex history of film criticism. In addition, the class will examine the field of film theory alongside related fields of aesthetics and representation (e.g. art history and photography, television studies, cultural studies, visual studies, postmodernism), exploring the ways these disciplines have overlapped.

Requirements: Students will be required to screen at least one film per week outside class (independently, or preferably in groups). We will view additional shorts and review clips in class. Ideally, students will also view supplemental films that are suggested, and attend screenings and discussions in venues around the city. Students will write either three six-page analysis papers, performing close readings of theoretical texts, or one twenty-page research paper on a topic in film theory. Each student will also present clips throughout the semester that respond to the readings, as a means of facilitating discussion. Auditors by permission of instructor.

FALL 2011 - COURSE DESCRIPTIONS

ART 89600 - Seminar: Selected Topics in Film Studies: Film and the Invention of the Human

GC: Tues. 2:00-5:30 P.M., 3 credits, Prof. Dickstein, Rm. C-419, [16083], Cross-listed with ENGL 87400/FSCP 81000/THEA 81500

This course takes much of its inspiration from the celebrated line by the director/actor Jean Renoir in *The Rules of the Game*: “The really terrible thing is that everyone has his reasons.” Renoir is referring ruefully to the mixed, ambiguous character of human motives and morality, as well as the crucial importance of seeing things from the point of view of the other people, of not demonizing them or blocking off our understanding of them. In art this quality is often thought of as Shakespearean. Keats called it Negative Capability and Harold Bloom described it hyperbolically as Shakespeare’s “invention of the human.” This kind of empathy, with its insight into character and refusal to judge people too harshly or prematurely, is often thought to be the basic gift of the genuine novelist. Yet one of the great achievements of film is that it developed new techniques for portraying the most intimate and fundamental human experiences: joy and sorrow; love and loss; childhood and maturity; illness, aging, and death. Close-ups and reaction shots, for example, offered new ways of portraying intense feeling. The human face became a map of the interior life, the actor’s voice an instrument different from how it was used in the theater. This course will trace the development of what might be called a cinema of empathy, using examples from different periods and markedly varied cultural situations.

Requirements: a term paper, an oral report and weekly home film-viewing. Auditors by permission of instructor.

FSCP 81000 – The American Sitcom

GC: Thur., 4:15-8:15 P.M., 3 credits, Prof. Hendershot, Rm. C-419, [15909], cross-listed with THEA 81500/ASCP 81500

Email: hhendershot@gc.cuny.edu; heather.hendershot@qc.cuny.edu

This course will chart the evolution of the American sitcom from its roots in vaudeville to the present, examining the genre’s ever-hybrid, unstable format, its fluctuation between acknowledging and ignoring audience presence, and its shifts in response to recently changing viewing patterns and industrial practices in the wake of the rise of the multi-channel, post-network environment.

Requirements: In addition to weekly readings, to prepare for class students will also be required to see additional episodes of TV programs on their own ahead of time (all readily available via Netflix or Hulu). We will also view a number of television episodes in class each week. Students will complete one major assignment for the class, a 20-25 page research paper on a topic chosen in consultation with the instructor. Each student will meet individually with me to discuss his/her final project, and 5 page proposals for the final papers will be due several weeks before the papers themselves. Papers should involve substantial original research and should display both mastery of issues covered in the class and the ability to apply course concepts to the paper topic. Auditors by permission of instructor.

Preliminary Reading:

Philip Auslander, *Liveness: Performance in a Mediatized Culture* (excerpts).

Jane Feuer, et al., eds. *MTM: “Quality Television”* (excerpts).

Jonathan Gray, “Domesticom Parody.”

FALL 2011 - COURSE DESCRIPTIONS

RSCP 83100 – Clothing Cultures of Early Modern Italy and England

GC: Thur. 4:15-6:15 p.m., 3/4 credits, Profs. Fisher/Paulicelli, Rm. TBA, [15663], Cross-listed with ENGL 82100/MALS 71200/WSCP 81000

This course will examine the clothing culture of early modern Italy and England. During this period, “fashion” was much broader than a simple notion of dress; it could refer to a wide variety of things like behavior and manners, and even to national character and identity. Thus, fashion became an important institution of modernity. This course will investigate how and where fashion came to the fore, establishing itself as a threat to morality and religious belief, and serving as a vehicle for gender, class and ethnic definitions. We will draw on a broad interdisciplinary framework and discuss sources from both the English and Italian literary traditions (although all the reading will be in English). We will examine texts from many different genres, including costume books, plays, poetry, novellas, treatises, and satires. We will also be analyzing early modern visual and material culture. We will ultimately consider how dress (and other types of ornamentation that covered the body) became a cause for concern for the Church and State. These institutions sought to regulate individual vanity and any desire to transgress the accepted societal codes.

Requirements: Auditors by permission of instructor.