

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

**SPRING 2011 - COURSE DESCRIPTIONS & PRELIMINARY READINGS**

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**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: Cubism**

GC: Mon., 4:15 -6:15 P.M., 3 credits, Prof. Braun, Rm. 3421, [14214]

Office Hours: GC: Mon. 3:00-4:00 P.M.; Hunter: Wed.4-6 P.M. - 11042 Hunter North;

Email: emily.braun@hunter.cuny.edu

This course covers methods of interpretation rather than techniques of research in the field. It will focus on the theoretical frameworks that have been used to “see”, “read”, and “decipher” cubism, and how these verbs underline the movement’s role as a game-changer in the Western tradition of visual representation. The course will begin with a selection of foundational texts that have shaped the discussion of the interpretation of pictures and pictures as texts (Riegl, Wölfflin, Pächt, Panofsky, Gadamer, Merleau-Ponty, Rorty); it will then consider older art-historical methodologies such as biography, connoisseurship, iconography, formalism, psychoanalysis, and Marxist social art history (including Frankfurt School critical theory); and finally, newer approaches from outside the discipline: gender and difference, the gaze, semiotics, deconstruction, and post-colonialism. Students will be asked to consider the divergences and commonalities between the more traditional methods and the so-called post-modern ones; the applicability of theoretical templates; and the political/social roles of the art historian. A significant portion of the class will be devoted to understanding canonical works that have generated a multiplicity of interpretations such as the Picasso’s *Demaiselles d’Avignon* (1907), the *Guitar* construction and related collages (1912), and *Harlequin* (1915).

**Requirements:** The grade will be based on weekly papers (two pages) that analyze the class readings and one final paper (topic to be announced). Auditors with the advance permission of the instructor.

**Preliminary readings:**

Belting, Hans. *The End of the History of Art?* Trans. Christopher S. Wood. Chicago: University of Chicago Press, 1987.

Antliff, Mark and Pairicia Leighten. *Cubism and Culture* New York: Thames and Hudson, 2001.  
(recommended for purchase)

Cottingham, David. *Cubism and its histories*. Manchester: Palgrave, 2004.  
(recommended for purchase)

## SPRING 2011 - COURSE DESCRIPTIONS

### **ART 70010 – Topics in Art History: Pedagogy of Art History**

GC: Wed., 9:30-11:30 A.M., 3 credits, Prof. Lindheim, Rm. 3421, [14215]

Office hours: Wed. 11:30 A.M.-12:30 P.M. Email: ralindheim@gmail.com

This course will examine methods of and strategies for teaching art history. We will focus primarily on the survey, but upper level courses will also be discussed. The course is designed to help students in the preparation and planning of undergraduate courses, and will also foster the development of specific teaching skills. These will include syllabus design, lesson plans, assignments, lecturing, leading discussion, teaching writing, using technology in the classroom, grading, and mentoring. Beginning with the question “what is art history?,” we will examine a range of pedagogical questions about the kinds of objects and materials we include in our classes, and consider the implications of using different approaches and methodologies to study them. Students will also prepare and deliver lectures. This class aims to develop students’ personal teaching philosophies and will allow them to begin to assemble a teaching dossier.

**Requirements:** There will be no papers or exams in the this class but rather substantive weekly assignments in teaching preparation: syllabi, course proposals, lectures, teaching philosophy, discussion leading, paper topics, test writing etc. Auditors permitted.

**Preliminary reading:**

Hollis Clayson, Tom Cummins, Natalie Boymel Kampen, Richard J. Powell, Martin J. Powers, O.K.

Werckmeister. “Art History” in *The Art Bulletin* 77:3 (September 1995): 367-391.

### **ART 72000 – Topics in Ancient Art and Architecture: Greek Architectural Sculpture**

GC: Wed., 11:45 A.M-1:45 P.M., 3 credits, Prof. Nelson, Rm. 3421, [14216]

Office Hours: Wed. 1:45-2:45 P.M. Email: mnelson@qc.cuny.edu

The subject of this course is ancient Greek architectural sculpture, that is, the figural sculpture applied to monumental stone architecture built between approximately 1000 and 31 BCE. Architectural sculpture was predominantly narrative and it told the well-known stories of the gods and heroes. As such, it was a visual means of engendering a common Greek ancestry across vast lands and seas. But the commissioners of these buildings, which were setup in public and accessible to every citizen and foreigner alike, manipulated these stories and presented them in different ways to express local histories, beliefs, desires or concerns. Our task is to reconstruct and understand the relationship between the building and its reliefs and to interpret the social circumstances in which this fully interactive object was built and used. We will examine the development of both monumental forms of public architecture and human figural sculpture. We will come to know the architecture and environments of sanctuaries, cemeteries and public spaces, and who used these spaces and why. We will inspect the myths themselves and the messages they encapsulate. We will read the accounts of ancient travelers, historians and scholars and interpret their impressions of contemporary architecture and its sculpture. We will take advantage of the MET and examine the medium, stone, and the art and architecture carved from it.

**Requirements:** Class participation, weekly readings, student presentations, and a research project or paper. Two auditors permitted.

**Preliminary readings:**

Jenkins, Ian. *Greek Architecture and Its Sculpture*. Cambridge, Mass: Harvard University Press, 2006.

Ridgway, B. S. *Prayers in Stone: Greek Architectural Sculpture Ca. 600-100 B.C.E.* Berkeley: University of California Press, 1999.

## SPRING 2011 - COURSE DESCRIPTIONS

### **ART 75020 - Topics in Northern Renaissance Art & Architecture: The Quest for the Spiritual in German Painting and Graphics from 1375 to 1550**

GC: Tues., 2:00-4:00 P.M., 3 credits, Prof. Lane, Rm. 3421, [14217]

Office Hours: Tues. 4:00-5:00 P.M.

From Master Bertram in the late 14<sup>th</sup> century through Grünewald in the early 16<sup>th</sup> century, German painters and printmakers created some of the most spiritual works of the Northern Renaissance. This course will examine the various ways these artists enhanced the emotional impact of their paintings and prints in order to achieve an unsurpassed mysticism, which captivated the German Romantic painters of the nineteenth century as well as the German Expressionists. We will examine German paintings, woodcuts, and engravings from the late Gothic period to the Reformation, beginning with the work of Master Bertram and Master Francke and concluding with Grünewald, Altdorfer, and Holbein. Special emphasis will be placed on Dürer's enormous oeuvre and the various messages his works conveyed to their intended audiences.

**Requirements:** A midterm examination and a choice between a term paper and a final examination. Students who wish to write a term paper must have a strong background in Northern Renaissance art and a good reading knowledge of German. Five auditors allowed.

**Preliminary readings:**

Haas, Angela. "Two Devotional Manuals by Albrecht Dürer. The Small Passion and the Engraved Passion: Iconography, Context and Spirituality." *Zeitschrift für Kunstgeschichte*, 63, 2000, 169-230.

Panofsky, Erwin. *The Life and Art of Albrecht Dürer*. Princeton, 1967.

Snyder, James. *Northern Renaissance Art: Painting, Sculpture, the Graphic Arts from 1350 to 1575*. 1<sup>st</sup> edition. Englewood Cliffs and New York, 1985, Ch. 1, 4, 11-12, 14, and 16-20. (Students who have no background in Northern Renaissance Art should also read Ch. 3 and 5-10).

### **ART 76010 - Topics in Late 18<sup>th</sup> and 19<sup>th</sup> Century Art and Architecture: Romanticism in an International Context**

GC: Thur., 9:30-11:30 A.M., Prof. Mainardi, Rm., 3421, [14218]

Office Hours: Thur. 11:30 A.M. -12:30 P.M. Email: pmainardi@gc.cuny.edu

This course investigates revisionist thinking about Romanticism with emphasis on how new interpretations of gender, politics, nationalism, and popular arts interact with traditional readings. Subjects covered will include Orientalism, the Gothic Revival, the new individualism, naturalist landscape, shifts in artistic careers and exhibition venues, the relation of visual arts to literature, the rise of lithography and caricature. Major artists include Girodet, Géricault, Delacroix (France); Blake, Turner, Constable (England); Runge, Friedrich (Germany); Goya (Spain); Cole (America). Format of the course will be lecture and discussion.

**Requirements:** In consultation with the professor, students will choose individual reading projects and will write a 10-15 page paper. There will be a final exam at the end of the semester. Auditors by permission of instructor.

**Preliminary reading:**

Hugh Honour, *Romanticism* (NY: Harper & Row, Icon edition, 1979) ISBN 0064300897. Students should purchase this book.

## SPRING 2011 - COURSE DESCRIPTIONS

### **ART 76040 - Topics in Contemporary Art: Participatory Art and Social Engagement**

GC: Tues. 9:30-11:30 A.M., 3 credits, Prof. Bishop, Rm. 3421, [14219]

Office Hours: Tues. 11:30 A.M.-1:30 P.M. Email: cbishop@gc.cuny.edu

This lecture course will examine the impulse towards participation and social engagement in twentieth-century art, focusing on the use of everyday people (non-artists) in the production of the work. Spanning the historic avant-garde to current artistic and curatorial practice, the course will focus on the relationship of aesthetic form to political context, ideas of community and publicness, the ideal of collaborative artistic production, the representation of participatory art to subsequent audiences, and the criteria deployed for its analysis.

The lectures will be interdisciplinary, drawing on theoretical material from philosophy, political philosophy, theatre history, performance studies and cultural policy. Many of the works to be discussed are non-Western (Latin American and Eastern European) and not yet canonical; in many cases there is a dearth of written material on the artists and projects investigated; this means you can actively contribute to the reading each week.

Each class will take the form of a lecture by CB and a discussion/response led by two students.

#### **Requirements:**

1. 10% of the mark will be for participation in class
2. 30% of the mark will be for the mid-term photo exam
3. 60% of the mark will be for the end of term essay
4. Auditors by permission of instructor.

#### **Preliminary readings:**

- Claire Bishop, *Participation*, London: Whitechapel/MIT Press, 2006
- Charles Esche and Will Bradley, *Art and Social Change: A Reader*, London: Afterall/MIT Press, 2006
- WHW, *Collective Creativity*, Kassel: Fridericianum, 2005

### **ART 76040 - Topics in Contemporary Art: Abstract Expressionism to Pop**

GC: Thur., 6:30-8:30 P.M., 3 credits, Prof. Hadler Rm. 3421, [14220] Cross-listed with ASCP 82000

Office Hours: Thur. 5:00-6:00 P.M.

This course will chart the major artists and movements from the end of World War II, through much of the Cold War, and into the sixties with the explosion of consumerism so associated with the rise of Pop Art. Lectures will address topics ranging from Abstract Expressionism to Fluxus, the Judson Dance Theater, Assemblage, Happenings, as well as Pop, Process, and Minimalism. Bicoastal and international currents will be included and issues relating to mass culture, gender, and politics will be examined.

**Requirements:** Course requirements include a paper and a final exam. Auditors permitted.

#### **Preliminary readings:**

Thomas Crow, *The Rise of the Sixties: American and European Art in the Era of Dissent* (New York: Harry N. Abrams, 1996).

Essays by Benjamin Buchloh, Thomas Crow and Hal Foster in, Annette Michelson, ed. *Andy Warhol*, October Files 2 (Cambridge: The MIT Press, 2001)

## SPRING 2011 - COURSE DESCRIPTIONS

### **ART 77300 – Topics in American Art and Architecture: Art and Film, 1900-1950**

GC: Thur., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Manthorne, Rm. 3421, [14221]

Office Hours: Thur. 2:15-4:00 P.M. Email: kmanthorne@gc.cuny.edu

Film and modern art occupied common historical ground in the U.S. The careers of artists born in the 1870s and 1880s including John Sloan, Charles Sheeler, Florine Stettheimer, and Edward Hopper paralleled the invention and growth of early cinema. They went to the movies and created art that in diverse ways responded to the pictures they saw on the screen. Early directors such as D.W. Griffith, Helen Gardner, and John Ford, in turn, studied fine art that inflected their films. This lecture course aims to cut across media boundaries and establish this engagement with film as seminal for the generation of artists who witnessed the evolution of movies from a sideshow curiosity to a major art form. We identify key historic markers when movies changed radically (nickelodeon era, birth of talkies, etc) and demonstrate related shifts in thinking about fine art making, including not only what a picture means but also *how* it means. We focus on African- Asian- and Hispanic-American contributions to this dialogue. We also look at “Hollywood on the Hudson:” film production in NYC, including Kaufman Astoria Studios. This course provides a survey of American art useful for orals, through a study of this important but little recognized theme.

**Requirements:** Students take a mid-term and final examination, each of which consists of a series of slide comparisons and a reading-based essay. They also conduct research on a single theme or suite of objects that culminates in a short (7-8 pages) paper with a related abstract and annotated bibliography. Brief oral presentations allow class members to share their research. There is a field trip to the Museum of the Moving Image, Queens. We share still & moving images through my WordPress blog. Five auditors by permission of instructor.

**Preliminary reading:**

Katherine Manthorne, “John Sloan’s Cinematic Eye,” *American Art 20* (Fall 2005): 30-45.

### **ART 79000 – History of Photography: Contemporary Photography: Politics, Theory and Aesthetics**

GC: Wed. 6:30-8:30 P.M., 3 credits, Prof. Wilson, Rm. 3421 [14222]

Office Hours: Wed. 8:30-9:30 P.M. Email: siona.wilson@csi.cuny.edu

In the late 1970s the photographic image gained a new centrality in the contemporary art world and became the focus for advanced theoretical and political debates about the direction of “critical” art practice. This course will provide a historical overview of contemporary “art” photography in the last three decades, focusing on key theoretical, political, and aesthetic debates. Beginning with postmodernism’s concern with “pictures” and photographic appropriation, we will go on to trace the importance of photography in the “culture wars” of the late 1980s and 1990s. The work of Robert Mapplethorpe, Andres Serrano, and Sally Mann in particular became the central focus of right-wing censorship campaigns. But because this controversial subject matter was treated with an advanced degree of technical skill that resulted in a paradoxical kind of aesthetic beauty, contemporary photography, rather than painting, became the focus of new philosophical debates about visual aesthetics. Since then, along with the emergence of large-scale “tableau” photography, these aesthetic debates have developed in critical tension with ethical and political issues, such as, feminist theories of gendered looking, questions of sexuality, racial difference, and the politics of memory.

**Requirements:** midterm and final exam, 2 reading responses, and a final paper (6-8 pages). Auditors by permission of instructor.

## SPRING 2011 - COURSE DESCRIPTIONS

### ART 79000 – Cont'd

#### **Preliminary readings:**

Peter Wollen “Photography and Aesthetics” Screen, 19:4 (winter 1978): 9-28.

Douglas Crimp “The Photographic Activity of Postmodernism,” October, 15 (winter 1980): 91-101.

Michael Fried “Introduction” and “Three Beginnings” Why Photography Matters as Art as Never Before.

### **ART 79500 – History of the Motion Picture: History of Cinema II**

GC: Tues. 11:45 A.M.-3:45 P.M., 3 credits, Prof. Gerstner, Rm. TBA [14223], Cross-listed with FSCP 81000/THEA 71600/MALS 77300

The Film industry finds its beginnings through the development of late nineteenth-century technologies. As the twentieth-century industrial art, the cinema’s unique quality to record a moving image forever changed the way we perceive the world. At the same time, the cinema—as a technological wonder—maintained close ties to the traditional arts (painting, theater, literature).

While first thought of as a scientific tool, the cinema soon became popularly recognized as one of “the seven lively arts.” We will trace these historical relationships of creativity and technology by not only exploring the “canon” of film history. We will also investigate the social, creative, and ideological (gender, class, race, nation) arenas in which film is/was produced.

In this course, then, we explore the creative and economic practices of wood film industries from 1927-1960. We consider the structure of the dominant mode of film production (i.e. Hollywood) in relationship to other world cinemas. Some questions we will address:

How, Why and when did the economic structures of the film industry come into being?

Is Hollywood simply a monolithic system where no creative differences are identifiable?

How were these industrial and creative practices exchanged internationally? (Film is, after all, the first global medium of visual mass communication).

What were/are the cultural implications of this global exchange of visual culture?

In what ways did the Hollywood system of production actually “dominate” other world cinemas and in what ways do other cinemas resist its formulaic application?

What is historiography and why is it important when studying film history?

To think about these questions, we will consider the empirical “facts” that put in motion the film industry.

More importantly, you will complete your own research using archives around the city to write new histories.

**Requirements:** auditors by permission of instructor.

#### **Preliminary readings:**

Robert Allen And Douglas Gomery’s Film History: Theory and Practice (available at CSI bookstore. Used copies available at Amazon.com

Course reader (will be available for purchase online from universityreaders.com)

## SPRING 2011 - COURSE DESCRIPTIONS

### **ART 83000 – Seminar: Selected Topics in Medieval Art & Architecture: Visuality in the Long Middle Ages**

GC: Tues. 11:45 A.M.-1:45 P.M., 3 credits, Prof. Hahn, Rm. 3421, [14225]

Office Hours: Tues. 10:45-11:45 A.M. Email: chahn@hunter.cuny.edu

Visuality is a concept that has become important to art historians over the last twenty years. It posits that vision is a learned practice that varies in different cultures and historical periods—a practice that ‘constructs’ vision or ‘what it means to see’ or what ‘can be seen.’ Related issues include hostility toward vision or art, and attitudes toward blindness. Finally, the ‘visionary’ or the extraordinary ability to perceive spiritual truths will be considered. This seminar will explore the theoretical scholarship (Martin Jay, Norman Bryson) and think about changes within the Middle Ages from early medieval to late medieval. Byzantium, the Northern Renaissance, and even some later “spiritual” art will also be considered. Bibliography will include work by Camille, Hamburger, Kessler, Nelson, Morgan, and Hahn among others. Students will choose topics that explore one or more art works within the framework of the issues raised in the class.

**Requirements:** Students will be required to do reading, a presentation, and paper. Auditors by permission of instructor.

**Preliminary reading:**

R. Nelson, *Vision before and Beyond the Renaissance*, Cambridge, 2000.

### **ART 85010 – Seminar: Selected Topics in Italian Renaissance & Mannerist Art & Architecture: The Arts of Michelangelo: Image, Text, Desire**

GC: Mon. 2:00-4:00 P.M., 3 credits, Prof. Saslow, Rm. TBA, [14224], Cross-listed with RSCP 83100

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

This seminar will examine in depth the work, life, and cultural context of one of the most influential and multi-faceted artists of the western tradition. In his seven-decade career, Michelangelo Buonarroti (1475-1564) worked in painting, sculpture, architecture, and poetry, and was the first artist to receive the epithet “divine,” a landmark in the development of the modern creative artist as a unique, inspired genius.

Readings and lectures will emphasize the complex interrelations between three components of his life and oeuvre: his visual production, his literary production, and his psychobiography, particularly his conflicted and creative responses to his unorthodox sexuality and gender. We will also examine the historiography of the artist from Vasari to modern critics, and the roles he has continued to play in the western cultural imaginary down to the present.

**Requirements:** Regular attendance and weekly readings and discussion. Seminar report of 35-40 minutes on a topic to be developed with instructor’s approval, preferably with an interdisciplinary focus. One or two other brief exercises may be assigned. Auditors permitted.

**Preliminary reading:**

William Wallace, *Michelangelo: The Artist, The Man, and His Times*, 2009 (on order at GC Library)

or:

Howard Hibbard, *Michelangelo*, 1974 (already at GC; I’ll put it on reserve)

## SPRING 2011- COURSE DESCRIPTIONS

### **ART 85050 – Seminar: Selected Topics in Baroque Art & Architecture to 1750: Baroque Spain**

GC: Mon. 11:45 A.M.-1:45 P.M., 3 credits, Prof. Wunder, Rm. 3421, [14226], Cross-listed with SPAN 87000

Office Hours: Mon. 3:00-4:00 P.M. Email: [ajwunder@gmail.com](mailto:ajwunder@gmail.com)

The art and spectacle of Baroque Spain—churches and altars, public processions and printed festival books, royal and public theatrical performances—were fundamentally collaborative and interdisciplinary productions. In keeping with its subject matter, this seminar will approach the integrated arts of the seventeenth-century Spanish world using sources and methods from history, art history, and literature. We will begin by exploring the question “What is Baroque?” from cross-disciplinary perspectives and will move on to topics including: cities and public spaces; printed texts and images; honor, masculinity, and femininity; fashion and self-fashioning; disillusion and *horror vacui*; Baroque New Worlds and the impact of colonial studies on the Golden-Age canon. Readings will emphasize recent scholarship from diverse fields in combination with seventeenth-century novels, plays, short stories, and religious texts in translation (students able to do so are encouraged to read these works in their Spanish originals). Several classes will be held at museums and rare books rooms to examine original artworks (largely prints, drawings, and paintings).

**Requirements:** Weekly readings and participation in discussion, oral presentations, a short critical analysis of a required reading, and a final research paper. Auditors by permission of instructor.

**Preliminary reading:**

John Lynch, *The Hispanic World in Crisis and Change: 1598-1700* (1994)

or

J.H. Elliott, *Imperial Spain: 1469-1716*, 2d ed. (2002).

For students with no previous coursework on Baroque art: John Rupert Martin, *Baroque* (1977).

### **ART 86020 – Seminar: Selected Topics in Modern Art: Minimalism**

GC: Wed., 4:15-6:15 P.M., 3 credits, Prof. Chave, Rm. 3421, [14227]

Office Hours: 1/2 hr before class & 1/2 hr (or as needed) after class. Email: [annachave@aol.com](mailto:annachave@aol.com)

This course aims to acquaint students with the origins, the heyday, and the legacy of the Minimalist movement. We will examine the critical politics attaching to the formation of a Minimalist canon; the issue of what is excluded from that canon; and the distinctive institutional legacy of the movement. Course meetings are organized largely around a sequence of loosely formal rubrics—such as ‘Drawing the Line,’ ‘Encountering the Box,’ ‘From Box to Room and Building’--categories which, however, redound in a range of (phenomenological, critical, cultural and social) ways.

**Requirements:** Students are expected to write a seminar paper and to deliver an oral report on the topic of their paper, as well as to do a more informal oral report, on course readings or objects for discussion, during the course of the semester. Auditors by permission.

**Preliminary readings:** James Meyer, *Minimalism: Art and Polemics in the Sixties*, 2001

Other required books for the course are Edward Strickland, *Minimalism*, 1993/2000, and—if you can find it (it will be on reserve)—James Meyer, ed., *Minimalism*, 2000.

## SPRING 2011 - COURSE DESCRIPTIONS

### **ART 86020—Seminar: Selected Topics in Modern Art: Cubism vs. Expressionism**

GC: Mon. 2:00-4:00 P.M., 3 credits, Prof. Long, Rm. 3421, [14228]

Office Hours: Mon. 4:30-6:00 P.M. Email: rlong@gc.cuny.edu

This course will re-examine the development and reception of Cubism and Expressionism in Europe and in the Americas. Art historians today usually discuss both “movements” as separate constructs, tying their output to the countries – France and Germany respectively- that gave them their first exhibitions and subsequently their “labels.” During the 1930’s, however, the American critic Sheldon Cheney and the European Marxist critic Georg Lukacs folded Cubism into international Expressionism, using the later term as a synonym for twentieth century modernism. But only Cubism has become apotheosized as the most significant movement of early twentieth century art. How did this happen? To answer this question, we will begin by reading seminal essays on the development of Cubism and Expressionism, including their relationship to Dada and photomontage. Then by investigating cross-cultural exchanges between artists, critics, and patrons associated with both groups, and tracking the trajectory of their reception in varying European nations from England to the Soviet Union as well as in the United States and other countries in the Americas, we will reconsider the historical discourse.

**Requirements:** oral report expanded into a paper. 4 auditors permitted.

#### **Preliminary readings:**

Antliff, Mark and Patricia Leighton, eds. “Introduction” in *A Cubist Reader: Documents and Criticism, 1906-191*. Chicago: University of Chicago Press, 2008, 1-14.

Lukacs, Geroge, excerpts 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. RCWLong. Berkeley: University of California Press, 1995, 313-317.

### **ART 86020 - Seminar: Selected Topics in Modern Art: The World Rewritten: Major Texts in Mid-Century Art and Architecture Criticism**

GC: Thur. 2:00-4:00 P.M. 3 credits, Profs. Golan/Murphy, Room 3421, [14229]

Office Hours: Thur. 12:00-2:00 P.M. – R. Golan. Email: rgolan@gc.cuny.edu

Office Hours: Wed. 1:00-3:00 P.M.– K.Murphy. Email: kmurphy@gc.cuny.edu

This seminar will introduce a new model: it will focus on a select number of important books, published between 1941 and 1962, which we will read in their entirety as a means of confronting the intellectual and cultural production of that moment. These texts are of a type unique to the period: often cosmic in scope, grand in ambition, and geared to recuperating western culture in the wake of the destruction of World War II. While they span centuries, they share a confrontation with modernity and with traditional, monumental architecture which they resist, instead addressing the connectedness of different media.

The seminar will be an explication of these texts, which are often recognized as canonical, but infrequently read in their entireties. Student questions will guide the discussions. Term presentations and papers will assess the reverberations of these texts through the postwar period, into the 1970s, both in terms of artistic/architectural practice and with regard to art historiography.

**Requirements:** Class participation, and final presentation and paper. Auditors by permission of instructor.

## SPRING 2011 - COURSE DESCRIPTIONS

### ART 86020 – Cont'd

**Preliminary Readings:** Begin reading from seminar reading list, which follows:

Siegfried Giedion, *Space, Time & Architecture: The Growth of a New Tradition*, (1941)

Johan Huizinga, *Homo Ludens: A study of the Play Element in Culture* (1938, German transl. 1944)

André Malraux, *Le Musée Imaginaire* (1947, repub. as part *Les Voix du Silence* in 1951, transl. as *The Museum Without Walls* in 1951)

Hans Sedlymayr, *Verlust der Mitte* (in German, 1948), transl. as *Art in Crisis: The Lost Center* (without the original subtitle: "Art of the 19th and 20th centuries: Symbol and symptom of the times") (Engl. 1958)

Sigfried Giedion, *Mechanization Takes Command: A Contribution to Anonymous History* (1948)

Ernst Gombrich, *Art and Illusion* (1960, based on lectures given in 1956)

George Kubler, *The Shape of Time*, 1962

\*It is recommended that students purchase all books for the course. Inexpensive copies are available online.

### ART 87000 - Seminar: Selected Topics in Pre-Columbian Art & Architecture: Aztec Art: Pre & Post-Hispanic

GC: Wed. 2:00-4:00 P.M., 3 credits, Prof. Quiñones-Keber, Room 3421, [14230]

Office Hours: Wed. 12:15-1:45 P.M. Email: equinones-keber@gc.cuny.edu

This seminar takes a long view of Aztec (Mexica) art and history, from initial manifestations in prehispanic Mexico in the 15<sup>th</sup> and early 16th centuries into the present.

Introductory lectures will survey major manifestations of the visual arts (e.g., architecture; stone, wood, and clay sculpture; mural and manuscript painting; ceramics; featherwork; metallurgy) to the Spanish conquest of 1519-1521. We also will track the transformation and invention of indigenous-Iberian art forms after the conquest and into the colonial period. Throughout, we will consider the pivotal role of archaeology, whose discoveries from the late 18<sup>th</sup> century to the present have continuously expanded the corpus of surviving art works and resulted in changing perceptions of Aztec artistic output and art-related ritual practices.

**Requirements:** include weekly readings with associated written critiques and class discussion, and in the second part of the course a seminar presentation and written research paper on a topic that focuses on Aztec art in pre- or post Hispanic times. Three auditors are permitted, but they will be expected to attend classes regularly, do all readings, and participate in discussions.

**Preliminary reading:**

Gruzinski, Serge. *The Aztecs: Rise and Fall of an Empire*. New York: Harry N. Abrams, 1992.

## SPRING 2011 - COURSE DESCRIPTIONS

### **ART 87400 - Seminar: Selected Topics in Modern Latin American Art and Architecture: Latin American Landscape, Realism & Abstraction, c. 1870-1970**

GC: Mon. 6:30-8:30 P.M., 3 credits, Prof. Manthorne, Room 3421, [14231] Cross-listed with ASCP 81500  
Office Hours: Mon. 4:30-6:00 P.M. Email: kmanthorne@gc.cuny.edu

Landscape art emerged as an important genre of cultural production in the major centers in Latin America during the modern, post-independence era, as the scholarship has begun to acknowledge. What is less well studied is the fact that landscape broadly speaking becomes integral to high modernism in Brazil, the Caribbean (including Venezuela), and Mexico. Landscape painting put the “geo” in geopolitics from the Barbizon forest to the Hudson River, and extending to Mexico and South America. The mid-20<sup>th</sup> c. style wars over representation vs. abstraction often overlooked the deep connections between landscape and abstraction, from Mondrian and Diebenkorn to Oiticica. Building on the tradition of scenic landscape painting and traveler art in the 19<sup>th</sup> c., this seminar examines the expansion of these practices from the late 19<sup>th</sup> into the 20<sup>th</sup> c., evident from Reverón to Carlos-Cruz Diez in Venezuela; from US traveler Brownell to Lam and beyond to Tomas Sanchez in Cuba; from Mexicans Velasco and his pupil Rivera to the dystopic vision of Siqueiros, subject of the exhibition *Siqueiros: Landscape Painter* (MOLAA, CA, 2010). We supplement (minimal) related art holdings in NYC museums with a visit to a private collection and a behind-the-scenes look at auctions sales. Instructor’s presentations focus on 3 regions: Brazil; the Caribbean; and Mexico. Student papers may derive from any region or nation of Latin America.

**Requirements:** Weekly readings & participation in class discussions; a 20-page research paper and related assignments: an abstract, annotated bibliography & oral presentation delivered in the manner of a conference paper. Five auditors by permission of instructor.

#### **Preliminary reading:**

Gabriel Perez-Barreiro, ed. *The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection*. Austin, TX: Blanton Museum of Art, 2007.

### **ART 89600 - Seminar: Selected Topics in Film Studies: Constructivism & Cinema: Kuleshov, Pudovkin, Eisenstein & Vertov**

GC: Tues. 4:15-7:15 P.M., 3 credits, Prof. Liebman, Room TBA, [14232]  
Office Hours: Tues. 2:00-4:00 P.M. Email: sliebman@gc.cuny.edu

This course will focus on the complex artistic and ideological relationships between selected films and theoretical writings by Kuleshov, Pudovkin, Eisenstein, and Vertov and many central cultural monuments and spectacles in the Soviet Union during the first decade after the revolution. Films to be analyzed in detail will include Eisenstein’s *Strike* [1924-5], *The Battleship Potemkin* (1925), *October* [1927-8], and *The General Line (Old and New)* [1928]; Pudovkin’s *Mother* [1926] and *The End of St. Petersburg* [1927], and Vertov’s *Kino Glaz* [1924], *One Sixth of the World* [1926], *The Eleventh Year* [1928], *The Man with a Movie Camera* [1929] and *Enthusiasm* [1931]. These works will be examined in the light of aesthetic debates among “Constructivists” and “Productivists” in the visual arts, including Rodchenko, Gan, Arvatov, the Vesnin Brothers, the Stenberg Brothers, Malevich and Tatlin, as well as literary and theatrical artists and critics such as Trotsky, Shklovsky, Eichenbaum, Tretyakov, Mayakovsky, and Meyerhold. Readings will include primary texts by all of the names mentioned, as well as select secondary sources.

## SPRING 2011 - COURSE DESCRIPTIONS

### ART 89600 – Cont'd

**Requirements:** After a series of orienting lectures, the course will switch to seminar mode with a team presentation required. Then each member of the team will write a final term paper which will count 60% of your individual grade; the remainder will be based on the presentation 20% and your participation in ongoing class discussions 20%. No auditors allowed.

**BOOKS RECOMMENDED FOR PURCHASE:** (Not all these are in print, so copies are on reserve in the Mina Rees Library; copies also exist in many CUNY libraries and may be borrowed for your extended use.)

**Eisenstein, Sergei.** *Writings 1922-1934* (Bloomington: Indiana U.P., 1988).

**Gray, Camilla.** *The Great Experiment* (New York: Harry Abrams, 1970). [Any edition will do.]

**Kuleshov, Lev.** *Kuleshov on Film* (University of California Press, 1974).

**Lodder, Christina.** *Russian Constructivism* (New Haven: Yale U.P., 1983).

**Pudovkin, Vsevolod.** *Film Technique [1929] and Film Acting [1937]* (Grove Press, 1970).

**Taylor, Richard and Ian Christie,** eds. *The Film Factory* (Cambridge: Harvard U.P., 1988).

**Vertov, Dziga.** *Kino-Eye*, Annette Michelson, ed. (University of California Press, 1984).

### **Preliminary readings:**

Albera, François, ed. *Vers une Théorie de l'Acteur. Autour de Lev Kouléchoy* (Lausanne: L'Age d'Homme, 1994).

\_\_\_\_\_, Ekaterina Khokhova and Valérie Posener, eds. *Kouléchoy et les siens* (Locarno, Switzerland: Editions du Festival International du Film, 1990).

Bordwell, David. *The Cinema of Eisenstein* (Harvard University Press, 1993).

Fore, Devin, ed. "Soviet Factography. A Special Issue." *October* No. 118 (Fall 2006).

Groys, Boris. *The Total Art of Stalinism* (Princeton: Princeton U. P., 1992).

### **ART 89600 - Seminar: Selected Topics in Film Studies: Feminist Film Theory & Women's Cinema**

GC: Thur. 11:45 A.M.-3:45 P.M., 3 credits, Prof. Massood, Room C-419, [14233], Cross-listed with FSCP 81000/THEA 81500/WSCP 81000

Email: pmassood@brooklyn.cuny.edu

\*For one semester only, students will be able to receive credit for Film Theory requirement by taking Feminist Film Theory.

This course will introduce students to the foundational texts in the study of gender in film and video with an emphasis on the ways in which this aspect of identity influences cinematic representation, production, and reception. As part of this objective, class participants will also consider the ways in which sexuality, race, class, and generation further contribute to and complicate "gendered" ways of producing and seeing film. Course screenings will be predominately chronological, and will include films made by women directors and those made by male directors but of specific interest to feminist film scholars. Readings will be drawn from a variety of critical and theoretical approaches, such as the early-seventies feminist critiques of classical Hollywood cinema, along with semiotics, psychoanalysis, discourse theory, and cultural studies. Additionally, we will consider the ways in which such methodological rubrics as historiography, economics, and ethnography impact our understanding of textual production and consumption. The overall objective of this class is to provide students with a detailed historical knowledge of the foundations of feminist film studies and the theoretical and formal

## SPRING 2011 - COURSE DESCRIPTIONS

### ART 89600 – Con'd

tools (through rigorous close textual—cinematic and written—analysis) to frame new questions and methodological approaches to the study of gender and film.

#### **Course goals:**

An understanding of historical and contemporary feminist theories of cinematic representation, production, and reception;

An understanding of the ways in which sexuality, race, class, and generation impact cinematic representation, production, and reception;

An ability to rigorously apply feminist film theories to cinematic texts

**Requirements:** In-class presentation on pre-arranged subject and a final 20-25 page paper. Additionally, this course will require students to participate in close readings of required texts and engaged discussion of scheduled screenings. Therefore, students are expected to attend all classes, complete all assigned readings, and actively engage with each other and with the subject matter. Auditors by permission of instructor.

#### **Preliminary readings:**

Diane Carson, Linda Dittmar, and Janice R. Welsch, ed. *Multiple Voices in Feminist Film Criticism*. Minneapolis: Univ. of Minnesota Press, 1994.

Ann E. Kaplan, ed. *Feminism and Film*. New York: Oxford University Press, 2000

### **ART 89600 - Seminar: Selected Topics in Film Studies: Film at Risk: Censorship, Ratings & Regulation**

GC: Mon. 11:45 A.M.-3:45 P.M., 3 credits, Prof. Chris, Room C-419, [14234], Cross-listed with FSCP 81000/THEA81500

Email: Cynthia.chris@csi.cuny.edu

This course examines the history of film censorship and the regulation of film content in the United States. From early cinema censorship to the current Motion Picture Association of America's age-based ratings system, various forms of content regulation have defined the parameters of visual and verbal representation of sexuality, race, violence and drug use. The course examines formal systems of censorship and regulation as well as self- and market-based regulatory practices, and will include numerous case studies that provide opportunities for close readings of particular films vis-à-vis their controversial histories.

The course will commence with a brief, contextualizing introduction to pre-cinematic regulation of entertainment and information, such as the 1873 Comstock Act, followed by examination of the emergence of complaints against particular films in the 1890s, and procedures through which local authorities would censor and license films. The course will consider the function of the early cinema censors; their validation in the landmark 1915 Supreme Court *Mutual* decision, which formally denied First Amendment rights to the motion picture industry; the development of the Production Code; the eventual demise of the censor system; and the development of MPAA ratings. Further, the course will include brief comparative units on the regulation of content in other mass media (such as First Amendment-protected print media and FCC-regulated broadcasting), and outside the United States, with emphasis on the logics that sustain distinct regulatory regimes across media, nations, and markets.

**Requirements:** Students will produce weekly "response papers" to readings; participate in class discussions; take turns leading discussions on assigned texts; propose a research paper topic in a short essay; and write a final research paper (approx. 15 pages) on a particular case of film censorship or media regulation. Auditors by permission of instructor.

## SPRING 2011 - COURSE DESCRIPTIONS

### **ART 89600 - Seminar: Selected Topics in Film Studies: The American Crime Film: Authorship, Genre, Theory**

GC: Wed. 11:45 A.M.-3:45 P.M., 3 credits, Prof. Boddy, Room C-419, [14235], Cross-listed with FSCP 81000/THEA 81500

This course examines the Hollywood crime film genre as the provocation for the exploration of a number of central issues of theory and method in film studies. Since the 1970s, the American crime film has provided the staging ground for pioneering work around many of the central debates in contemporary film theory, involving the applications of visual and narrative analysis, psychoanalysis, feminism and queer theory, as well as the re-examination of foundations of the role of genre, authorship, and ideology in Hollywood cinema. This course will analyze a wide range of examples from the postwar US crime film, considering its links to prewar cinema, other national cinemas and stylistic schools, and to contemporaneous popular literature and documentary expression. The crime film's relation to issues of gender, race and ethnicity, urban space, and social class will also be considered. The extensive critical literature on the Hollywood crime film since the 1970s will be linked to larger changes in the methods and topics of film studies, and the genre's relationship to contemporary cultures of cinephilia, and its undiminished influence in contemporary film and television production and criticism across the globe will also be scrutinized. The course requires no previous experience in film studies and welcomes students from a variety of academic backgrounds.

**Requirements:** In addition to attendance and participation in weekly seminar discussions, each student will be required to produce six 2-3 page journal entries, responding to weekly screenings and readings, prepare one class presentation on a week's readings, and produce a 15-18 page research paper on a topic to be developed in consultation with the instructor. Auditors by permission of instructor.

#### **Preliminary readings:**

Jack Shadoian, *Dreams and Dead Ends: The American Gangster Film* 2<sup>nd</sup> Ed. (Cambridge: MIP Press, 2003)

James Naremore, *More Than Night: Film Noir in Its contexts*, Berkeley: University of California Press, 1998

Alain Silver and James Ursini, eds, *Film Noir Reader* (New York: Limelight, 1996)

Additional specific readings, excerpted from the supplementary reading list will be available on reserve at the Graduate Center Library.

### **ART 89600 - Seminar: Selected Topics in Film Studies: Exceptional Times: National Cinema and Global Culture**

GC: Tues. 4:15-7:15 P.M., 3 credits, Prof. Buchsbaum, Room C-419, [14236], Cross-listed with FSCP 81000/THEA 81500

The course will examine transformations in the audiovisual media over the past 30 years, domestically in the US and internationally. The course will pay particular attention to the convergence of film and television and concentration. The global dimension will focus on France and Europe in the context of increasing US hegemony, the formation of the European Union, the battle over GATT and the establishment of the World Trade Organization.

Perhaps the most dramatic change in the European audiovisual landscape over the past three decades has been the privatization of television. Subsequently, Hollywood films have garnered 70-90% of the domestic theatrical cinema market in Europe, with once-great film industries, in Germany and Italy for example, struggling to survive. How has this happened? What factors explain this domination? How does one analyze and assess the strengths and weaknesses of national film industries? Are there inevitable effects of globalization? Are national film industries increasingly anachronisms? What are the implications of these developments for national

## SPRING 2011 - COURSE DESCRIPTIONS

### ART 89600 – Cont'd

identity? Does UNESCO's recent "Convention on the Protection and Promotion of the Diversity of Cultural Expressions" have a role to play?

With concerted government support, France has led the struggle to resist this trend, with considerable success compared to its European partners. To a large extent, television saved French cinema, though some maintain that it has killed it. The course will consider, as the central case study, the careful construction of French audiovisual policy forced to confront the triangulated pressures of French corporatism, European liberalization, and the international assault on national trade barriers. France entreated other countries to join its struggle for the "cultural exception" in 1993. To what extent was that campaign just a "French exception?"

**Requirements:** Students will address some of these questions in research papers devoted to film industries in selected countries. Auditors by permission of instructor.

### **ART 89600 - Seminar: Selected Topics in Film Studies: Contemporary Performance Theory/Tech: Mediatized Performance**

GC: Wed. 6:30-8:30 P.M., 3 credits, Prof. Miller, Room TBA, [14785], Cross-listed with THEA 85700

This course explores theories and practices of mediatized performance and examines key examples in which media and theatre interlink as part of a staged event. We study the work of contemporary directors, choreographers, and artists who have used media innovatively, including Robert Lepage, William Forsythe, Merce Cunningham, Gregory Whitehead, DJ Spooky, Christian Marclay, and Laurie Anderson. Reading for the course includes the debate between Peggy Phelan and Philip Auslander on the ontology of performance, which facilitates new understandings of the relationship between the live body and the recorded voice as they function in works like Artaud's *To Have Done With the Judgment of God* and Beckett's *Krapp's Last Tape*. The course also focuses on the benshi, the narrator who accompanied Japanese silent film, in order to discern the merging of the theatrical stage with the cinematic screen. Finally, the course examines the performativity of video games and social media and establishes connections between displays of online identity and traditions of live performance.

**Requirements:** Students work on a 15-20 page research paper and present their findings in a conference-like session at the end of the semester. Auditors permitted.

## SPRING 2011 - COURSE DESCRIPTIONS

### **WSCP 81601 – Fashion and Film: Technologies of Gender, Space, Affect**

GC: Tues. 4:15-6:15 P.M., 3 credits, Prof. Pauliceli, Room TBA, [14812], Cross-listed with FSCP 81000

The course will examine the aesthetic and political meanings of film and explore the relationship between clothing, fashion and cinema. Students will work within a broad interdisciplinary framework, and focus on questions of gender, sexuality, ethnicity, feminisms, queerness, spectatorship, stardom, consumption, and propaganda.

Fashion, modes of costume and clothing, function as a transfer point between crucial elements of the medium of film itself. Particular attention will be given to a variety of genres and historical periods (from silent movies to the present). Students will be exposed to a number of approaches informed by current scholarship in feminist theories, fashion and film studies, and cross-media analysis of advertising and magazines.

Clothing and cinema are part of a complex discourse on subjectivity and identity that involves geographies of spaces and desires. As culture industries and commercial disciplines, fashion and cinema aim at creating three dimensional life worlds through two dimensional surfaces that trigger a haptic and optical involvement on the part of the spectator. In cinema, clothes “act” and besides telling the character’s story, they can create spectacular images that exceed the frame, and impose their presence on the character. Modes of costume and clothing become a language that often blurs the boundaries and borders of identity, gender definition, eroticism and narrative.

**Requirements:** Auditors by permission of instructor.