

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

**SPRING 2012- 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: The Artist in Society: South Asian Perspectives**

GC: Mon. 9:30-11:30 A.M., 3 credits, Prof. Aitken, Rm. 3421, [17320]

Office Hours: Mon. 11:30 a.m.-1:00 p.m. Email: maitken@ccny.cuny.edu

This course is about how different societies conceive of artists, with a primary focus on the painters, sculptors, architects and craftspeople of the Indian Subcontinent. We question basic contemporary assumptions, mostly derived from European art and culture, about individuality and creativity in the arts, and we consider alternative, especially South Asian, perceptions of who artists were and how they individually contributed to works of art. We consider how concepts of artists have formed in a range of societies, and how these concepts relate to the production and reception of works of art. Other topics include the use of art to legitimate power, the social functioning of art, relationships between artists and patrons, artists' workshops, techniques and materials, the role of tradition in artistic practice, and methods for studying artists.

**Requirements:** Weekly readings, museum visits, a midterm and a final exam, a 2-page paper, and a final 15- to 20-page research paper. Two auditors permitted.

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

**ART. 75400 - Visual Culture in US History**

GC: T, 6:30-8:30 p.m., Rm. TBA, 3 credits, Prof. Brown, [18110] Cross listed with HIST 75400 & ASCP 81500.

Office Hours: By appointment – Room 7301.09. Email: jbrown@gc.cuny.edu

Historical understanding is like a vision, or rather like an evocation of images." Inspired by Johan Huizinga's insight, this course will explore the ways the study of visual culture—as subject and as evidence—illuminates and alters the research and analysis of major themes and eras in U.S. history. We will investigate the manner in which different visual media documented, articulated, and embodied conditions, relations, ideas, identity, and issues from the early republic to the civil rights movement. While loosely chronological, the course readings and discussions are organized to consider a range of historiographic approaches and methods and to critically evaluate the impact and efficacy of using visual evidence to study the past.

**Requirements:** In addition to participation in class, each student also will be responsible for leading a class discussion (including reading and reporting on one or more of the optional readings, chosen in consultation with me). In addition, students are responsible for a final research paper (approximately 20 pages), which will be due at the last class (with a one-page précis due on March 13). Auditors by permission of instructor.

\*Please note there is a reading assignment for the first class.

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### **ART 76020 – Topics in Modern Art: Fascism to Transavanguardia: Italian Art 1932-1982**

GC: Tues. 11:45 a.m.-1:45 P.M., 3 credits, Prof. Golan, Rm. 3421, [17323]

Office Hours: Wed: 10:00-12:00 or by appointment. Email: rgolan@gc.cuny.edu

This course will focus on Italian art's capacity to bridge antithetical zones of sensibility: sublimity and kitsch; fascist state ideology and irony; dematerialization and the body; Installation art and design; the "open work" and theatricality; Pop and invisibility; the world's oldest Biennale (Venice) and exhibitions in non-institutional spaces; process (Arte Povera) and historicism (Transavanguardia). It will argue, moreover, that Italian modernism was structured by two main forms of non-linear temporality: the flashback and the eclipse. This was dramatized by three key films--Roberto Rossellini's *Rome Open City*, Michelangelo Antonioni's *Eclipse*, and Bernardo Bertolucci's *The Conformist*.

Artists will include Mario Sironi, Enrico Prampolini, Lucio Fontana, Alberto Burri, Piero Manzoni, Michelangelo Pistoletto, Mario Merz, Sandro Chia. There will be readings by second generation Futurists, Umberto Eco, Giulio-Carlo Argan, Germano Celant, Tommaso Trini, Craig Owens, Achille Bonito Oliva beside secondary sources.

**Requirements:** a mid-term and final exam in the class room and a short paper. Five auditors permitted.

#### **Preliminary Readings:**

Frederick Schnapp, "Epic demonstrations: Fascist modernity and the 1932 Exhibition of Fascist Revolution," in *Fascism, Aesthetics, and Culture*, ed. Richard J. Golsan (1992): 1-35.

Anthony White, "Lucio Fontana: Between Utopia and Kitsch, *Grey Room* (Fall 2001): 54-77.

Mario Merz, "The Artist as Nomad," *Artforum* (December 1979): 52-58.

### **ART 76020 - Topics in Modern Art: Exoticisms in 19<sup>th</sup>-Century Art**

GC: Tues. 2:00-4:00 P.M., Prof. Sund, Rm. 3421, [17324]

Office Hours: Tues. 1:30-2:00 p.m.; 4:00-5:00 p.m. Email: judysund@mac.com

This course will examine the processes by which non-European cultures and their artifacts were re-imagined and repurposed in nineteenth-century Western visual culture (from high art to tattoos), as well as the cultural, political and commercial agendas such exoticizations served. The exoticisms to be discussed include Egyptomania, Orientalism, Chinoiserie, Japonisme, and the aestheticization of "primitives" of the New World and South Seas.

**Requirements:** Final grades will be based on: two short critiques of scholarly essays (each 15 percent of final grade), an object-based paper (30 percent of final grade) and a final exam (40 percent of final grade). Auditors permitted.

**Preliminary Readings:** Roger Celestin, "Exotic/Exoticism: Moving the Wor(l)d Around," from *From Cannibals to Radicals: Figures and Limits of Exoticism*, 1996.

Peter Mason, "Infelicities, or the Exotic is Never at Home" and "The Elementary Structures of the Exotic," from *Infelicities: Representations of the Exotic*, 1998.

Deborah Root, "The Luxurious Ambivalence of Exoticism," from *Cannibal Culture: Art, Appropriation, and the Commodification of Difference*, 1996.

Victor Segalen, *Essay on Exoticism: An Aesthetics of Diversity* (Harry Harootunian), 2002 reprint.

Tzvetan Todorov, "Exoticism," from *On Human Diversity: Nationalism, Racism, and Exoticism in French Thought*, 1993.

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### **ART 76020 - Topics in Modern Art: Women's Art/Feminist Art**

GC: Wed. 2:00-4:00 P.M., 3 credits, Prof. Chave, Rm. 3421, [17325], Cross-listed with WSCP 81000

Office Hours: Wed. 4:00-5:00 p.m. and before class by appointment. Email: annachave@aol.com

The emergence of feminist discourses has colored art practices broadly in the contemporary era. This course begins with a chronological review of key feminist art critical texts and 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. Note: This course will be conducted as a colloquium, that is, as part lecture and part discussion-based.

**Requirements:** two short papers, an oral report, and class participation. Students regularly enrolled in the Art History program at the GC are welcome to audit; all others by permission.

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

### **ART 76040 – Topics in Contemporary Art: Europe and Beyond: Art since 1989**

GC: Thur.9:30-11:30 A.M., 3 credits, Prof. Bishop, Rm. 3421, [17322]

Office Hours: Thurs. 11:30 a.m.-1:30 p.m. Email: cbishop@gc.cuny.edu

This lecture course surveys a wide range of contemporary art made and exhibited in Europe after 1989. The emphasis will be on questions of *form* and *medium* as the vessels for artistic ideas: installation, photography, documentary, the archive, performance, and so on. The aim is to provide a solid preparation for the visual analyses of works that underpin the orals exams, by spending time analysing how and why artists choose to present their work in particular ways. Each week will feature a lecture followed by a close discussion of images.

The class is conceived as a pendant to the lecture course *Theatricality and Critique: Art Since the 1960s* and is strongly recommended for those wishing to specialise in modern and contemporary art in their orals. At the same time, the course aims to open up new avenues of research, since many of the artists presented are yet to be the subject of scholarly analysis.

**Learning Objectives:** To be familiar with the most important works of art produced in Europe since 1989, and to have a critical understanding of the main debates around particular artistic forms and trends.

**Requirements:** 40% midterm image exam; 50% end of term paper; 10% class participation . Auditors by permission of instructor (4 maximum; more can be taken depending on how many sign up for credit).

**Preliminary Readings:**

Barbara Vanderlinden and Elena Filipovic (eds), *The Manifesta Decade: Debates on Contemporary Art Exhibitions and Biennials in Post-Wall Europe*, MIT Press/Roomade Books, 2006.

Terry Smith, *What is Contemporary Art?*, Chicago University Press, 2009.

Miranda Wallace (ed), *21<sup>st</sup> Century: Art in the First Decade*, ex cat, Brisbane: Queensland Art Gallery, 2010.

Kerry Oliver-Smith (ed), *Project Europa: Imagining the (Im)Possible*, ex cat, Harn Museum of Art, University of Florida, 2010.

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### **ART 77300– Topics in American Art and Architecture: Critical issues in Postwar Landscape**

GC: Thur. 4:15-6:15 P.M., 3 credits, Prof. Senie, Rm. 3421, [17326], Cross listed with ASCP 82000

Office Hours: Thur. 3:00-4:15 p.m.; 6:15-7:00 p.m. Email: hfserie@gmail.com

This course will consider changing conventions and critical issues in landscape art from the postwar period to the present. Topics will include the debate over landscape vs. abstraction, the landscape as utopia/dystopia, and sculpture as landscape. There will be a special focus on themes of the American road in art, establishing links to American road literature, film, and music.

**Requirements:** A term paper (10-12 pages); a midterm and final, both take home. Auditors permitted (up to 5) but will be required to participate in some gallery-based assignments.

#### **Preliminary Readings:**

Malcolm Andrews, *Landscape and Western Art* (Oxford, 1999).

Joel Snyder, "Territorial Photography" and Charles Harrison, "The Effects of Landscape," in W.J.T. Mitchell, ed. *Landscape and Power* (University of Chicago, 1994), 175-239.

### **ART 79400 – Aesthetics of Film**

GC: Mon., 4:15-8:15 P.M., 3 credits, Prof. Miller, Rm. TBA, [17327], Cross-listed with FSCP 81000/THEA 71400/MALS 77100

Ever since the Lumière Brother's train arrived at the station, film has been concerned with its own mechanics and meanings and the ways in which film not only captures the moment but transforms it, creating an impact upon its audience with distinct aesthetics. This course highlights the self-referentiality of film and argues that a central aspect of the cinematic enterprise is the depiction of the filmmaking environment itself through the "meta-film." Using this emphasis as an entry into aesthetics, the course involves students in graduate-level film discourse by providing them with a thorough understanding of the concepts that are needed to perform a detailed formal analysis. The course's main text is the ninth edition of Bordwell and Thompson's *Film Art* (2009) and the book is used to examine such key topics as narrative and nonnarrative forms, mise-en-scene, composition, cinematography, camera movement, set design/location, color, duration, editing, sound/music, and genre. In addition, we read key sections of Robert Stam's *Reflexivity in Film and Literature: From Don Quixote to Jean-Luc Godard* (1992), Christopher Ames' *Movies about Movies: Hollywood Revisited* (1997), Nöth & Bishara's *Self-Reference in the Media* (2007), John Thornton Caldwell's *Production Culture: Industrial Reflexivity and Critical Practice in Film & Television* (2008), and Lisa Konrath's *Metafilms: Forms and Functions of Self-Reflexivity in Postmodern Film* (2010) in order to strengthen our understanding of the connections between aesthetics and reflexivity. As part of the course we construct a taxonomy of films that focus on the landscape of the filmmaking terrain itself. As such, we watch Thanhauser and Marston's *Evidence of the Film* (1913), Charlie Chaplin's *The Masquerader* (1914), Dziga Vertov's *Man with a Movie Camera* (1929), Billy Wilder's *Sunset Boulevard* (1950), Donen and Kelly's *Singing in the Rain* (1952), Jean Rouch's *Chronicle of a Summer* (1960), Michael Powell's *Peeping Tom* (1960), Federico Fellini's *8½* (1963), Jean-Luc Godard's *Contempt* (1963), François Truffaut's *Day for Night* (1973), Robert Altman's *The Player* (1991), Tom DeCillo's *Living in Oblivion* (1995), P.T. Anderson's *Boogie Nights* (1998), David Lynch's *Mulholland Drive* (2001), Michel Gondry's *Be Kind Rewind* (2008), and Charlie Kaufman's *Synecdoche, New York* (2008).

**Requirements:** Students are expected to write a short weekly response to the reading and screening. The 12-15 page final paper is a formal analysis of a film that foregrounds cinematic production. Auditors by permission of instructor.

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

GC: Tues. 6:30-9:30 P.M., 3 credits, Prof. Griffiths, Rm. TBA, [17328], Cross-listed with FSCP 81000/THEA 71500/MALS 77200

Film History I provides students with an overview of precinema, early cinema and silent film, considering both American filmmaking and European national cinemas. Beginning with an examination of nineteenth century philosophical toys and the serial photography of Edward Muybridge and Etienne Jules-Marey, the course traces the development of film from 1894 through to the advent of sound in 1927. Following an analysis of early film (pre-1907), including the work of Edison, Porter, the Lumière Bros., Méliès, Pathé, and members of the Brighton School in the UK, the course takes up the major figures of Griffith, Miceaux, Flaherty, Eisenstein, Stroheim, and Dreyer who were critical in exploring the creative (and discursive) possibilities of film form in the silent era. Topics covered during the course include: American “race” cinema of the 1920s, early documentary film, Soviet filmmaking, Weimar cinema, and Hollywood silent comedy. Course Readings and Screenings: Required Texts: Lee Grieveson and Peter Kramer, eds., *The Silent Cinema Reader* (London: Routledge, 2003). [hereafter *SCR*] Other required readings available on E-reserve at Mina Rees Graduate Center Library. Recommended readings are not on E-reserve unless indicated. Course code for accessing books is: Books and films owned by the Graduate Center will be placed on reserve for the duration of the course. Film Screenings: Given the length of certain films, it is impossible to screen them in their entirety during the class meeting. I therefore recommend you try and view titles *prior* to the class meeting. Most of the film shown in class are either owned by the Graduate Center (where they are on reserve) or can be rented from Netflix, Kim’s Video, or even Blockbusters. You will find the excerpts from films shown in class infinitely more satisfying (and meaningful) if you are familiar with the larger work they are drawn from.

**Requirements:** The course is structured as an advanced seminar with 100% attendance expected, active and frequent student participation, and critical engagement with the readings since lecturing will be kept to a minimum. Course Requirements: Three reading response papers (2-3pp) [15%]. Reading discussion (leading discussion of readings from a week you sign up for [10%]). Research paper (18-20pp): original research on a topic approved by me and submit an 18-20pp final paper [65%]. Oral presentation of the final research paper [10%]. Auditors by permission of instructor.

### **ART 80030—Seminar: Selected Topics in Architecture, Urbanism and Design: Manfredo Tafuri and the Idea of an Avant-Garde in Architecture**

GC: Thur. 2:00-4:00 P.M., 3 credits, Prof. Ockman, Rm. 3421 [17329]

Office Hours: Thur. 4:00-5:30 p.m. Email: jo2@columbia.edu

Over the last decade or more, the writings of Manfredo Tafuri (1935–1994) have been regarded as a stumbling block to more “affirmative” approaches to the history and theory of twentieth-century architecture, with calls by some scholars to “oublier Tafuri”—forget him in order to move beyond his powerful critique. Certainly the Italian historian's uncompromising, Marxian stance was symptomatic of its time, casting deep doubt on the possibility of a progressive architectural practice. Yet no other historian has written as intensely about the contradictions of architecture in modern society or reflected as deeply on the problems and tasks of architectural historiography. This seminar will undertake a close reading of one of Tafuri's most complex and richly interwoven books, *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s*, originally published in Italian in 1980. The first effort to historicize the idea of an avant-garde in architecture, the book centers on the radical architectural developments associated with the first three decades of the twentieth century. Yet Tafuri unconventionally begins his account with Piranesi’s mid-eighteenth century “inventions” and ends at the moment widely known as “postmodernism” (a periodizing concept he rejected). In addition to traversing the book chapter by chapter— starting with its extraordinary methodological introduction,

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### ART 80030 – Cont'd

“The Historical ‘Project’”—we will also read several additional writings by Tafuri and by other historians of the modern movement in architecture, and we will compare his theory of the avant-garde to that put forward in other disciplines.

**Requirements:** a term paper and an in-class presentation. Two auditors permitted.

**Preliminary Reading:** Assignment for first class: Please obtain a copy of *The Sphere and the Labyrinth*, trans. Pellegrino D’Acierno and Robert Connally (MIT Press, 1987) and read the introduction, “The Historical ‘Project’,” pp. 1–21. Note: the book is out of print, so it will be necessary to find a used copy or make a photocopy.

### ART 83000 Seminar: Selected Topics in Medieval Art and Architecture: Thingness and Materiality in Medieval Objects

GC: Tues. 9:30-11:30 A.M., 3 credits, Prof. Hahn, Rm. 3421, [17330]

Office Hours: Tues. 11:30 a.m.-12:30 p.m. Email: chahn@hunter.cuny.edu

Art history has returned to the object and "materiality" with enthusiasm. Nevertheless, our approach to the object is not/cannot be unmediated. This course will explore medieval materiality through the use of "Thing Theory," a multi-disciplinary consideration that will include the "social life of things," philosophy's "speculative realism," and historical investigations of matter and material. We will read Appadurai, Bynum, Harman, and others. Students will choose an object or group of objects to re-vision using these methodological approaches, examples might include reliquaries and other art objects of "use" from the Middle Ages.

**Requirements:** Students will present a reading, deliver an oral presentation and write a paper. No auditors permitted.

**Preliminary Readings:** Bryant, Levi, Nick Srnicek, and Graham Harman, eds. *The Speculative Turn: Continental Materialism and Realism.* Victoria, Australia: re.press, 2011.

Bynum, Caroline. *Christian Materiality : an Essay on Religion in Late Medieval Europe* . New York: Zone Books, 2011.

### ART 84000 – Topics in Islamic Art and Architecture: Islamic Architecture

GC: Wed. 6:30-8:30 P.M., 3 credits, Prof. Macauley-Lewis, Rm. TBA, [18071], cross-listed with MES 73000

The Islamic world, which at different points in history has stretched from northern Spain to western China, has produced art and architecture that is as remarkable as it is diverse. The goal of this course is to introduce students to the architecture of the Islamic world through a survey of the major periods and dynasties from the Umayyads to the Ottomans. Specific monuments, such as the Dome of the Rock and the Alhambra will also be studied in detail.

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

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### **ART 85020 - Seminar: Selected Topics in Northern Renaissance Art and Architecture: The Renaissance Portrait**

GC: Mon. 2:00-4:00 P.M., 3 credits, Prof. Lane, Rm., [17331], Cross-listed with RSCP 83100

Office Hours: Mon. 4:00-5:00 p.m. and by appointment. Email: barbara.lane@qc.cuny.edu

A seminar centered on the exhibition, “*The Renaissance Portrait from Donatello to Bellini*” at the Metropolitan Museum, December 21, 2011 – March 18, 2012, which includes portrait busts and Renaissance medals as well as paintings. Two class meetings will be held in the exhibition. Lectures will consider fifteenth-century portraiture in northern Europe as well as Italy, since the Flemish independent portraits that were in Italy throughout this period inspired the portrait types that became popular in Italian painting. The course will focus on examples in the exhibition, but will expand the subject to include devotional diptychs and triptychs, self-portraits, donor portraits, portrait theory, and issues of patronage. Student papers may focus on specific examples in the exhibition or broader topics such as painted portraits, medals, or portrait busts produced by a single artist, the use of trompe l’oeil in Renaissance portraiture, double portraits, portraits in print, female portraiture, and the patronage and/or purpose of a portrait or a specific set of portraits. Students will be expected to have a background in both Italian and Northern Renaissance Art, and are strongly urged to visit the exhibition in December or January and read the essays in the exhibition catalogue before the beginning of the spring semester. An illustrated presentation of about 30 minutes and a term paper developed from this presentation will be required.

**Requirements:** An illustrated presentation of about 30 minutes and a term paper developed from this presentation will be required. Three auditors permitted.

#### **Preliminary Readings:**

Keith Christiansen and Stefan Weppelmann, eds. *The Renaissance Portrait from Donatello to Bellini*. Exhibition catalogue. New York, 2011.

Paula Nuttall. *From Flanders to Florence. The Impact of Netherlandish Painting, 1400-1500*. New Haven and London, 2004.

### **ART 86020 - Seminar: Selected Topics in Modern Art: Exhibition as Medium**

GC: Mon. 6:30-8:30 P.M., 3 credits, Prof. Bishop, Rm. 3421, [17332], Cross-listed with ASCP 81500

Office Hours: Thurs. 11:30 a.m.-1:30 p.m. Email: cbishop@gc.cuny.edu

This seminar course proposes a study of the exhibition as a medium for artists in the twentieth century. To this end it will propose two sets of distinctions: firstly, between exhibitions that are important for *art history* and those that are significant for *exhibition history*, ie those that develop exhibition-making as a medium in its own right, and secondly, a distinction between *exhibition-making* and *installation art*. Exhibition history will be presented as a sub-category of art history, and the equation between artistic and curatorial authorship will be questioned throughout the course.

The seminars will focus on three key areas: artists as curators, the impact of Marxism and post-colonial studies, and the (counter-)public sphere. As such, the questions to be framed by this course are critical, historical and theoretical: What is at stake in claiming that the exhibition is a medium in its own right? What connection (if any) should there be between the content of an exhibition and its form? How have artists and curators used exhibitions to produce new publics? Can exhibition history do more than simply produce a documentary recovery of key shows?

**Learning Objectives:** students will acquire a familiarity with the history of innovative exhibitions, the bibliography around curatorial practice, and the conceptual problematic of the exhibition as an artistic medium.

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### ART 86020 – Cont'd

**Requirements:** Class participation (10%), an abstract (20%) and final research paper (70%). Seminars will be held on Mondays 6.30-8.30pm, with a short presentation by students each week. Auditors by permission of instructor (4 maximum). Due the research-based structure of this course, only 12 students maximum can be accepted (for credit).

**Preliminary Readings:**

Bruce Altshuler, *The Avant-garde in Exhibition: New Art in the 20th Century*, New York: Harry N. Abrams, Inc. 1994.

Bruce Ferguson, Reesa Greenberg, Sandy Nairne (eds), *Thinking about Exhibitions*, London: Routledge, 1996.

Boris Groys, 'Multiple Authorship', in *Art Power*, Cambridge, MA: MIT Press, 2008, pp.93-100.

### ART 86020 – Seminar: Selected Topics in Modern Art: Le Corbusier

GC: Thur., 11:45 A.M.-1:45 P.M., 3 credits, Profs. Murphy/Golan, Rm. 3421, [17333].

Office Hours: KM: Wed. 1:00-3:00 p.m. Email: kmurphy@gc.cuny.edu;

RG: Wed. 10:00 a.m.-12:00 p.m. Email: rgolan@gc.cuny.edu

This seminar will work outward from the career of arguably *the* architect of the century, Le Corbusier. Le Corbusier will be approached as an architect, painter, writer and polemicist. Both his writings and works offer means to understand the principal dynamics of modernization: the relationships between technology and humanism, between romanticism and objectivity, between architecture and politics, and others. Seminar meetings will focus on specific works like the Villa Savoye and the Villa Stein, exhibition buildings, Corbusier the traveller (to Italy, North Africa, India, South America, USSR, etc.), specific critical writings like *Towards an Architecture*, *Après le Cubisme*, and *Purism*), the myth of the Mediterranean (classical vs. vernacular), photography and the gendered subject, and sacred space.

**Requirements:** participation in seminar, and writing and presenting a publishable research paper. Auditors by permission of instructors.

**Preliminary Readings:** *Le Corbusier, Toward an Architecture*, 1927, intro. By Jean-Louis Cohen, trans. John Goodman (Getty Research Institute, 2007).

Le Corbusier, *Purism* (1921).

Le Corbusier, "Ineffable Space" (1945).

### ART 86020 – Seminar: Selected Topics in Modern Art: Art and Politics in the Weimar Republic, Historical Narratives and Visual Representation

GC: Wed., 11:45 A.M.- 1:45 P.M., 3 credits, Profs. Long/Kimmich, Rm. 3421, [17334]

Office Hours: Tues. 3:30-4:30 p.m. and by appointment email: [rlong@gc.cuny.edu](mailto:rlong@gc.cuny.edu);

In this course, we will examine the interaction between variant historical narratives about the birth of the Republic, hyper-inflation, stabilization, the growth of fascism and their multivalent manifestations in the visual arts associated with Expressionism, Dada, Neue Sachlichkeit, the Weimar and Dessau Bauhaus, and New Vision photography. We will discuss how political issues, nationalistic concerns, technological attitudes, as well as antisemitic and antifeminist diatribes polarized artists, critics, patrons, and museum directors as they grappled with the conflicting directions of modernism.



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### ART 86020 – Cont'd

#### **Requirements:**

Students will prepare an oral report, plus a paper based on their report. Auditors by permission of instructors.

#### **Preliminary Readings:**

Anthony McElligott, ed., *Weimar Germany* (New York: OUP, 2009), Introduction, Chapters 1 and 5, Chapter 10 (optional).

Shearer West, *The Visual Arts in Germany, 1890-1937: Utopia and Despair* (New Brunswick: Rutgers University Press, 2001), Introduction, Chapters 1, 2, and 4.

### **ART 86040 - Seminar: Selected Topics in Contemporary Art: So Bad It's Good: Postwar Visual Culture**

GC: Wed. 6:30-8:30 P.M., 3 credits, Prof. Hadler, Rm. 3421, [17335], Cross listed with ASCP 82000

Office hours: Wed. 5:30-6:30 p.m. and by appointment. Email: 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.

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

#### **Preliminary Readings:**

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

Susan Sontag, “Notes on Camp” 1964.

### **ART 87300 – Seminar: Selected Topics in American Art and Architecture: Traveler-Artists of the 19<sup>th</sup> Century**

GC: Mon., 4:15-6:15 P.M., 3 credits, Prof. Manthorne, Rm. 3421, [17336], Cross-listed with ASCP 81500

Office Hours: Mon. 2:00-4:00 p.m. Email: kmanthorne@gc.cuny.edu

This seminar focuses on art works in the CPPC, which offers an historical overview of the genesis and development of the Latin American landscape genre from the mid-17<sup>th</sup> to the end of the 19<sup>th</sup> century. Both native artists and those from Europe and the United States are represented in the CPPC from Frans Post to Armando Reverón, including Frederic Church, Frederick Catherwood, Fritz Melbye, Camille Pissarro, and those in Humboldt's in Germany: Rugendas, Hildebrandt, and Bellerman. Expeditionary art is another element of the collection, including Robert Schomburgk's exploration of Guayana. Students will study these works first-hand, including paintings, prints, photographs, maps, drawings, and watercolors. We then interrogate the visual documents from a variety of perspectives: the relation of art to travel and the literature of travel; the reception of art at cultural crossroads; the rise of tourism; colonial versus post-colonial encounters; imprint on foreign travel on the host country; and art's role in global and hemispheric dialogues. Depending on the student's topic, this course can be considered American, Latin American, or European art.

**Requirements:** Seminar members are expected to deliver a conference-style oral presentation and complete a written research paper, and will have the opportunity to contribute to a publication. Five auditors by permission of instructor.

**Preliminary Reading:** Katherine E. Manthorne, *Tropical Renaissance: North American Artists Exploring Latin America, 1839-1879*, Washington, D.C.: Smithsonian Press, 1989.

## SPRING 2012 - COURSE DESCRIPTIONS

### **ART 89000 – Seminar: Selected Topics in the History of Photography: Performance and Photography**

GC: Tues., 4:15-6:15 P.M., 3 credits, Prof. Wilson, Rm. 3421, [17337]

Office Hours: Tues. 6:15-7:15 p.m. Email: siona.wilson@csi.cuny.edu

After the widespread turn to performance art in the 1960s, photographic documentation has frequently been the only visual record of live work. Because of this photography is often foremost in writing about performance art, and theories of photography have fundamentally shaped the art historical understanding of the art form itself. But the status of photographic documentation is more than just a practical issue for researchers; in many cases photography was a central component of the works, challenging an easy opposition between “live” and “document.” Moreover, photographic documentation of “processes,” “events,” and “actions” also emerged in the 1960s as visual works in themselves. Here photography is not understood as coming *after* the work but it *is* the work. Furthermore, these conceptual uses of photography have contributed to the reconsideration of the significance of photography as a medium. Focusing on foundational performance art practices of the 1960s and 1970s, particular the class will focus on methodological considerations that have shaped art historical interpretation. We will examine how the relationship between photography and performance art has affected theories of photography, contemporary tendencies in performance art, and the institutionalization of performance art within the museum.

**Requirements:** Students will be required to do one reading presentation; present a 15-minute paper related to the seminar topic; and submit a final 15-page research paper at the end of the semester. No auditors permitted.

**Preliminary Reading:** Tracey Warr (ed.) *The Artist's Body*, London: Phaidon, 2000.

### **ART 89600 – Seminar: Selected Topics in Film Studies: Queer Culture, Theory and Media**

GC: Tues., 11:45 A.M.-3:45 P.M., 3 credits, Prof. Gerstner, Rm. TBA, [17338], Cross-listed with FSCP

81000/THEA 81500/WSCP 81000 & ASCP 81500

This course studies the ways queer cultural producers engage a range of media to explore questions of identity (sexuality, race, gender, class, nation). The relationship between queer cultural identity and media is complex—particularly as it is filtered through a global economy—and, as such, finds its expression through a dynamic and political use of multi-mediated platforms. With readings from queer theorists as our backdrop and through analyses of film, video, literature, novels, poetry, dance, and other media-arts, we will consider the varied and diverse contours that generate queer media. Our study may include, among others, works by David Wojnarowicz, Marlon Riggs, Charles Henri Ford, Yvonne Rainer, Cheryl Dunye, Barbara Hammer, Audre Lorde, James Baldwin, Riyad Wadia, R.W. Fassbinder, Jean Genet, Peter Wells, Cui Zi'en, Emile Devereaux, and others. **Required Texts: Course Reader (CR, hereafter available through [www.universityreaders.com](http://www.universityreaders.com)).** Instructions will be given in class how to obtain the reader from University Course Readers. Abelow, Henry, Michèle Anna Barale, and David M. Halperin. *The Lesbian and Gay Studies Reader*. New York: Routledge, 1993.

**Requirements:** Students are expected to complete weekly readings and screenings (when assigned), one-page weekly writing assignments, deliver a 15-20 minute presentation, and submit a 6,000-word final paper. Auditors by permission of instructor.

#### **Preliminary Readings:**

Before the first class meeting please familiarize yourselves with the following:

“The Culture Industry” (available as pdf on Blackboard).

Judith Halberstam’s chapter 5 (“Technotopias: Representing Transgender Bodies in Contemporary Art”) on reserve, *In a Queer Time and Place*. Michael Warner’s “Introduction” to *Fear of a Queer Planet* (on reserve).

## SPRING 2012 - COURSE DESCRIPTIONS

### **FSCP 81000 – Two Islands/Two Cinemas: Cuba & Taiwan**

GC: Wed. 6:30-9:30 p.m., 3 credits, Prof. Carlson, Rm. TBA, [17257], Cross-listed with THEA 81500

Nation states with histories profoundly shaped by the Cold War, Cuba and Taiwan have produced national cinemas of artistic significance and reach far beyond those of most small countries. Located beside unfriendly super powers, both countries have long traditions of authoritarian rule. In recent years Taiwan has emerged as a democracy. Cuba remains a one party state. Keeping these conditions and their fluctuations in mind, the course will study the creation, development, accomplishment, and reception of the film industries in Cuba and Taiwan. To do so the focus will be close analyses of films by three key directors from each country: Tomas Gutierrez Alea, Sergio Giral, and Fernando Perez from Cuba and Hou Hsiao-hsien, Edward Yang, and Tsai Ming-liang from Taiwan. Each director will be represented by two films of different periods. The films to be considered include, among others, *Memories of Underdevelopment*, *The Other Francisco*, *Havana Suite*, *Good Men Good Women*, *Yi Yi*, and *Vive L'Amour*. While based in textual analyses, the course will be informed by larger artistic, social, historical, and political issues. How have the film industries been shaped directly by Cold War politics both in terms of oppositions (China against Taiwan & USA against Cuba) and of alliances (USA with Taiwan & USSR with Cuba)? What has been the role of the state in creating and sustaining the film industries? How have those relations shifted over time? What relations have the filmmakers had to the state? In what ways have the films conformed to, differed from, or challenged the official discourses and versions of history offered by the state? What is the role of allegory in telling the cinematic stories of Cuba and Taiwan? In what ways do the films draw from local cultural traditions (i.e. Afro-Cuban religion) or engage with broader trends (i.e. international art cinema)? In what ways and for what reasons do the films claim to be Cuban or Taiwanese? The primary readings will be in the excellent analytical histories *Cuban Cinema* by Michael Chanan and *Taiwan Film Directors: A Treasure Island* by Darrell Davis and Emilie Y. Yeh. Further readings will be drawn from theoretical writings from the islands, interviews with the artists, and international scholarship about the cinemas. Please see the selected bibliography.

**Requirements:** Students will write two 10-15 page papers, one on each national cinema. Auditors by permission of instructor.