If you purchase your books through [http://www.gc.cuny.edu/bookshop](http://www.gc.cuny.edu/bookshop), you will have these discount prices (through arrangement with Amazon.com and other retailers) and the Mina Rees Library will receive a 5-7% donation for the purchase of library books. Most of these books, of course, are also available to borrow from the Graduate Center and other CUNY schools’ libraries.

N.B. Lecture classes are limited to 20 students, Methods of Research is limited to 15 and seminar classes are limited to 12 students. Three overtallies are allowed in each class, but written permission from the instructor and from the Executive Officer and/or the Deputy Executive Officer is required.

**ART 70000 - Methods of Research**  
GC: Mon., 4:15-6:15 P.M., 3 credits, Prof. Long, Rm. 3421, [96882]  
Office Hours: Wed. 4:30-6:00 p.m. Email: rcwlong@aol.com

This course will examine a variety of methodological approaches associated with the practice of art history in the twentieth century. Beginning with formalist interpretations, we will proceed to discuss iconographical, social/political, psychoanalytic, post-structuralist, feminist, gender, and post-colonial approaches. Among the authors to be discussed will be Adorno, Barthes, Benjamin, Clark, Derrida, Freud, Fry, Foucault, Greenberg, Herbert, Kristeva, Panofsky, Pollack, Riegl, Sedgwick, and Wolfflin. Students will prepare an oral report, followed by a paper on an object located in New York, using a method/s of their choice. Auditors by permission of instructor.

**Preliminary Reading**  

**ART 70010 – Topics in Art History: Visual Culture in U.S. History, 1776-1976**  
GC: Mon., 6:30-8:30 P.M., 3 credits, Prof. Brown, Rm. TBA, [96883]  
Office Hours: TBA. 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 visual culture illuminates and alters our understanding 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 American Revolution to the Cold War. Critically evaluating a range of historiographic approaches, this course also will consider the impact and efficacy of using visual evidence to study the past. Four (4) auditors permitted.
ART 72000 – Topics in Ancient Art and Architecture: Ancient Portraiture
GC: Wed., 6:30-8:30 P.M., 3 credits, Prof. Kousser, Rm. 3421, [96884]
Office hours: Wed. 5:30-6:30 p.m. 8:30-9:30 p.m. Email: rkousser@brooklyn.cuny.edu

This course analyzes the development of portraiture from Classical Greece through the later Roman Empire. It draws on recent scholarship to call into question the traditional definition of portraiture as “descriptive likeness” and aims to present a broader and more nuanced view of the ancient portrait as a genre. The course will consider both canonical monuments such as the Prima porta Augustus and less familiar works such as painted mummies from Roman Egypt and the imaginary portraits of poets and philosophers of the Hellenistic era. In addition, we will make use of the Metropolitan Museum’s newly installed Greco-Roman galleries, among the best collections of ancient portraits in America. Major topics will include the royal image, class and gender representation, the categories of center and periphery as applied to portraiture, and the mutilation and destruction of images. Course requirements include a short oral report/paper and a final. Auditors permitted.

Preliminary reading

ART 75010 - Topics in Italian Renaissance and Mannerist Art and Architecture: Renaissance Sculpture: Ghiberti to Michelangelo
GC: Wed., 4:15-6:15 P.M., 3 credits, Prof. Richter, Rm. 3421, [96885]
Office Hours: Wed. 3:00-4:00 p.m. Email: erichter@hunter.cuny.edu

A basic paragone of the Renaissance centered on the debate over the primacy of painting versus sculpture. Despite Leonardo’s claim that the painter employed greater mental effort whereas the sculpture expended mostly physical energy many of his contemporaries thought otherwise. Vasari (Lives of the Artists, 1550-1568) reserved his highest praise for Michelangelo. In doing so, he followed the lead of the great humanist-architect Alberti who dedicated his Della Pictura to five colleagues: Brunelleschi, Ghiberti, Donatello, Luca della Robbia, and Masaccio, who, with the exception of the last, were all sculptors. This lecture course will focus on the casters, modelers, and carvers of the 15th century. Topics of discussion will include the decoration of such great civic and community centers as the Baptistry, the guild church of Orsanmichele and the Campanile of Florence as well as those projects initiated by private enterprise. Attention will be given not only to individual artists, but also to specific themes such as the humanist portrait and tomb. The focus will expand beyond Florence to encompass other Tuscan centers as well as northern Italy. From a theoretical viewpoint, several contemporary texts will be considered including Alberti’s De Statua (1433) and Ghiberti’s Commentarius. Course requirements include a research paper and a final, take-home exam. Three (3) auditors permitted.

Preliminary reading
Roberta J.M. Olson, Italian Renaissance Sculpture, New York: Thames & Hudson, 1992
ART 75050 - Topics in Baroque Art and Architecture to 1750: Van Dyck to Rembrandt: Seventeenth-Century Northern European Portraiture
GC: Mon., 2:00-4:00 P.M., Prof. Atkins, Rm., 3421, [96886]
Office Hours: Mon. 4:00-5:00 p.m. Email: Christopher.atkins@qc.cuny.edu

This course will explore the proliferation of portraiture in the seventeenth-century in Flanders, England, and the Dutch Republic. We will study the various permutations of this phenomenon from state portraits to images of the new merchant elite to group portraits of civic guards to self portraits. In so doing we will probe how portraits functioned, the emerging self-awareness registered by many of these images, the roles of self-consciously crafted styles, and the place of portraiture within artists’ business strategies. Major figures who will receive extended consideration include Van Dyck, Rubens, Hals, and Rembrandt, among others. Auditors permitted.

Preliminary Readings:

ART 76020 - Topics in Modern Art: Paris: Capital of the 20th Century: From 1900 Spectacle to Situationist “Dérive”
GC: Tues., 2:00-4:00 P.M., 3 credits, Prof. Golan, Rm. 3421, [96887]
Office Hours: Tues. 12:00-2:00 p.m. Email: rgolan@gc.cuny.edu

No city has been more relentlessly transformed into an artifact than Paris. Walter Benjamin’s reflections on Paris as the "capital of the nineteenth century" were formulated during the interwar years of the twentieth. In many ways the tropes he brought to bear on the visual culture of the nineteenth century equally our shape our thinking about twentieth-century Paris. This course will examine Paris as a site of profane illumination, mad love, outmoded spaces, the panorama, the photomural, and the miniature at its world and colonial fairs, technotopias, Situationist drift, revolution on and off the barricades from 1900 to 1968.

Primary sources will include: Louis Aragon, Roland Barthes, Walter Benjamin, André Breton, Michel de Certeau, Guy Debord, Michel Foucault, Yona Friedman, and Henri Lefebvre. Secondary sources: Libero Andreotti, Larry Busbea, Margaret Cohen, Hal Foster, James Herbert, Denis Hollier, Tom McDonough; Pat Morton, Kristin Ross, and Debora Silverman. Auditors by permission of instructor.

Preliminary Readings:
Walter Benjamin, Paris Capital of the 19th Century (on e-reserve)
André Breton, Nadja, 1928 (buy)
Guy Debord, Situationist Texts (on e-reserve)
ART 76020 - Topics in Modern Art: Watteau and his Legacy, 1700-1880
GC: Tues., 4:15-6:15 P.M., 3 credits, Prof. Sund, Rm. 3421, [96888]
Office Hours: Tues. 3:30-4:00 p.m. 6:30-7:00 p.m. Email: judysund@att.net

Designed to complement the Metropolitan Museum’s fall 2009 exhibition, “Watteau, Music and Theater,” this lecture course will examine the brief career of Antoine Watteau (1684-1721), with particular attention to his interest in and uses of musical metaphors, masquerade, and themes drawn from the Commedia dell’Arte. Watteau’s legacy, as played out in the eighteenth, nineteenth and early twentieth centuries, will be examined through discussions of pictures and texts by (among others) Boucher, Fragonard, Daumier, Manet, Renoir, Cézanne, Picasso, the Goncourt Brothers, Charles Baudelaire and Paul Verlaine. Can fulfill Early Modern or Modern distribution requirements. Auditors permitted.

Preliminary Readings:
Julie-Anne Plax, “Gersaint’s Biography of Antoine Watteau: Reading Between the Lines,” Eighteenth Century Studies, summer 1992, 545-64.

ART 76030 – Topics in Architecture, Urbanism, and Design: Modernity in Architecture: The History of an Idea, 1890-Present
GC: Thurs., 4:15-6:15 P.M., 3 credits, Prof. Maciuika, Rm. 3421, [96889]
Office Hours: Thur. 6:15-7:15 & by appointment. Email: john.maciuka@baruch.cuny.edu

To what advantage can an analysis of the "history of modern architecture" be converted to a "history of the idea of modernity in architecture?" Whereas a “history of modern architecture” retains an assurance of a tradition in the making, a history of the idea of modernity in architecture offers an opportunity to assess the underlying assumptions governing the formation of such movements as Expressionism, the International Style, Rationalism, Critical Regionalism, Postmodernism, and Deconstruction. Combining readings, lecture, and discussion of architectural history as well as intellectual history, this course will ask the question: In what ways can modernity itself be profitably historicized for a richer understanding of architecture in the twentieth and twenty-first centuries? The course will begin with a discussion of two essays: Stephen Toulmin, “What is the Problem About Modernity,” in his book, Cosmopolis: The Hidden Agenda of Modernity; and Raymond Williams, “When Was Modernism?” in his The Politics of Modernism: Against the New Conformists. Auditors permitted.

Preliminary Readings:
Raymond Williams, “When Was Modernism?” in his The Politics of Modernism: Against the New Conformists
ART 77000 – Topics in Pre-Columbian Art and Architecture: Pre-Columbian Ritual Arts
GC: Wed. 11:45 A.M.-1:45 P.M., 3 credits, Prof. Quiñones-Keber, Rm. 3421 [96890]
Office Hours: Wed. 2:00-3:30 p.m. Email: equinones@gc.cuny.edu

This course is an introductory survey of the voluminous arts of the Pre-Columbian Americas from about 1500 BCE to the contact period of the early 16th century. Given the extensive geographic territory involved, immense time span, and extraordinary diversity of material, coverage will be selective. Our focus will be on the arts produced for religious and ritual purposes by, for example, the Olmec, Maya, and Aztec peoples of Mesoamerica (mainly Mexico, Guatemala, and Honduras); the Chavin, Paracas/Nazca, Moche, and Inca cultures of Andean South America; and the Taino of the Caribbean Islands. Topics will cover such themes as rituals of birth and death; warfare and sacrifice; kingship; cosmic origins, and deity cults, as encoded in architecture, sculpture, painting, ceramics, textiles, and other visual media. Requirements include weekly readings, written critiques, and discussion, and a final examination. Five (5) auditors permitted, but they will be expected to do all readings and participate in discussions.

Preliminary Readings

ART 79000 – History of Photography: 19th Century Photography
GC: Tues. 9:30-11:30 A.M., 3 credits, Prof. Batchen, Rm. 3421, [96891]
Office Hours: Tues. 11:30 a.m.-12:30 p.m. Email: gbatchen@gc.cuny.edu

Roland Barthes described the emergence of photography in the early nineteenth century as an "anthropological revolution in man's history" and a "truly unprecedented type of consciousness." This lecture class aims to examine his proposition by tracing the history of photographic ‘consciousness’ in the nineteenth century as it develops within a number of specific thematics, from the medium’s conception in the late 18th century through to debates in the early 20th century about photography’s relationship to artistic and social issues. The class’s structure will allow for individual sessions to combine a formal, illustrated presentation with some detailed discussion of particular photographers, images and texts. Taken as a whole, the class will look at photography as a cultural phenomenon as much as an art form, critically studying the various discursive arenas that this new medium helped to foster and redefine. Auditors by permission of instructor.

Preliminary Readings:
ART 79400 – Aesthetics of Film
GC: Mon. 4:15-8:15 P.M., 3 credits, Prof. Chris, Rm. TBA, [96892]

This course introduces students to the art of cinema, through examination of the qualities, history, and analysis of cinematic form. Approaching aspects of film aesthetics in a variety of genres and forms (for example, melodrama, film noir, the Western, and the musical, as well as documentary, animated, and experimental films), the course will provide students with opportunities to master the fundamental vocabulary of film analysis, including mise-en-scène, shot composition, montage, continuity editing, and camera movement, and other concepts. The course will consider relationships among the aesthetics of film, television, and new digital and interactive media, as well as aesthetic adaptations to changing technologies and industrial formations, from the Kinetoscope to the nickelodeon to the movie palace and multiplex; and from theater to television screens, home theaters, and small format mobile devices. Interrogating relationships between sound and image, style and meaning, production and reception, we will seek to understand the sensory and narrative pleasures of film art: aesthetics is, after all, the philosophy of beauty. Auditors by permission of instructor.

ART 80020 - Seminar: Selected Topics in the Art and the Architecture of Africa, the Pacific, and Native North America: Masking as an Art Form in Africa, North America, and Melanesia
GC: Thurs., 9:30-11:30 A.M., 3 credits, Prof. Corbin, Rm. 3416, [96893]
Office Hours: Thurs. 11:30 a.m.-12:30 p.m. & by appointment. Email: TBA

This seminar will study masking as an art form in Africa, North America, and Melanesia in the Pacific. Each student will be expected to attend class regularly, to read class assignments and be able to discuss them in class. In addition, each student will present an hour long in-class seminar report (circa 45 minute presentation, 15 minute discussion, with power point/or slides) on an in-depth study of masking from one of the three regions covered in the seminar. The masks should be on display in New York at the American Museum of Natural History, the Brooklyn Museum, and/or the Metropolitan Museum of Art. A final research paper—circa 12-15 pages of double-spaced text, with additional footnotes, bibliography, list of illustrations, and illustrations—will be required of each student in the class. No auditors.

Preliminary Reading
ART 83000 – Seminar: Selected Topics in Medieval Art and Architecture: Gothic Art of the Burgundian Court
GC: Mon., 6:30-8:30 P.M., 3 credits, Prof. Ball, Rm. 3421, [96894]
Office Hours: Mon. 5:00-6:00 p.m. Email: jball@brooklyn.cuny.edu

The Burgundian Court (1363-1477) is often cited as a place of tremendous artistic output – the beginnings of modern portraiture and fashion, some of the finest manuscript illumination, a major center for tapestry weaving, as well as goldsmithing work. In addition the beginnings of a modern concept of patronage, where the court directly supported artists, such as Claus Sluter and Jean de Beaumetz, and building projects, developed under the Valois Dukes at Burgundy. While it is not unusual to find courtly settings that provided exceptional support for the arts in history – Charlemagne’s court, Constantinople under the Macedonians in the 10th century and later the Komnenians of the 11-12th century, The Capetian court of Paris, Prague of 15th century Bohemia, to name a few medieval examples – the Burgundian court is distinct for its being a provincial court. It is the court of a line of dukes, who were vassals to the French King and the Holy Roman Emperor, which raises interesting questions about the concepts of center and periphery. The period also develops a material culture used for political ends, not just among the Dukes, but also between nobles jockeying for position at court. This class will focus on dynastic succession as reflected in the arts of the Valois Dukes and Duchess Mary of Burgundy as well as the material culture of Burgundy in general. It also will examine the historiography of this period in light of the claims made on the beginnings of Renaissance phenomena, such as naturalism and individuality. One (1) auditor by permission of instructor.

Preliminary Reading:

ART 85050 - Seminar: Selected Topics in Baroque Art and Architecture to 1750: French Painting During the Reign of Louis XV
GC: Mon., 4:15-6:15 P.M., 3 credits, Prof. Bailey, Rm. 3416, [96895]
Office hours: TBA Email: TBA

This seminar introduces the major figures in French painting from the end of Louis XIV’s reign to the maturity of François Boucher. It considers the institutional and practical conditions through which French art transformed itself during the first half of the 18th century, with an emphasis on pedagogy and patronage - training in the still juvenile Académie royale and the conditions of interior decoration in royal and aristocratic residences. The emergence of Paris as the centre of artistic activity will form a sub-text in the seminar, particularly in approaching the work of Watteau and Chardin. History painting of the two generations prior to Boucher’s ascendancy around 1740 is another significant theme, with particular attention to the work of Charles de La Fosse, François Lemoyne, and Jean-François de Troy. We will conclude with a review of Salon practice and the emergence of art criticism, particularly with regard to Greuze’s genre painting and its reception in the 1760s. Auditors permitted.

Preliminary readings:
TBA
ART 86010 Seminar: Selected Topics in Late 18th and 19th-Century Art and Architecture: Changing Places: the Role of Travel, 1750-1900
GC: Tues. 11:45 A.M.-1:45 P.M., 3 credits, Prof. Mainardi, [96896]
Office Hours: Tues. 1:45-2:45 p.m. Email: pmainardi@gc.cuny.edu

With the development of roads and railroads, artists, critics and collectors traveled more than their predecessors ever did, and yet only recently, with globalization, has the role of travel in 18th and 19th century art become a topic of major interest. Numerous recent exhibitions and monographs have explored the various motivations, destinations, and influences of travel in this period. This seminar will introduce students to this literature and encourage them to contribute to it. Topics will include: the Grand Tour; art training; inspiration from other arts or cultures (ranging from the standard sojourn in Italy to trips farther afield to North Africa, the Near East, the Pacific); exile, whether temporary (Pissarro, Monet) or permanent (David, Goya, Courbet); nationalism and the spread of tourism; the growing importance of museums, collections, and international exhibitions; travel literature and prints. Students will give a presentation of their research subject, and complete a publishable written paper based on the class presentation and subsequent critique. Auditors by permission of instructor.

Preliminary Readings:
Preliminary readings according to students’ interests. Students may consult with Prof. Mainardi in advance for more specific bibliography.

ART 86020 - Seminar: Selected Topics in Modern Art: Global New York, 1915-45
GC: Mon., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Manthorne, Rm. 3421, [96899]
Office Hours: Mon. 2:00-4:00 p.m. Email: kmanthorne@gc.cuny.edu

This seminar explores New York City as a site of international artistic exchange, with artists from all over the world living, working, and training here. The phenomenon of European exiles in the interwar years is well known, as is the presence of the Mexican Muralists. We discover, however, that from the dawn of the 20th century New York was already a thriving art metropolis. We explore multiple facets of the city as sites of global dynamics: museums, commercial galleries, art publishing industry, state/government support for the arts, and art academies. The Art Students League alone drew contingencies from Europe, Asia, and across the Americas, as did the 1939 World’s Fair. Establishing these exchanges, we critique and in part re-write the prevailing construct that New York became a world art city after WWII. As a contributor to the exhibition to reopen El Museo del Barrio in Fall 2009 -- New York Nexus -- I put special attention on the presence of Latin American and Latino/a artists in my opening lectures. Tours of the exhibition and discussions with in-house curators will enhance our studies, as will visits to extant murals by visiting artists in NY. The presence of Asian pictorial artists is another understudied aspect of this phenomenon. While the instructor presents material on the above topics, students will conduct in-depth research on any related topic of her or his choosing, write a 20-page research paper, and deliver an oral presentation to the class. Depending on the paper topic, this seminar can be considered for distribution as a course in modern/contemporary; art of the US; or art of Latin America. No auditors permitted.

Preliminary reading:
ART 86020 – Seminar: Selected Topics in Modern Art: Reconsidering the Bauhaus
GC: Wed., 2:00-4:00 P.M., 3 credits, Prof. Long, Rm. 3421, [96897].
Office Hours: Wed. 4:30-6:00 p.m. Email: rcwlong@aol.com

This course has been designed to coordinate with an exhibition of the Bauhaus opening in November of 2009 at the Museum of Modern Art. Lectures, including ones by curators of the exhibition as well as ones by art and architectural historians, will provide a context for the emergence of the foremost art school in Germany’s Weimar Republic and for a reconsideration of its goals and legacy. Students will prepare an oral report and paper on a variety of topics associated with Bauhaus production, including design, housing, painting, performance, photography, and sculpture, as well as issues related to gender, race, and religion. In addition, topics focusing on the cross-fertilization of the Bauhaus with German, Soviet, Central European, and American culture may be considered. Auditors by permission of instructor.

Preliminary readings:
Kathleen James-Chakraborty, introduction to Bauhaus Culture: From Weimar to the Cold War (Minneapolis/London: University of Minnesota Press, 2006), xi – xix.

ART 86040 - Seminar: Selected Topics in Contemporary Art: Former West: The Early ‘90s
GC: Thurs., 2:00-4:00 P.M., 3 credits, Prof. Bishop, Rm. 3421, [96898]
Office Hours: Thurs. 4:00-6:00 p.m. Email: cbishop@gc.cuny.edu

This course will examine the impact of the fall of Communism upon art of Eastern and Western Europe after 1989. Topics to be covered include: art world decentralisation, the rise of new institutions and exhibition infrastructures, expanding markets, rising nationalisms and transnational identity, activist and socially-engaged art, the ‘post-communist condition’, and ‘ostalgia’ (nostalgia for communism). Sources will include works of art, exhibitions, catalogues, magazines, and theoretical attempts to elaborate the new world order and its impact on cultural production. The course forms part of a long-term exhibition research project Former West led by Charles Esche and Maria Hlavajova (http://www.formerwest.org/). Auditors accepted with permission (five maximum).

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
ART 87300 – Seminar: Selected Topics in American Art and Architecture: Modernism and Historicism in American Architecture and Design between the Two World Wars
GC: Thur., 11:45 A.M -1:45 P.M., 3 credits, Prof. Bletter, Rm. 3416, [96900]
Office Hours: Wed. 2:00-3:00 or after class  Email: rbletter@gc.cuny.edu

The Brooklyn Museum exhibition catalogue The Machine Age in America 1918-1941 (1986) will form the core of a critical discussion that will differentiate, more clearly than this publication, between the social underpinnings of the expansionist twenties and the Depression-era thirties. It will also attempt to define the flowering of the American skyscraper in the twenties as a phenomenon of the commercially freewheeling “Jazz Age” rather than the “Machine Age.” The course will expand H.-R. Hitchcock’s layered historical model to deal with the avant-garde, the historicizing Beaux-Arts, as well as popular commercial styles (Art Deco and Streamlined Moderne). Further, it will explore institutional structures such as the Metropolitan Museum’s and MoMA’s influence on architecture and crafts together with the newly conceived profession of industrial design. The impact of exhibitions (Chicago Century of Progress, the 1939 New York World’s Fair) will be examined for their projection of a synthesized modernity. Sheldon & Martha Cheney’s Art and the Machine (1936) will be contrasted with Lewis Mumford’s critical stance against technology. Among the individuals to be discussed are architects Frank Lloyd Wright, Eliel Saarinen, Hugh Ferriss, Raymond Hood, Rudolph Schindler, Richard Neutra, and Julia Morgan; industrial designers Norman Bel Geddes, Raymond Loewy, Walter Dorwin Teague, Donald Deskey; and artist-designers Eva Zeisel, Frederick Kiesler, and Isamu Noguchi. It will conclude with the influx of European Modernists in the thirties and the conflict this created for many American practitioners. A research paper based on the seminar presentation of the student’s choice is required. Auditors permitted.

Preliminary readings:
Richard Guy Wilson et. al., The Machine Age in America (Brooklyn Museum/Abrams, 1986).

ART 89000 – Seminar: Selected Topics in the History of Photography: Histories of Photography
GC: Wed., 9:30-11:30 A.M., 3 credits, Prof. Batchen, Room 3421, [96901]
Office Hours: Wed. 11:30 a.m.-12:30 p.m.  Email: gbatchen@gc.cuny.edu

Participants in this seminar class will be invited to write their own history of photography. The class will begin by looking at the history of that history, and will then consider various alternatives to it. Particular attention will be paid to the accounts provided by two major survey-histories of photography, Michel Frizot’s A New History of Photography (1998) and Mary Warner Marien’s Photography: A Cultural History (2002). The class will consider how a selection of specific topics or individual photographers might be incorporated into this type of historical account (eg. the invention of photography, the photo album, Malian photography, the work of Andreas Gursky) but will also examine other ways of doing history. Students will be asked to prepare a publication proposal for a history of photography, complete with conceptual rationale and chapter breakdown, and they will then write a chapter of that history. No auditors.

Preliminary readings:
ART 89600 – Seminar: Selected Topics in Film Studies: Film History I, 1895-1930
GC: Mon., 11:45 A.M.-3:45 P.M., 3 credits, Prof. Hing-Yuk Wong, Rm. TBA, [96902], Cross-listed with FSCP 81000

1930 seems to be a meaningful date separating early silent cinema from synchronized sound films. The decades preceding witnessed important social and political changes that included fin-de-siècle developments, the Progressive era, World War I, the Weimar Republic, the Bolshevik Revolution, the Meiji, Taisho, and Showa eras in Japan. Cinema, the first electric mass medium, was born and forged under these exciting periods of monumental changes. Hence we can understand it best as part and parcel of the modernist movement both in art, culture and society. This course will examine cinema not only as texts, but also as social practices. The class explores cinema of the US and Hollywood amid the variety of international cinemas, from France, Italy, Germany, and Soviet Union, and Japan, as well as the globalization of cinema at this early stage. Topics will include pre-cinema, emergence of cinema, cinema of attraction, development of narrative cinema, changing social meanings of cinema, industrialization of cinema, national cinemas, exhibition and reception of cinema of the period. The course will also investigate the practices and methods of the cinematic historiography.

Students will write a 15+ page seminar paper on a research topic of their choosing that has been approved by the professor and will conduct a smaller-scale historical research project making use of archival resources. In addition, students need to contribute weekly to online discussion on Blackboard. Auditors by permission of instructor.

ART 89600 - Seminar: Selected Topics in Film Studies: Antonioni and Fellini: The Challenges of Italian (Post) Modernist Cinema
GC: Tues., 6:30-10:00 P.M., 3 credits, Prof. Lombardi, Rm. TBA, [96903], Cross listed with FSCP 81000 and CompLit 86500

This course will juxtapose the rich and complex film production of two Italian auteurs, Federico Fellini and Michelangelo Antonioni. While Fellini and Antonioni’s films differ in style, narrative preference, and political orientation, they evidence a common self-reflexive concern for the relationship of cinematic images, sounds, and stories. Neorealism will serve as a starting point for an analysis of Fellini’s postmodern negotiation of autobiographical surrealism as well as Antonioni’s peculiar reframing of cinematic modernism. This course will analyze Antonioni and Fellini’s most important films, placing their work in (film) historical contexts, and theorizing their interest in the aesthetics of cinematic representation and the politics of storytelling.

Students will be asked to watch 2 movies a week, one in class and one at home, so that by the end of the course they will be familiar with the majority of these filmmakers’ work. Films to be screened include: Story of a Love Affair [Antonioni, 1950], The Vanquished [Antonioni, 1953], Love in the City [Antonioni/Fellini, 1953], La Strada [Fellini, 1954], La Dolce Vita [Fellini, 1960], and Ginger and Fred [Fellini, 1986], among others. Auditors by permission of instructor.

The course will be conducted in English and all films will be screened with English subtitles.
ART 89600 - Seminar: Selected Topics in Film Studies: Film and American Culture in the 1930s
GC: Tues., 2:00-5:00 P.M., 3 credits, Prof. Dickstein, Rm. TBA, [96904], Cross listed with FSCP 81000 and ENGL 87400

This course will focus on the role of film, writing, the visual arts, music, and popular culture during a period of social and economic upheaval: America in the 1930s. It will explore some of the leading film genres of the period, including gangster movies, backstage musicals, dance films, monster movies, screwball comedies, and dramas or documentaries about the social and economic conditions of the Depression itself, from *I Am a Fugitive from a Chain Gang* to *The Grapes of Wrath*. Each week, films viewed at home or on reserve in the library will be juxtaposed with film shown in class, sometimes in unlikely combinations. Special attention will be paid to the work of Frank Capra and Howard Hawks, to the role of comedy in a period of social crisis, to the evolution of major studio styles, the economic situation of the industry itself, and the role of other socially meaningful art forms during the Depression, including drama, the novel, documentary photography, music, and mural painting. Readings will include some works of fiction, journalism, and social history, as well as selections from film histories such as Andrew Bergman, *We’re in the Money*, Molly Haskell, *From Reverence to Rape*, James Harvey, *Romantic Comedy in Hollywood*, Elizabeth Kendall, *The Runaway Bride*, Maria DiBattista, *Fast-Talking Dames*, and Thomas Schatz, *The Genius of the System*. Assigned writing from the period itself will include novels by John Steinbeck, Nathanael West, and Budd Schulberg, along with plays by Clifford Odets. Students will be expected to deliver an oral report and produce a 15-page term paper. Auditors by permission of instructor.

ART 89600 - Seminar: Selected Topics in Film Studies: The Philosophy of Motion Pictures
GC: Tues., 11:45-1:45 P.M., 3 credits, Prof. Carroll, Rm. TBA, [96905], Cross listed with FSCP 81000 and HIL 77800

In the last two decades, there has been an explosion of interest on the part of philosophers in motion pictures. They have opened debates on a number of different issues. In this course, we will survey some of the major disputes in the philosophy of motion pictures. Among them are: the artistic status of film, the issue of medium specificity, the question of “what is cinema?”, the nature of the cinematographic image, the nature of editing, and motion pictures in relation to morality, politics, and knowledge. Text will include: Wartenburg and Curran’s anthology *Philosophy of Film*; Carroll and Choi’s anthology *The Philosophy of Film and Motion Pictures*; and Carroll’s *The Philosophy of Motion Pictures*. Students will be required to offer class presentations and submit a final paper. Auditors by permission of instructor.
FALL 2009 - COURSE DESCRIPTIONS

ART 89600 - Seminar: Selected Topics in Film Studies: Postcolonial Francophone Cinema
GC: Mon., 6:30-8:30 P.M., 3 credits, Prof. Carlson, Rm. TBA, [96906], Cross listed with FSCP 81000 and French 87400

The course will survey major issues and artistic trends of the past fifty years of filmmaking from the Francophone world. To do so, we will examine the works of six multilingual directors of Francophone descent: Merzak Allouache (Algeria), Denys Arcand (Canada), Tran Anh Hung (Vietnam), Addellatif Kechiche (Tunisia), Raoul Peck (Haiti), and Ousmane Sembene (Senegal). Each director will be represented by two films. The films may include *Cyclo*, *Lumumba*, *Black Girl*, *Bab El-Oued City*, *The Barbarian Invasions*, and *The Secret of the Grain*, among others. A number of questions will inform the course. How do the films portray France’s relations with its former colonies? How do the films distinguish themselves from or ally themselves to tendencies in the French cinema? How do the films define themselves as national, international or transnational? How can the films be read in relation to other postcolonial discourses and artistic forms? Students will write a brief analytic paper and a longer research essay. The course will be taught in English. Readings will be available in English and French. Auditors by permission of instructor.

FSCP 81000 - Seminar: Alfred Hitchcock & His Legacy
GC: Wed., 4:15-8:15 P.M., 3 credits, Prof. Kapsis, Rm. TBA, [97092], Cross listed with THEA 81500 & ASCP 81500

This course examines Alfred Hitchcock’s career as well as his legacy, with special concern for how his influence is reflected in the contemporary thriller genre. In the first part, we will examine Alfred Hitchcock's motion pictures as well as his popular television series in relation to the network of influences which combined to produce them, including Hitchcock's personal eccentricities, the contexts of the thriller genre, the film industry, the film art world, and the wider society. In the second part, we will explore how Hitchcock's work has influenced the careers of important American directors, especially Brian De Palma, Martin Scorsese, David Lynch, Jonathan Demme, and Steven Spielberg. The centerpiece of this course is an updated version of *Multimedia Hitchcock* (MH) --- a dynamic interactive computer program I originally developed for the Museum of Modern Art, as part of their celebration of the Hitchcock Centennial in 1999. MH consists of six principal chapters: *Biographical Profile; Classic Hitchcock Sequences; Marketing Hitchcock; The Dynamics of Film Collaboration; Critics’ Voices; and The Legacy*. These multimedia essays are complemented by Hitchcock on Hitchcock, a textual and audio-video database of the director’s own written and spoken remarks on his films, and a comprehensive *Filmography*, linked to an electronic *Archive* of reviews, commentaries, multimedia clips and other Hitchcock-related materials. Each student enrolled in the seminar will receive a DVD/ROM disc copy of the program. Students will prepare several short essays based on the readings and assignments from MH, present in class a close analysis of a classic Hitchcock sequence, and complete a critical essay (10-15 pages) on a film director, American or foreign, whose work has been heavily influenced by Hitchcock. Auditors by permission of instructor.