

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

**SPRING 2013- COURSE DESCRIPTIONS & PRELIMINARY READINGS**

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

**ART 71000 –Topics in Asian Art and Architecture: Art and Architecture of South Asia**

GC: Thr. 9:30-11:30 A.M., 3 credits, Prof. Aitken, Rm. 3421, [20155]

Office Hours: TBA Email: [maitken@ccny.cuny.edu](mailto:maitken@ccny.cuny.edu)

This course offers an introduction to the art and architecture of the Indian Sub-Continent. The course will focus in depth on a selection of Buddhist, Hindu, Jain, Islamic, and secular works of art, including architectural sites, sculptures, paintings and painted manuscripts. Lectures and readings will provide a contextual and/or theoretical framework for understanding and discussing the material. Class discussions and papers are designed to encourage students to bring their own looking to bear on the material, to read critically in light of what they see, and to consider new approaches to the subject matter. Auditors by permission.

**Preliminary Reading:** Dehejia, Vidya. *Indian Art*, London: Phaidon Press, 1997.

**ART 75000 –Topics in European Art and Architecture, 1300-1750: Renaissance Art in Global Perspective**

GC: Mon. 6:30-8:30 P.M., 3 credits, Prof. Saslow, Rm. 3421, [20156], Cross-listed with RSCP 83100

Office Hours: TBA Email: [jsaslow@gc.cuny.edu](mailto:jsaslow@gc.cuny.edu)

This course examines European art of the early modern period (1300-1750) in its increasingly international context. It begins with Europe's long cultural interactions with its nearest neighbors, the Muslim and North African worlds; then, as Europe's reach extended farther to Africa, China, India, and Japan, attention shifts to these new challenges to the received order of the West and their reciprocal influences. After 1492, we trace the processes by which the Old World and the Americas were knitted together, at the cost of dramatic cultural upheaval in Europe, and considerable cultural loss or adaptation for native Americans and others. Emphasis will be on processes of cultural transfer and exchange, artistic reception, hybridization, and conflict that led to the international character of the modern political and cultural world.

**Requirements:** Weekly readings and discussion. Brief oral critique of one reading. Research paper on a topic approved by instructor, or final exam.

**Preliminary Reading:** Jay Levenson, ed., *Circa 1492: Art in the Age of Exploration* (exh. cat., Washington, DC: National Gallery, 1992), esp. "A World United," pp. 647-52.

Eric Wolf, *Europe and the People Without History* (Berkeley: U. of California Press, 1982): chap. 2, "The World in 1400," pp. 24-72; chap. 4, "Europe, Prelude to Expansion," pp. 101-125.

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### **ART 76020 – Topics in Modern Art: 1930s Film, Art, Politics**

GC: Tues. 2:00-4:00 P.M., 3 credits, Profs. Golan/Margulies, Rm. C419, [20157], Cross-listed with FSCP 81000

Office Hours: TBA Email: [rgolan@gc.cuny.edu](mailto:rgolan@gc.cuny.edu)

This course explores the interface between art, film and politics in the 1930s. Jointly taught by Prof. Romy Golan and Prof. Ivone Margulies the course examines how art and film respond to the shifting political and social demands for commitment. Particular moments of synergy can be found in the shift from Constructivism to Socialist Realism in the Soviet Union; the art and film produced by Socialist Popular Fronts in France and Spain; Dali and Bunuel's collaboration at the heart of Surrealism; Brecht's epic drama in film; correspondences between photomontage aesthetics and notions of montage in film; Narrative accommodations within documentary films and its equivalent in storied murals.

We will discuss: Totalitarian regimes' emphasis on display as manifest in propaganda films, in the World Fairs' cinematic pavilions; transmediality between film, the painted mural and the photomural; strategies of formal cooptation and mimetic subversion between the political Left and Right; body politics (the "new man" and type); abstraction vs. figuration; mechanization vs. the technological sublime; images of the collective in film and art; the valence of immediacy and topicality versus ideality. Auditors by permission.

**Required viewing** includes: *Man with the Movie Camera* Dziga Vertov, 1930; *Kuhle Wampe: or Who Owns the World?* Slatan Dudow, Brecht, 1932; *Land without Bread* Bunuel, 1932; *The Spanish Earth*, Joris Ivens 1936; *The River* Pare Lorentz 1937; *Olympia* Leni Riefenstahl, 1936; Jean Renoir's *La vie est à nous*. 1936.

**Primary readings** will include: Gustav Klutssis, Varvara Stepanova; Fernand Léger; Gisele Freund; Luis Bunuel; Salvador Dali; Bertold Brecht; Walter Benjamin; Leo Hurwitz; Sam Brody; Dziga Vertov; Sergei Eisenstein; Pare Lorentz; Joris Ivens; André Bazin.

**Requirements:** Final paper (70%) and short 10-15 min oral presentation on a particular film or art work from the period.

**Preliminary Readings:** Eisenstein "Methods of Montage,"; Selected writings from *Kino Eye: the Writings of Dziga Vertov*. Introduction and Edited by Annette Michelson; Julian Jackson, "Introduction," and "The Cultural Explosion," in *The Popular Front in France defending democracy, 1934-38*.

### **ART 77300– Topics in American Art and Architecture: Brazil and the United States: Comparative Paths to the Modern, 1820-1920**

GC: Mon. 4:15-6:15 P.M., 3 credits, Prof. Manthorne, Rm. 3421, [20158], Cross-listed with ASCP 82000

Office Hours: TBA Email: [kmanthorne@gc.cuny.edu](mailto:kmanthorne@gc.cuny.edu)

Utilizing a global art history framework, this lecture course examines the art of Brazil and that of the United States during the long 19<sup>th</sup> c. Brazil's transformation from a colonial, agrarian, slave society to a predominantly urban, middle-class, industrialized nation and aspiring world power demonstrates important parallels to the US, and provides a basis for comparative analysis of their pictorial productions. Moving from the establishment of European-inflected academic instruction (1810, Philadelphia; 1816 in Rio) to the embrace of the modern (1913, Armory Show, US; 1922, Week of Modern Art, São Paulo), we identify artistic trends and cross-currents.

Ultimately we pose the question: what did it mean to be modern in Brazil and in the U.S.? After long downplaying its 19<sup>th</sup> c. art, Brazil is now coming to terms with this era. Simultaneously major exhibitions and publications are looking beyond the nation to the western hemisphere and Atlantic world as units of study. The

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time is ripe to incubate new understanding and research. This course also prepares students for oral examinations in art of the US and/or Latin America. Auditors by permission.

### **Preliminary Readings:**

READ Katherine Manthorne, "Remapping American Art," *American Art* 22 (Fall 2008): 112-117;

VIEW: *American Identities*, Installation of the Collection, Brooklyn Museum of Art.

### **ART 77300– Topics in American Art and Architecture: After Modernism: American Art of the 50's and 60's**

GC: Tues. 4:15-6:15 P.M., 3 credits, Prof. Powers, Rm. 3421, [20159]; Cross-listed with ASCP 82000

Office Hours: TBA Email: [powers\\_edward@yahoo.com](mailto:powers_edward@yahoo.com)

This course will survey the trio of movements that revolutionized US art in the 1950s and 1960s: Abstract Expressionism, Pop Art and Minimalism. Special attention will be paid to the critical elaboration both of Modernism and of alternatives to it in a domestic context; the roles of Abstract Expressionism and Pop Art in an international and, especially, Cold War context; the ways in which Pop art effectively sublated, rather than outright rejected, Abstract Expressionism; internal relationships between Pop Art and Minimalism, as well as contemporary responses to / reactions against Minimalism; issues of gender, race and sexual orientation that are so vital in the transition from the so-called "age of consensus" to one of activism and protest; and, dovetailing with this transition, the development of Conceptual Art toward the end of the 1960s. Auditors by permission.

**Requirements:** Midterm and final exam, one short paper, in-class discussions of assigned readings.

**Preliminary Readings:** Harold Rosenberg, "The American Action Painters" (1952); Allan Kaprow, "The Legacy of Jackson Pollock" (1958); Clement Greenberg, "Modernist Painting" (1960), which are available at: <http://www.mediafire.com/arth> [For a general introduction to the works and contexts we will be discussing: Lisa Phillips, *The American Century: Art & Culture 1950-2000* (New York: Whitney Museum of American Art 1999), pp. 11-222.]

### **ART 79000 – History of Photography: Contemporary Photography**

GC: Wed., 4:15-6:15 P.M., 3 credits, Prof. Wilson, Rm. 3421, [20160]

Office Hours: Wed. 6:15-7:15 Email: [siona.wilson@csi.cuny.edu](mailto:siona.wilson@csi.cuny.edu)

In the 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 conceptual art, 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. Auditors by permission.

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**Requirements:** There will be a midterm, final “take home” exam based on readings and lectures; students will also be required to post 4 short responses to the readings on blackboard (auditors will also be required to fulfill the reading response assignment).

**Preliminary Readings:** Roland Barthes “The Photographic Message,” *Image Music Text*, pp. 15-31  
Roland Barthes “The Rhetoric of the Images,” *Image Music Text*, pp. 32-51

### **ART 79400 – History of the Motion Picture: Aesthetics of Film**

GC: Wed., 2:00-6:00 P.M., 3 credits, Prof. Gerstner, Rm. C419, [20161], Cross-listed with FSCP 81000/THEA 71400/MALS 77100

This course introduces the properties of cinematic form by exploring film in relationship to the other arts. Since its beginnings, film was theorized—as art, as political tool, as entertainment—against the backdrop of the aesthetic properties of painting, theatre, literature, and, in some instances, magic. By studying the specific properties of cinema, the content it ultimately delivers, and its use of and break from the other arts, we will investigate (through the writings of filmmakers and theorists) film aesthetics as a dynamic and modernist negotiation of multi-mediated texts. In this way, this course will engage issues of genre, style, and narrative as they are transformed through the mode of cinematic production and address.

**Requirements:** Students will be expected to write short weekly response papers to the readings and screenings (1-2 pages), be prepared to discuss the films and readings, and complete a 7500-word final paper.

**Preliminary Readings:** Bibliography available in the Certificate Programs Office (Room 5110).

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

GC: Wed. 6:30-10:00 P.M., 3 credits, Prof. Boddy, Rm. C419, [20162], Cross-listed with FSCP 81000/THEA 71600/MALS 77300

This course will explore major developments in US and global film culture from the introduction of sound to the advent of the “blockbuster” era in Hollywood in the mid-1970s. We will analyze works from a number of national cinemas, artistic movements, and major directors, including Fritz Lang, Jean Renoir, Howard Hawks, Roberto Rossellini, Billy Wilder, Jean-Luc Godard, and Martin Scorsese. Topics addressed include the problem of film authorship, the development of film genres and aesthetic styles, and the relationship of the classical Hollywood studio system to alternative models of film production in the United States and elsewhere. Emphasis will be placed on the historical, aesthetic, and ideological contexts of the films examined. Learning goals for students in this course include the demonstration of intellectual competency in the field, the ability to apply effective and appropriate research tools and techniques, and the development of competence in the integration and presentation of research knowledge in written and oral communication.

**Requirements:** In addition to participation in seminar discussion, each student will prepare ten short response papers to the films and readings, write a 15 page research paper on a topic approved by the instructor, and prepare a brief oral presentation of the research project to the seminar. Written work submitted late will be penalized. Course Schedule available in the Certificate Programs Office (Room 5110).

**Preliminary Readings:** David Cook, *A History of Narrative Film* fourth edition (New York: Norton, 2004); Additional readings as indicated in the class schedule are available on ERes at the Graduate Center library accessible at <http://eres.gc.cuny.edu.ezproxy.gc.cuny.edu/eres/default.aspx> The course password is fscpboddy. Some of the screenings on the class schedule involve selected extracts from the films indicated; films will be placed on reserve at the Graduate Center library and are available for viewing outside of class.

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### **ART 80010—Seminar: Selected Topics in Art History: The Fabric of Cultures: New York Fashion**

GC: Thur. 4:15-6:15 p.m., 3 credits, Prof. Paulicelli, Rm. TBA [20163], Cross-listed with IDS 82300/WSCP 81000/ASCP 81500/MALS 72100

Office Hours: TBA Email: [epaulicelli@gc.cuny.edu](mailto:epaulicelli@gc.cuny.edu)

The seminar will focus on New York and the birth of American fashion, covering a time span from the sweatshops of the second half of the nineteenth century where Jewish and Italian immigrants worked, to the gilded age, department stores, the emergence of the “American Look” in the 1930s and 1940s, on to the subsequent shifts that occurred in the 1960s, up until the present of the New York Fashion week and New York as a global fashion capital. We will focus on the major role played by women who have worked in the industry as designers, stylists, and journalists (such as the New York-based Claire McCardell, Elizabeth Hawes, Diana Vreeland, Jo Copeland and others). We will go on to examine the New York socio-cultural context out of which these women emerged, the relationship the city has with fashion and modernity, with fashion’s role as a creator of national and local identity, and image. Fashion in New York will be studied as an industry, an economic force, a phenomenon that creates and performs identities and fosters interplay between gender, the body and sexuality. Particular attention will be given to those periods of great transformation in the history of the city when fashion played an important role in shaping the city’s culture and identity, and had an impact on lifestyles and gender perception in the workplace and in other social and private spaces. Visits to museums and archives will be scheduled during the semester to complement the topics covered in class. Readings will be drawn from theoretical and historical texts as well as novels, magazine articles, memoirs and films.

Authors will include W. Benjamin, R. Barthes, D. Harvey, S. Buck-Morss, N. Rantisi, C. Millbank, V. Steele, N. Green, P. Stallybrass, D. Soyer, D. Gilbert, C. Breward, Rebecca Arnold, Edith Wharton, Lois Gould (a memoir about her mother, the fashion designer Jo Copeland,) short films by D.W. Griffith on fashion, consumption, modernity, documentaries on the garment district, Bill Cunningham and others. Students will be encouraged to conduct original research and use the museum and clothing archives in the city as well as the libraries for their final project.

### **ART 81000 Seminar: Selected Topics in Asian Art and Architecture: Contemporary Korean Art**

GC:, 3 credits, Prof. Genocchio, Day, Time, Rm. TBA, [20164]

### **ART 82000 Seminar: Selected Topics in Ancient Art and Architecture: Art and Architecture of the Greco-Roman Near East and Egypt**

GC: Wed. 6:30-8:30 P.M., 3 credits, Prof. Macaulay-Lewis, Rm. TBA, [20165], Cross-listed with MES 78000/CLAS 74100

The goal of the course is to investigate the key themes, debates and issues that underline the art of the Greco-Roman Near East and to understand how art and architecture are used in the formation of cultural identities. It considers art and architecture in the Eastern Mediterranean, Egypt and Near East from the death of Alexander (323 BCE) through early Late Antiquity (ca. 600 CE). This course aims to provide students with an overview of the art produced at key sites, such as Alexandria, Jerusalem, Petra, Jerash, and Palmyra, while also considering critical issues such as Romanization, art as resistance, the distinctive nature of the art produced at these different sites. Despite the adoption of similar aspects of Greek and Roman art, such as style and subject matter, local cultural identities remain distinctive in their unique blending of local and classical elements. It

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should help prepare students interested in the early Islamic and Byzantine periods to understand the cultural and artistic world in which Islam came and in which the Byzantine Empire existed, and how this world shaped both of these dynamic periods. It aims not only to increase students' understanding of the ancient world, but its relevance to contemporary society, especially in the region of the Middle East. No auditors permitted.

**Requirements:** There are two assignments:

- (1) A short 2000-2500 word analysis and critique of one of the sources from the recommended reading list or from the introductory works.
- (2) Digital Project. Rather than writing a traditional research paper, students will research a site and create a website using wordpress in the CUNY Academic Commons.

### **Preliminary Readings:**

Ball, Warwick. 2000. *Rome in the East the transformation of an empire*. London: Routledge

Bowersock, G. W. 1983. *Roman Arabia*. Cambridge, Mass: Harvard University Press.

Butcher, Kevin. 2003. *Roman Syria and the Near East*. Los Angeles: J. Paul Getty Museum.

Capponi, Livia. 2011. *Roman Egypt*. London: Bristol Classical Press.

Graf, David Frank. 1997. *Rome and the Arabian frontier: from the Nabataeans to the Saracens*. Aldershot, Hampshire, Great Britain: Ashgate.

Isaac, Benjamin H. 1998. *The Near East under Roman rule: selected papers*. Leiden: Brill.

MacAdam, Henry Innes. 2002. *Geography, urbanisation and settlement patterns in the Roman Near East*. Aldershot, Hampshire, Great Britain: Ashgate/Variorum.

Millar, Fergus. 1993. *The Roman Near East, 31 B.C.-A.D. 337*. Cambridge, Mass: Harvard University Press.

Sartre, Maurice. 2005. *The Middle East under Rome*. Cambridge, Mass: Belknap Press of Harvard University Press. (English translation)

Sartre, Maurice. 2001. *D'Alexandre à Zénobie: histoire du Levant antique, IVe siècle avant J.-C.-IIIe siècle après J.-C.* [Paris]: Fayard.

### **ART 83000 Seminar: Selected Topics in Medieval Art and Architecture: Jerusalem in the Middle Ages: One City, Three Faiths, Twelve Objects**

GC: Fri. 2:00-4:00 P.M., 3 credits, Profs. Ball/Holcomb, [20166]

Office Hours: TBA      Email: [jball@brooklyn.cuny.edu](mailto:jball@brooklyn.cuny.edu)

*This course will meet at the Metropolitan Museum of Art*

Jerusalem in the Middle Ages was a bustling, commercial city home to Jews, Muslims, Orthodox and Catholic Christians, all of whom regarded the city as integral to their various faiths. Typically, art historians have studied Medieval Jerusalem through a Crusader lens, focusing on the Islamic-influences found in Western Medieval material culture set to a backdrop of violence, a view that ignores the many cultures within Islam that ruled Jerusalem through the centuries as well as the thriving Orthodox Christian and Jewish communities found in the city. Each week's discussion will spring from a different object in the Metropolitan's collection to highlight various aspects of the living and imagined city – a fragment of the True Cross from Golgotha was encased in a precious enamel reliquary and found its way to the Vatican as a gift to the Pope; a group of molded glass vessels some with Jewish symbols and some with Christian designs were made for the many pilgrims of all faiths who came to Jerusalem; diagrams and maps of Jerusalem attest to the many attempts made by scholars to understand how this Biblical city fit into their own histories. The format also affords opportunity to test a

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variety of methodological approaches to the art object. No auditors permitted.

**Requirements:** Discussion, a research paper focusing on an object(s) in the Metropolitan's collection and presentation of one's research are required. N

**Preliminary Readings:** Jaroslav Folda, "Reflections on the Historiography of Crusader Art," and "The Beginnings of Crusader Art: 1099-1100," in *The Art of the Crusaders in the Holy Land 1098-1187*.

Hillenbrand, Robert, "The Art of the Ayyubids: An Overview" in *Ayyubid Jerusalem*, ed. R. Hillenbrand and S. Auld (London, 2009), 22-44.

Montefiore, Simon Sebag, *Jerusalem: The Biography* (London, 2011), chapters 15-30.

### **ART 86010 - Seminar: Selected Topics in Late 18<sup>th</sup> and 19<sup>th</sup> Century Art and Architecture: Romantic Landscape Painting in Britain: Nature-Capitalism-Modernity**

GC: Thr. 2:00-4:00 P.M., 3 credits, Prof. Hemingway, Rm. 3421, [20167]

Office Hours: TBA Email: [a.hemingway@ucl.ac.uk](mailto:a.hemingway@ucl.ac.uk)

This course takes its cue from Michael Löwy and Robert Sayre's claim that the "unifying element of the Romantic movement... is opposition to the modern bourgeois world." It explores the new forms of landscape imagery called into being by both the increasing dominance of market relations in the artistic field and the growth of a leisured bourgeoisie that traveled for pleasure. It looks at how the spread of industry and the modern city stimulated a compensatory demand for images of unspoiled "picturesque" nature and "timeless" agricultural pursuits, images designed to be displayed and consumed in the thronged exhibition rooms of the capital city of the nineteenth century (before Haussmann's Paris appropriated that title), or circulated to a predominantly urban market through the latest reproductive media. It will also address the consequences of all this in terms of the diminished authority of the academic hierarchy of genres and the displacement of high art ambitions into the lesser field of landscape painting by artists such as Constable and Turner, whose images of natural scenery can be read as emblems that condensed some of the deepest anxieties generated by an era of profound and far-reaching technological, social, and political changes.

The appearance of radical new interpretations of British landscape painting in the 1980s by scholars such as John Barrell, David Solkin, Ann Bermingham et. al. makes the field a methodological test case for the social history of art. We will evaluate their interpretative claims as well as Löwy and Sayre's thesis. The course includes a visit to the Yale Center for British Art in New Haven. Auditors by permission.

**Requirements:** While the instructor will introduce each class, this is primarily a seminar course. 100% attendance, class participation, and preparation via the weekly readings are expected. Grade will be based on a 30 minute research paper on artworks/texts discussed in class (25%) and a 2,000 – 2,500 word term paper on a topic agreed with the instructor (75%).

#### **Preliminary Readings:**

Michael Löwy and Robert Sayre, *Romanticism Against the Tide of Modernity* (2001), pp. 1-56; Raymond Williams, *Culture and Society, 1780-1950* (1958), chapters 1 and 2; Raymond Williams, *The Country and the City* (1973), chapters 7-13; John Barrell, *The Dark Side of the Landscape: The Rural Poor in English Painting, 1730-1840*, pp. 1-34, 131-64.

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### **ART 86020 - Seminar: Selected Topics in Modern Art: Giorgio de Chirico, Metaphysical Painting, and Magic Realism**

GC: Thr. 11:45 A.M.-1:45 P.M., 3 credits, Prof. Braun, Rm. 3421, [20168]

Office Hours: TBA Email: [emily.braun@hunter.cuny.edu](mailto:emily.braun@hunter.cuny.edu)

Critical to the development of modernism and postmodernism, de Chirico is also a critical figure for appraising recent theories and methods of art history. Like his peers Picasso and Duchamp (both of whom observed his work closely), de Chirico had a profound influence over much of twentieth century art. By contrast to these other two artists, however, the literature on de Chirico is still relatively small. In this seminar, students will have the opportunity to conduct original research projects culminating in an oral presentation and a substantial written paper. Prof. Braun will lead the seminar with a series of formal lectures (and assigned readings) for the first half of the term, to be followed by the students' research presentations.

Issues to be covered (and possible research topics) include the development of de Chirico's style and iconography; the formative influences of symbolism and Nietzsche; his relationship to Apollinaire, Picasso, and the Parisian pre-war avant-garde; metaphysical painting and its influence on Dada, Neue Sachlichkeit, Surrealism, Valori Plastici, Magic Realism, and American art between the wars; de Chirico and architecture; Peircian semiotics; post-modernist strategies of displacement, appropriation, pastiche, kitsch, and the simulacra; de Chirico as a precursor of the Situationist *dérive*, Pop art, Arte Povera, and gender performance; de Chirico's writings and literary oeuvre and his creative partnership with his brother, Alberto Savinio. Students are also encouraged to work on artists and movements influenced by de Chirico's "long shadow." Auditors by permission.

**Requirements:** Reading knowledge of French, Italian, and/ or German recommended.

### **ART 86020 – Seminar: Selected Topics in Modern Art: Women's Art/Feminist Art**

GC: Wed., 2:00-4:00 P.M., 3 credits, Prof. Chave, Rm. 3421, [20169], Cross-listed with WSCP 81000

Office Hours: TBA Email: [annachave@aol.com](mailto:annachave@aol.com)

The emergence of feminist discourses has colored art practices broadly in the contemporary era. Beginning with a chronological review of key feminist art-critical texts, this course proceeds through a thematically organized look at art practices by women (contrasted at times with related practices by male artists). Topics include, for example, 'Crafty Women: Fiber and the Problem of the Decorative' and 'Self-Representation and/in Photography: Performance, Masquerade, and Issues of Positionality'. The shifting stakes attached to the adoption of feminist ideologies will be reviewed. Artists who refuse feminist alignments will be addressed, as will the evolving feminism of artists who were or are self-identified as such. A class interview with a practicing artist may supplement other modes of investigation. Students regularly enrolled in the Art History program at the GC are welcome to audit; all others by permission.

**Requirements:** a short paper, a research paper, an oral report, and class participation.

**Preliminary Readings:** N. Broude and M. Garrard, The Power of Feminist Art, 1994.

### **ART 86040 - Seminar: Selected Topics in Contemporary Art: Dark Matter: Socially Engaged Art and the Political Economy of Contemporary Culture**

GC: Mon. 2:00-4:00 P.M., 3 credits, Prof. Sholette, Rm. 3421, [20170]; cross-listed with ASCP 81500

Email: [gsholette@gmail.com](mailto:gsholette@gmail.com)

Art is big business: a few artists command huge sums of money, the vast majority are ignored; yet these marginalized artists remain essential to the mainstream cultural economy serving as its missing

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creative mass. At the same time, a rising sense of oppositional agency is developing within these invisible folds of cultural productivity. Selectively surveying structures of visibility and invisibility, resentment and resistance, this seminar will focus on the present and past state of the archive made up of alternative hybrid cooperative networks, systems of artistic gift exchange, tactical media, and community based public art. Participants will research such artists' groups as Pussy Riot, Viona, W.A.G.E., W.H.W., The Yes Men, Temporary Services, Group Material, PAD/D, while reading historical and theoretical texts by Adorno, Brecht, Bishop, Bourdieu, Debord, Lippard, Mouff, Enwezor, Steyerl, Kester, and others. Auditors by permission.

**Requirements:** Students will give oral presentations followed by a research paper.

**Preliminary Readings:**

Theodor W. Adorno: "Black as an Ideal" (1970) and "Commitment" (1962)

Media Lecture by Greg Sholette: "Are you talking to me? Interventionist art in the age of enterprise culture" (20 minutes) <http://www.youtube.com/watch?v=OtBxU36Uw3o>

Additional readings for this class can be found at: [http://www.darkmatterarchives.net/?page\\_id=252](http://www.darkmatterarchives.net/?page_id=252)

### **ART. 87300 – Seminar: Selected Topics in American Art and Architecture: So Bad It's Good: Postwar Visual Culture from New York to Los Angeles**

GC: Wed. 6:30-8:30 P.M., 3 credits, Prof. Hadler, Rm. 3421, [20171] Cross listed with ASCP 82000.

Office Hours: Wed. 5:00-6:00 P.M. Email: [hadlerm@aol.com](mailto:hadlerm@aol.com)

This course will examine the visual culture of the postwar era from the Kitchen Debate to the populuxe automobile with enough chrome embellishments for designer Raymond Loewy to deem them "jukeboxes on wheels." Postwar science fiction, the atomic kitchen, the camp aesthetic, advertising strategies, and mass culture debates will be among the topics addressed. The sets and content of the award winning television series, *Mad Men*, show us that the discussion of objects from this era is a far cry from being exhausted. Auditors by permission.

**Requirements:** Course requirements include a seminar report and a final paper.

**Preliminary Readings:**

Jeffrey L. Meikle, *Design in the USA*, Oxford University Press, 2005

Susan Sontag, "Notes on Camp" 1964