

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

**FALL 2010 - COURSE DESCRIPTIONS & PRELIMINARY READINGS**

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

**ART 70000 - Methods of Research**

GC: Wed., 2:00.-4:00 P.M., 3 credits, Prof. Bishop, Rm. 3421, [12354]  
Office Hours: Wed. 4:00-6:00 P.M. Email: cbishop@gc.cuny.edu

This course will offer an introduction to the discipline of art history and to a range of methodologies that have impacted on developments in the field. The seminars will combine a close examination of primary sources with a historiographical approach to key art historical texts in which these ideas have been implemented – from eighteenth-century landscape painting to contemporary film. By the end of the course students will have an understanding of the various usages, pros and cons, of different methodological approaches as tools for interpreting works of art and their reception. Topics to be covered include (but are not limited to): formalism, semiotics, structuralism, post-structuralism, feminism and queer theory, visual culture, psychoanalysis, post-colonial theory, and social history of art.

The course aims to help students be more self-conscious of their own methodological choices and those of other researchers. As such, the course is tied to the GC Art History program's research seminars, which take place on alternate Tuesday evenings 6.30-8pm. Attendance at these seminars is required (where possible), as an analysis of each speaker's methodological approach will be addressed in each class following a Tuesday research seminar.

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

**Preliminary reading:**

Michael Hatt and Charlotte Klonk, *Art History: A Critical Introduction to its Methods* (2006).  
Benjamin Buchloh, Yve-Alain Bois, Hal Foster, Rosalind Krauss, *Art Since 1900: Modernism, Antimodernism, Postmodernism* (2004), introductory chapters on method.

**ART 73000 – Topics in Medieval Art and Architecture: The Fall and Rise of the Roman World: Rethinking the Visual Arts of Late Antiquity and the Early Middle Ages**

GC: Tues. 9:30-11:30 A.M. 3 credits, Prof. Holcomb, Rm. 3421, [12949]

The field of Late Antique and Early Medieval Studies has undergone a sea change in recent years, with scholars reevaluating the notion that the years 300-700 were a period of decline and darkness. This course will examine the visual arts of the so-called Dark Ages in the context of this new research. We will examine specific objects--many long famous, others newly discovered--as well as the new questions being asked of them. How do art objects express and navigate the complex and changing social relations of this period? To what

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extent did works of art serve as markers of social identity, be it of gender, ethnicity, or social class? Do the terms Roman and barbarian have real meaning when discussing actual objects? We will also consider the circumstances of the creation and survival of these works, which include jewelry and weapons of astonishing craftsmanship, and extraordinary “treasures” such as the Mindenhall Treasure, the Sutton Hoo burial, and the Staffordshire Hoard. The course will take advantage of the Metropolitan Museum’s outstanding collection of art from this period. We will have several meetings at the Museum, examining art in the galleries and in the storeroom.

**Requirements:** Regular class participation, weekly readings, occasional in-class reports on either a reading or an art object, a short paper (5-8 pages), and an in-class final exam. Auditors permitted.

**Preliminary Reading:**

Walter Pohl, "Introduction: Strategies of Distinction" in *Strategies of Distinction: The Construction of Ethnic Communities 300-800*, eds. Walter Pohl and Helmut Reimitz (Leiden, 1998), 1-16.

Lawrence Nees, "Introduction" to Approaches to Early-Medieval Art, themed volume of *Speculum* 72/4 (October 1997), 959-969.

For those wishing to browse an accessible and affordable survey of the period, I recommend Lawrence Nees, *Early Medieval Art*, Oxford History of Art series (Oxford, 2002).

### ART 74000 – Topics in Islamic Art and Architecture: Ottoman Architecture and Art 1450-1560

GC: Wed., 6:30-8:30 P.M., 3 credits, Prof. Bates, Rm. 3421, [12355]

Office hours: Wed. 8:30-9:30 P.M. Email: ulkusal@aol.com

The subtitle of this course might read, “The formation of an imperial art.” The focus will be on the transformation of the Ottoman sultanate into an empire following the conquest of Constantinople in 1453 and the creation of art and architectural forms that defined its enhanced status. The artistic traditions from which the Ottoman Empire derived its inspiration were from the East as well as West: pre-Islamic and Islamic Turkic, Greco-Roman, Islamic/Asian, Byzantine/Christian, and contemporary European. The amalgamation of such diverse sources took place during the period approximately between 1450 and 1600. We shall consider mainly architecture but will refer to Ottoman historical paintings, textiles, and objects that were used in court ceremonies.

**Requirements:** Readings to be briefly discussed every week; a short research paper, 10-12 pages, and a take-home final examination. Three auditors are permitted.

**Preliminary Reading:**

Halil Inalcik, *The Ottoman Empire: The Classical Age, 1300-1600* (1973; pb. ed., 2001).

Orhan Pamuk, *My Name is Red* (2001, also in pb).

If no previous course in Islamic art, read: Sheila Blair and Jonathan, *The Art and Architecture of Islam, 1250-1800* (1994; also pb).

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### **ART 75010 – Topics in Baroque Art and Architecture to 1750: European Art from 1648 to 1784**

GC: Mon., 2:00-4:00 P.M., 3 credits, Prof. Sund, Rm. 3421, [12356]

Office Hours: Mon. 4:00-5:00 P.M. Email: judysund@mac.com

This course surveys artistic production, institutions and patronage throughout Europe with particular attention to French aesthetics and the Parisian scene. It begins with the foundation of the Royal Academy in 1648, and moves toward David's *Oath of the Horatii* (1784). Seventeenth-century trends are examined with an eye to the long shadows cast into the eighteenth century by 17th-century luminaries (Rubens, Bernini, Poussin) and the "Little Dutch Masters." In-depth examinations of the careers of Watteau, Boucher, Fragonard, Tiepolo, Hogarth, and Chardin -- with detours into Rococo architectural projects and decorative arts -- follow. The course concludes with discussions of the Grand Tour, the School of Rome, artists' resurgent interest in the Antique, and David's rise to prominence in pre-Revolutionary France.

**Requirements:** Students are required to submit two five-page critiques of readings; the other course requirement is a final exam. Auditors permitted.

#### **Preliminary Reading:**

Thomas Crow, *Painters and Public Life in Eighteenth-Century Paris* (1985).

### **ART 76010 - Topics in Late 18<sup>th</sup> to 19<sup>th</sup> Century Art & Architecture: Realism, Impressionism, Post-Impressionism**

GC: Wed. 9:30-11:30 A.M., 3 credits, Prof. Lindheim, Rm. 3421, [12358]

Office Hours: Wed. 11:45 A.M.-12:45 P.M. Email: ralindheim@gmail.com

This course will examine the formation and development of modern artistic practice and modernist aesthetics in France during the second half of the nineteenth century. It will focus on the interrelated and overlapping artistic movements of Realism, Impressionism, Post-Impressionism and Symbolism. Paying special attention to core artists, we will situate these movements in relation to broader nineteenth-century cultural, social and political developments. We will also study central issues and scholarly debates in the historiography of modern art.

**Requirements:** Requirements include participation in discussions, an oral report, a short paper (8-10 pages) and a final exam. Auditors permitted.

#### **Preliminary Reading:**

T. J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and his Followers* (rev. ed. 1999).

### **ART 76020 - Topics in Modern Art: Conflicts and Contradictions in Twentieth Century European Modernism, 1886-1924**

GC: Mon., 4:15-6:15 P.M., Prof. Long, Rm., 3421, [12360]

Office Hours: Tues. 3:30-4:30 P.M. and by appointment. Email: rcwlong@aol.com

The course will begin with a discussion of the paradoxical connections between French Symbolism, signified by its 1886 manifesto, and the rapid industrialization of late nineteenth century France. As both swept across late nineteenth century Europe, we will examine how reactions to Symbolism and industrialism contributed to the conflicting strategies of the many modern "isms"—Fauvism and Cubism in France, Expressionism in Germany, Futurism in Italy - that developed before the First World War. Focusing on such conflicting issues as institutional vs. popular culture, public vs. private art, and art for the masses vs. the elites, we will be able to re-examine some of the most heralded innovations of modernism - - among them simultaneity, abstraction, and collage. We will then investigate the reworking of these experiments into the more socially conscious manifestations of Suprematism, De Stijl, Dada, and Soviet and International Constructivism that emerged

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during and after the War. The course will end with the impact of Lenin's death in 1924 upon artistic developments in Europe as well as upon the historiographic interpretations of the period.

**Requirements:** A final exam and a short paper based on a brief oral report in class on a book or essay relevant to class readings. Six auditors permitted.

**Preliminary Reading:**

Christopher Wilk, "Introduction: What was Modernism?" in *Modernism: Designing a New World, 1914-1939*, (exh. cat. London: Victoria and Albert Museum, 2006), 11-21.

Robert O. Paxton, *Europe in the Twentieth Century* (4<sup>th</sup> ed. Belmont, CA: Thomson Wadsworth, 2005), 1-38.

### ART 76030 - Topics in Modern Architecture, Urbanism, and Design: Reform in Western Architecture and Design: Reform in Western Architecture and Design, 1886-1933

GC: Mon. 9:30-11:30 A.M., 3 credits, Prof. Maciuka, Rm. 3421, [12364]

Office Hours: TBA Email: john.maciuka@baruch.cuny.edu

This graduate course focuses on leading developments in Western architecture and design between roughly 1860 and 1933, emphasizing the theme of design reform and its many manifestations during a turbulent era. In-depth weekly readings and discussions will explore key figures and themes such as the Gothic Revival, the Arts and Crafts movement, the Deutscher Werkbund, the Design and Industries Association, National Romanticism, Art Nouveau, Expressionism, the Bauhaus, Neue Sachlichkeit, and the International Style. Throughout the course, we will connect these movements to such related historical developments as industrialization, cultural reactions to modernization, design and its connection to national and transnational identities, monumentality and everyday design, the concept of the avant-garde in architecture and design, and the adaptive re-use of historic buildings. Although our focus will be on Western and especially on European examples, students will be encouraged to explore the global implications of important Western movements in both readings and individual research. One founding text useful for prefacing our investigations is the revised and expanded edition of Nikolaus Pevsner, *Pioneers of Modern Design from William Morris to Walter Gropius*.

**Requirements:** Course requirements will include student presentations, a paper, and a final exam. Auditors permitted.

**Preliminary Reading:**

Nikolaus Pevsner, *Pioneers of Modern Design from William Morris to Walter Gropius* (rev.ed. 2005).

### ART 77000 - Topics in Pre-Columbian Art and Architecture: Pre-Columbian Art & Architecture

GC: Wed., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Quinones Keber, Rm. 3421, [12379]

Office Hours: Wed., 2:00-3:30 PM. Email: equinones@gc.cuny.edu

This survey course is an introduction to the artistic achievements of the numerous Pre-Columbian cultures that occupied Mesoamerica, Andean South America, and the Caribbean from about 1200 BCE to the time of European contact in the early 16<sup>th</sup> century. Among the myriad works produced are sculpture, architecture, ceramics, gold and silver work, textiles, and painting. Given the richness of this output over such a vast geographical area and time span, coverage will necessarily be selective.

**Requirements:** Weekly readings and short response papers, and a comprehensive final examination. Five (5) auditors permitted, but they will be expected to do all readings and participate in discussions.

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#### **Preliminary Reading:**

Mary Ellen Miller, *The Art of Mesoamerica from Olmec to Aztec*, 4<sup>th</sup> ed. (2006), 8-19.

Students should also view the Mesoamerican and South American collections of the American Museum of Natural History and the Metropolitan Museum of Art.

### ART 77400 – Topics in Modern Latin American Art & Architecture: Post-war Art in Latin America

GC: Mon., 6:30-8:30 P.M., 3 credits, Prof. Indyck-Lopez, Rm. 3421, [12370]

Office Hours: Mon. 5:30-6:30 P.M. Email: aindyck@ccny.cuny.edu

This course examines a broad spectrum of artistic manifestations in post-World War II Latin America, including the work of Latino/a artists in the United States. Exploring aspects of the visual culture of Latin America in both a chronological and thematic manner, it critically investigates the distinct social, political, and historical contexts of art-making in the Americas from 1945 to the present day. Discussions will focus on how abstraction emerged as a viable formal style in the Americas; the effects of war, modernization, immigration, exile, violent dictatorships, and on-going political crises on the artistic production of various countries and artists; the relation of Latin American art and artists to European and American cultural centers; the rise of multi-media art; the role of art criticism on popular perceptions of Latin American art; and the rise of institutions in Latin America, Europe, and the United States (modern art museums, international biennials and fairs, galleries, cultural exchanges) in the international promotion of art from the Americas.

**Requirements:** Requirements include weekly readings, discussion, a final exam, and a short writing assignment based on the readings. No auditors permitted.

#### **Preliminary Reading:**

Hugo Achugar, "Latin American Modernities," in Ariel Jiménez, ed., *Alfredo Boulton and His Contemporaries: Critical Dialogues in Venezuelan Art, 1912–1974* (NY: The Museum of Modern Art, 2008), 14–30.

Students should skim and become familiar with the following exhibition catalogues: *Inverted Utopias: Avant-Garde Art in Latin America* (2004); *Blanton Museum of Art Latin American Collection* (2006); *Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection* (2007); and *Constructive Spirit: Abstract Art in South and North America* (2010).

### ART 79000 – History of Photography: Photography in the Nineteenth Century: Images in Context

GC: Fri. 9:30-11:30 A.M., 3 credits, Prof. Pelizzari, Rm. 3421, [12372]

Office Hours: Fri. 11:30 A.M. -12:30 P.M. Email: apelizza@hunter.cuny.edu

The emphasis of this course is on the 'context' in which nineteenth-century photography was published and received – not as single and iconic image, but as part of a discursive practice and ideology. Questions will be formulated about photography as evidence for scientific reports and colonizing expeditions, as well as a fiction in the chronicle of war and in the formation of leisure. The course will also schedule field trips in order to view original books and magazines and have a better grasp of nineteenth-century photography as a new form of mass-communication, fulfilling very specific social needs and political demands.

**Requirements:** A mid-term exam in which there will be three comparisons of images and short essay questions related to the comparisons, and one final take-home exam with essay questions pertaining to the readings in the course. The final exam will require a critical examination of some critical issues discussed in the course.

Three auditors permitted.

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#### **Preliminary Readings:**

Christine Boyer, "La Mission Heliographique: Architectural Photography, Collective Memory and the Patrimony of France, 1851," in Joan M. Schwartz and James R. Ryan, eds., *Picturing Place: Photography and the Geographical Imagination* (2002), 21-54.

Robin E.Kelsey, "Viewing the Archive: Timothy O'Sullivan's Photographs for the Wheeler Survey, 1871-1874," *Art Bulletin* 35/4 (Dec. 2003): 702-723.

Ulrich Keller, "The Valley of the Shadow of Death. The Triumph of Photography," in *The Ultimate Spectacle: A Visual History of the Crimean War* (London, 2001), 119-126.

Carol Armstrong, "Photographing Literature: Julia Margaret Cameron's Excerpts from Tennyson," *Scenes in a Library: Reading the Photograph in the Book, 1843-1875* (1998), 361-422.

### ART 79400– Aesthetics of Film

GC: Mon. 11:45 A.M.-3:45 P.M., 3 credits, Prof. Weiss, Rm. C-419, [12374], Cross-listed with FSCP 81000, THEA 714 & MALS 77100

This course introduces students to graduate-level film analysis by acquainting them with basic narrative film techniques, strategies, and styles. The approach is intended to ensure that participants with other areas of expertise are able to teach film with a working knowledge of its unique language and tropes. Central topics to be studied include narrative forms, mise-en-scène, composition, camera movement, editing, sound and music, genre, and spectatorship. In addition, students will become familiar with a variety of critical perspectives on film as well as the essential bibliographical sources and fundamentals of research in the field.

**Requirements:** Students will be expected to deliver an oral report and produce a 15-20 page term paper. Auditors by permission of instructor.

#### **Preliminary Reading:**

Textbook: David Bordwell and Kristin Thompson, *Film Art: An Introduction* (4th ed. or later).

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

GC: Tues. 11:45 A.M.-3:45 P.M., 3 credits, Prof. Solomon, Rm. C419, [12375], Cross listed with FSCP 81000, THEA 71500 & MALS 77200

This course surveys film history during the so-called "silent" period - before the widespread adoption of synchronized recorded sound. We will examine trends in international film style, the growth of international film industries, and the major national cinemas and film movements of the 1910s and 1920s. We will study the historical relationships between the cinema and other modes of entertainment (especially popular theater). In the course, we will consider not only film history but also film historiography, thinking about how research and archival practice have shaped writing about "silent" film – a significant misnomer given the many forms of sound practice that flourished alongside projected motion pictures.

**Requirements:** Punctual attendance and active participation in all class sessions is mandatory. If you will be unable to attend class, contact the professor with as much advance notice as possible. It is unlikely that you will pass the course if you miss more than two class meetings. A research paper of approximately 15-20 pages or more on a selected topic in silent film history is due at the end of the semester. Topics must be approved by the professor, so students should schedule a meeting to discuss possible topics and sources well in advance of the deadline. Auditors by permission of instructor.

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#### **Preliminary Reading:**

Required: Lee Grieveson, and Peter Krämer, eds., *The Silent Cinema Reader* (2003).

Recommended: Rick Altman, *Silent Film Sound* (2004).

Additional readings will be available through the Mina Rees Library ERes system. Readings should be completed before the date for which they are assigned.

### **ART 80020 – Seminar: Selected Topics in the Art & Architecture of Africa, the Pacific, and Native North America: Masking in Africa, North America & the South Pacific**

GC: Thur., 9:30-11:30 A.M., 3 credits, Prof. Corbin, Rm. 3416, [12376]

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.

**Requirements:** Students 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 allowed.

#### **Preliminary Reading:**

George Corbin, *Native Arts of North America, Africa and the South Pacific: An Introduction* (1988), chapters 1-3, 5-9.

### **ART 85010 – Seminar: Selected Topics in Italian Renaissance & Mannerist Art & Architecture: Raphael & the Classical Tradition**

GC: Wed., 4:15-6:15 P.M., 3 credits, Prof. Richter, Rm. 3421, [12378]

Office Hours: Wed. 3:00-4:00 P.M. Email: erichter@hunter.cuny.edu.

Among sixteenth-century Italian painters, Raphael (1483-1520) best epitomizes the ideals of balance, symmetry and harmony that have come to be associated with the High Renaissance. Cited by Vasari for his graceful demeanor, style and personality, he offered a welcome contrast to the secretiveness of Leonardo and the terribiltà of Michelangelo. This seminar will explore the manifold aspects of Raphael's oeuvre, particularly in the fields of history painting, mythology and portraiture. While establishing an unparalleled standard for seemingly effortless elegance in the High Renaissance, Raphael's relatively short career also set the stage for the advent of both Mannerism and the Baroque. The seminar will also analyze his effect on some of his many followers and admirers including members of his immediate school (such as Giulio Romano, Polidoro da Caravaggio, and Giovanni da Udine), to Annibale Carracci and Poussin in the seventeenth century. Seminar topics are welcome to focus on his influence upon more contemporary artists such as Ingres and Picasso.

**Requirements:** Requirements include a visual presentation and lengthy research paper. Four auditors permitted.

#### **Preliminary Reading:**

Giorgio Vasari, "Life of Raphael," in *The Lives of the Most Excellent Painters, Sculptors, and Architects*, trans.

G. du C. de Vere, ed. Philip Jacks (Read the Modern Library Edition, New York: Random House, 2006. Bette Talvacchia, *Raphael* (2007).

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### **ART 85010—Seminar: Selected Topics in Italian Renaissance & Mannerist Art & Architecture: The Material Culture of Early Modern Privacy**

GC: Mon. 6:30-8:30 P.M., 3 credits, Prof. Elsky, Rm. TBA, [12380]

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

As the place and content of privacy is being redefined in the digital age, this course looks back at the material culture of privacy in its emergence in the early modern period. This cross-disciplinary course investigates the connection between the early modern ideal of privacy, its material realization, and its literary representation. The core theme of the course will be the historical differentiation between public and private realms and their material embodiment in domestic interior architectural spaces. The course meshes the following issues and topics: the emergence of privacy as a practice and ideal from the perspective of cultural and material history; the embodiment of the ideal of privacy in the new architecture and interior design of the period, including painting (readings will include primary sources on architectural design as well current scholarship on early modern architecture and the culture of the private room); and the literary representations of private space (readings will include mostly English sixteenth-century drama, the poetry of intimacy, and autobiographical prose). Of particular interest will be the various disparities between social and economic aspirations expressed in the spatial ideal of privacy and the intense anxiety about private space as the scene of violence and moral degeneration.

**Requirements:** Because this is an interdisciplinary course, students can work on topics related to their home discipline. Auditors by permission of instructor.

#### **Preliminary Readings:**

Stephen Campbell, *The Cabinet of Eros: Renaissance Mythological Painting and the Studiolo of Isabella d'Este* (2006).

### **ART 86020 Seminar: Selected Topics in Modern Art & Architecture: European Pop: Mirror Images/Eclipses**

GC: Tues. 2:00-4:00 P.M., 3 credits, Prof. Golan, [12381]

Office Hours: Thur. 12:00-2:00 P.M.; 4:00-5:00 P.M. Email: rgolan@gc.cuny.edu

Pop art was long dismissed as a derivative and doomed option for European artists. To surrender to Pop was to surrender to America and to the amnesiac pleasures of the post-war economic boom. Today it is easier to see that the very predicament of the European Pop artist produced new strategies of irony, citation, and distanciation; revisionist re-readings of the pieties of the first historical avant-garde; and new reflections on subculture and kitsch.

This seminar will address the following topics: the Americanophilia of the Independent Group vs. the Americanophobia of the Nouveaux Réalistes; the triumph of Pop at the 1964 Venice Biennale and the 1968 Documenta; the eclipse of the design object by the disembodied image at the 1964 Milan Triennale; Pop's ideal habitus on the pages of *Domus*; Richter's Capitalist Realism vs. the leftist pieties of the Figuration Narrative; the psychoanalysis of the boom in the cinema of Antonioni, Godard and Pasolini.

Primary sources will include: R. Barthes, P. Bourdieu, M. Calvesi; G. Dorfles, R. Hamilton, D. Hebdidge, P. Restany, A. Robbe-Grillet, G. Gassiot-Talabot. Secondary sources: C. Guilman; V. De Grazia, H. Foster, C. Mehring, K. Ross, N. Whiteley.

**Requirements:** Weekly readings. Two short presentations (10 minutes long). A final presentation (35 minutes) and written paper (ca 20 pages long). Three auditors permitted.

#### **Preliminary Readings:**

Reyner Banham, "Ungrab That Gondola" (1957), in *A Critic Writes: Essays by Reyner Banham*, Mary Banham ed. (1996), 24-25.

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Reyner Banham, "The Atavism of the Short Distance Mini-Cyclist" (1963), in *The Independent Group: Postwar Britain and the Aesthetics of Plenty*, David Robbins ed. (1990), 176-77.

P. Adam Sitney, "Antonioni's Psychoanalysis of the Boom," in *Vital Crises in Italian Cinema* (1995), 144-70.

Benjamin H.D. Buchloh, "Parody and Appropriation in Francis Picabia and Sigmar Polke," *Artforum*, (March 1982), 28-34.

### ART 86030 - Seminar: Selected Topics in Architecture, Urbanism & Design: Visionary Architecture

GC: Thur., 11:45 A.M -1:45 P.M., 3 credits, Profs. Bletter, Rm. 3416, [12382]

Office Hours: Thur. 300-4:00 P.M. Email: rbletter@gc.cuny.edu

Visionary design comes close to painterly and literary fantasy because the usual practical requirements of architectural commissions and built work are suspended. Visionary schemes can reveal cultural expectations and wishful thinking that occur especially during periods of intense political, economic, and social change. The course will deal with descriptions of visionary design found in texts (for example the New Jerusalem, Solomon's Palace, Arabic legends, the Holy Grail, and Romantic literature) which function as metaphors for a transcendent reality. Further, it will cover proposals meant to suggest an improved future existence, such as Renaissance urban plans; building types for a newly imagined public by the so-called French Revolutionary architects; Charles Fourier's utopian socialism and its reflection in American communal settlements; Italian Futurist and Russian Constructivist schemes. The course will contrast these with overtly contrarian design (German Expressionism and the utopian groups of the sixties) which were meant to be a critique of mainstream culture. The class will also explore the fraught Marxist debate about the nature of utopias and will investigate the meaning of fantastic design in contemporary architecture

**Requirements:** Discussion of readings, oral presentation in class, and a research paper based on this. Five auditors permitted.

#### **Preliminary Readings:**

Ulrich Conrads, et.al., *The Architecture of Fantasy* (1962).

Terence Riley, et.al., *The Changing of the Avant-Garde: Visionary Architectural Drawings* (2002).

### ART 86040 - Seminar: Selected Topics in Contemporary Art: The Contemporary Museum

GC: Tues., 4:15-6:15 P.M., 3 credits, Prof. Bishop, Rm. 3421, [12383]

Office Hours: Wed. 4:00-6:00 P.M. Email: cbishop@gc.cuny.edu

The last twenty years has seen an unprecedented global boom in museums of contemporary art and an unimaginable diversification of the idea of the museum. Today there are very few commonly held principles that underpin art museums worldwide: an enlightenment project of national patrimony and public betterment has become just one part of a global entertainment and tourist industry. Despite this, the idea of the museum continues to hold enduring authority and appeal.

What does the contemporary art museum stand for today? How do we define 'contemporary art' and how does this expanding category impact upon art historical research? What role does the art historian have in relationship to exhibitions of contemporary art?

The course will pave the way for the Graduate Center conference *The Contemporary Museum*, to be held in association with ICI (Independent Curators International) and the New Museum in March 2011.

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**Requirements:** Assessment will be on the basis of participation in class discussions (10%), an in-class seminar presentation (40%) and a final long research paper (50%). Auditors by permission of instructor.

**Preliminary Reading:**

Questionnaire on “The Contemporary,” *October* 130 (Fall 2009), 3-124.

Charlotte Klonk, *Spaces of Experience: Art Gallery Interiors from 1800-2000*, (2009).

Peter Weibel and Andrea Buddensieg, eds., *Contemporary Art and the Museum. A Global Perspective*, (2007).

### ART 87000 – Seminar: Selected Topics in Pre-Columbian Art & Architecture: Archaeology of Mesoamerica

GC: Wed., 4:15-6:15 P.M., 3 credits, Prof. Pugh, Rm. TBA, [12367]. Cross-listed with ANTH 75500

Office Hours: TBA      Email: timothy.pugh@qc.cuny.edu

This course will introduce students to the major cultural developments in the Maya region from the arrival of indigenous peoples up to their conquest by the Spaniards in the 16<sup>th</sup> century (and later in some areas). We will begin by considering general characteristics of the Maya region. Next, we will discuss Maya religion, time, calendars, writing, and society. After considering these general characteristics, the course considers the initial development of complex societies in the Maya area with consideration of influence from the Olmec and Mixteca-Puebla regions. Students will then follow the Maya into the Classic period with discussions of major cities such as Tikal, Copan, Palenque, Calakmul, Seibal, Uxmal, and Chich'en Itzá. The contributions of Teotihuacan will be considered as well. After the “collapse,” students will investigate Postclassic settlements such as Mayapán, Tulum, and Zacpetén, with some discussion of interactions with Central Mexico. Finally, we will discuss the arrival of the Spaniards, the conquest, and the beginnings of colonialism.

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

### ART 87300 – Seminar: Selected Topics in American Art & Architecture: Self-Fashioning & American Portraiture: From 1700 through the Advent of Photography

GC: Thur., 2:00-4:00 P.M., 3 credits, Profs. Kevin Murphy/David Jaffee, Rm. 3421, [12389]

**Note: The meeting time and place of this seminar will alternate between the CUNY Graduate Center (2-4 P.M. and the Bard Graduate Center (2-4:30 P.M.).**

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

This seminar will consider the role of portraiture in the construction of the self from the early colonial period through the mid-nineteenth century when photography usurped, to some extent, painting as the medium of choice for representing the human figure. We will consider a broad range of portraits, from folk painting to academic and Grand Manner efforts, in a variety of material and visual forms, but all under the rubric of self-fashioning. The seminar will look at early photographic media—including daguerreotypes, tintypes, cartes-de-visite, and others that became popular methods for constructing and recording individual identities. Diverse readings in art history, material culture, and American studies will ground the seminar discussions, as will one or more visits to New York museum collections with substantial portrait holdings.

**Requirements:** Regular attendance and participation in seminar, and a final presentation and research project. Auditors by permission of instructor.

**Preliminary readings:**

Richard Brilliant, *Portraiture* (1991).

T. H. Breen, “The Meaning of 'Likeness': Portrait-Painting in an Eighteenth-Century Consumer Society,” in Ellen G. Miles, ed., *The Portrait in Eighteenth-Century America* (1993), 37-60; originally published in *Word & Image* 6:4 [1990]: 325-350.

## FALL 2010 - COURSE DESCRIPTIONS

### **ART 87300 – Seminar: Selected Topics in American Art and Architecture: Nature in American Art**

GC: Thur., 6:30-8:30 P.M., 3 credits, Prof. Manthorne, Room 3421, [12390]

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

The American character,” as F.J. Turner declared in 1893, “came out of the forests and gained new strength each time it touched a frontier.” That statement punctuated over three centuries of debate over American nature, both wild and tamed, and culminated in current debates over environmental conservation and “Going Green!” This seminar encourages students to acquaint themselves with that broad historic panorama of attitudes toward nature, and to apply that knowledge to research projects of their own choosing. Eschewing a chronological format, the instructor’s presentations in the first part of the semester fall into three segments: (1) wilderness; (2) cultivated nature; and (3) idealized nature. Each segment includes consideration of landscape art; exploration and travel art and literature; and the establishment of national parks as well as F.L. Olmsted’s urban parks, including a “reconnaissance” to Brooklyn’s Prospect Park, his self-proclaimed masterpiece. The latter part of the semester is devoted to the presentation of student projects, which may range from 1750 to 1950.

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

**Preliminary Reading:**

Hans Huth, *Nature and the Americans: Three Centuries of Changing Attitudes* Berkeley: University of California Press, 1957 (or any subsequent reprint edition).

### **ART 87300- Seminar: Selected Topics in American Art & Architecture: Theresa Bernstein and American Realism**

GC: Thur., 4:15-6:15 P.M., 3 credits, Prof. Gail Levin, Rm. 3421, [13022]

Office Hours: Thur. 3:15-4:15 P.M. Email: glevin@gc.cuny.edu

This seminar will plan an exhibition for the James gallery of the Graduate Center of the art of Theresa Bernstein (1890-2002), whose long career covered most of the twentieth century. A student of Harriet Sartain, Elliott Daingerfield, Daniel Garber, and William Merritt Chase, she began working in the style of Ash Can painters such as John Sloan and Robert Henri, but later moved closer to expressionism. Bernstein’s own students include Louise Nevelson.

Seminar members will view Bernstein within the context of her contemporaries in New York, Philadelphia, and Cape Ann. Her images will serve as a way to focus on key issues in twentieth-century America, especially her engagement with “modern” subject matter, including the changing role of women; the city; popular and high culture; music from jazz to opera; and politics-- from woman’s suffrage to leftist causes to Zionism. Her portrait subjects range from Albert Einstein to the Dadaist Baroness Else von Freytag-Loringhoven. Course papers will be aimed at publication in an exhibition catalogue. This is an opportunity to develop curatorial, research, and writing skills.

**Requirements:** An oral report of research in progress and an individual term paper drawing upon archival research and close reading of selected work. Visits to examine Bernstein's art will be part of this course. Auditors by permission of instructor.

## FALL 2010 - COURSE DESCRIPTIONS

### ART 87300 – Cont'd

#### **Preliminary Reading:**

Nina de Angeli Walls, "Harriet Sartain and Democracy in Art Education, 1910-1930," in Katharine Martinez and Page Talbott, eds., *Philadelphia's Cultural Landscape: A Sartain Family Legacy* (2000).

Bruce Robertson, "Yankee Modernism," in William H. Truettner and Roger B. Stein, eds. *Picturing Old New England: Image and Memory* (1999), 171-198.

Patricia M. Burnham, "Theresa Bernstein," in *Woman's Art Journal* 9/2 (Fall 1988/Winter 1989): 22-27.

Michele Cohen, "Theresa Bernstein: Rediscovering an Ashcan School Painter," in *Fine Art Connoisseur* 5/6 (December 2008): 40-44.

### **ART 89600 – Seminar: Selected Topics in Film Studies: Film and the 1960s**

GC: Mon., 4:15- 8:15 P.M., 3 credits, Prof. McElhaney, Rm. C-419, [12391], Cross-listed with FSCP 81000

The 1960s was a period of great political, social, and artistic upheaval. Working chronologically through the decade, this course will examine the ways in which the transformations of sixties culture in the United States and Europe (in politics, religion, art, music, and issues of race, gender, and sexuality) can be seen through its cinema. Central to filmmakers in representing this transformation is the development of more portable and lightweight cameras, now able to explore space and the human figure with an unprecedented freedom and mobility. Moreover, the camera itself often becomes a subject in these films, interrogating, unmasking, and even assaulting its subjects. Hollywood loses much of its centrality as new possibilities for cinematic form are explored, in which distinctions between fiction and documentary, avant-garde and traditional narrative, and theater and film are collapsed. Such films as Michael Powell's *Peeping Tom*, Fellini's *La dolce vita*, Alain Resnais' *Muriel*, Jack Smith's *Flaming Creatures*, Godard's *La Chinoise*, Antonioni's *Zabriskie Point*, and Jim McBride's *David Holzman's Diary* will be central. However, the course will also trace the development of certain filmmakers across the decade, as we look at multiple films from such key figures as Andy Warhol (the screen tests, *My Hustler*, *Vinyl*), Albert and David Maysles (*Meet Marlon Brando*, *Salesman*, *Gimme Shelter*), Shirley Clarke (*The Connection*, *Portrait of Jason*), Pier Paolo Pasolini (*La rabbia*, *La ricotta*, *Teorema*). Readings will include: *Stargazer* by Stephen Koch; *Albert Maysles* by Joe McElhaney; "The Catholic Irrationalism of Fellini" by Pier Paolo Pasolini; "Pasolini's Originality" by Geoffrey Nowell-Smith; "Resnais: Stalled Movement" by Leo Bersani and Ulysse Dutoit; "The Red of La Chinoise: Godard's Politics" by Jacques Rancière; "Finding Community in the Early 1960s: Underground Cinema and Sexual Politics" by Janet Staiger; excerpts from *Movie Journal* by Jonas Mekas; *The Passion of Pier Paolo Pasolini* and *Antonioni* by Sam Rohdie; *Cahiers du Cinema, the 1960s: New Wave, New Cinema, Reevaluating Hollywood* edited by Jim Hillier; *The Cinema of Economic Miracles* by Angelo Restivo; *Against Interpretation* by Susan Sontag; *Cinema 2: The Time-Image* by Gilles Deleuze.

**Requirements:** Students are expected to submit one long paper (approximately 15-20 pages) at the end of the semester. The paper need not necessarily be on the films and filmmakers addressed in the class, but it should show an engagement with the specific issues that are raised by the films and reading material. A proposal for this paper is due approximately halfway through the semester, after consultation with the instructor. In addition, students are expected to do informal presentations on the reading material. Occasional outside screenings of a film will be required. But as a number of the films for this class are very rare or out of distribution, the majority of the screenings will take place within the class itself. Auditors by permission of instructor.

## FALL 2010 - COURSE DESCRIPTIONS

### **ART 89600 - Seminar: Selected Topics in Film Studies: Seminar on Contemporary Chinese Film**

GC: Fri., 2:00-6:00 P.M., 3 credits, Prof. Zhu, Rm. C-419, [12392], Cross-listed with FSCP 81000

Email: ying.zhu@csi.cuny.edu

A study of contemporary Chinese cinema's major movements and events, featuring representative Chinese language films and filmmakers from China, Hong Kong, Taiwan, and the diasporic Chinese communities. Over the most recent two decades Chinese language cinema has been driven by artistic, commercial, and geo-political impulses to produce a collective cinema of notable range and international prominence, but also notable unevenness and uncertainty. Competition and division between the three centers of production – the PRC, Hong Kong and Taiwan – continues, but the mainland industry dominates the field by force of size and sheer political will. Hong Kong's distinctive cinema may soon be co-opted and neutered by its new dependence on the mainland market, though for the time being Wong Kar-wai is keeping a Hong Kong sensibility on screen with seductive images. Taiwan cinema, overmatched by Hollywood at home and mostly excluded from the mainland market, appears to be moribund, with the singular exception of its cross-cultural avatar, director Ang Lee, who may belong as much to the Chinese diaspora, Hollywood and the world as to his country of origin. Meanwhile, mainland Chinese cinema has it all, from earnest critical artisans such as Li Yang, to aces of commercial entertainment such as Feng Xiaogang, to the semi-official Ambassador of Chinese Popular Culture, Zhang Yimou. Yet the mainland industry's dominance has come at the cost of radical change and ideological compromises; the three centers of production are increasingly intertwined with each other, with international partners, and with Hollywood; and their commercial interests are frequently served by co-production deals and other cooperative arrangements, even while their ideological interests continue to diverge and to set limits to cooperation. Then there is Hollywood: model, antagonist, and partner in a globalized climate that makes Chinese language film both a force to be reckoned with and a hugely attractive commercial frontier. For an introduction to this vast landscape, I will offer an up to date survey of the work of a few major filmmakers and discuss their position in the rising global profile of Chinese cinema since the mid 1980s. Filmmakers to be discussed include Zhang Yimou, Feng Xiaogang, Li Yang, Ang Lee, and Wong Kar-wai. The course will provide access to a few of the most recent films that are yet to be screened in Chinese cinema courses in the US.

**Requirements:** attendance and participation: (10%); three reading/screening reports (30%); final presentation (10%); 0-25 pages final paper (40%). Auditors by permission of instructor.

**Preliminary Reading:**

Chris Berry, ed. *Chinese Films in Focus II* (2008).

Michael Berry, *Speaking in Images: Interviews with Contemporary Chinese Filmmakers* (2005).

Paul Pickowicz & Yingjin Zhang, eds., *From Underground to Independent: Alternative Film Culture in Contemporary China* (2006).

## FALL 2010 - COURSE DESCRIPTIONS

### **ART 89600 - Seminar: Selected Topics in Film Studies: Science Fiction in Film and Television**

GC: Wed., 4:15-8:15 P.M., 3 credits, Prof. Hendershot, Rm. C-419, [12393], Cross-listed with FSCP 81000

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

This class follows the historical evolution of science fiction, with a primary focus on American film and television. We will consider issues of aesthetics, authorship, and genre (in particular the complicated interrelationship between sci-fi and horror), while also contextualizing discussion within the broader framework of the political issues raised by the films under discussion. In particular, we will examine the genre's historical push-pull between a conservative fear of "the other" and a more progressive allegorical use of the genre to explore issues such as racism, sexism, homophobia, xenophobia, and McCarthyism.

Students will consider key early shapers of the genre, such as Fritz Lang (*Metropolis*, *Woman on the Moon*), then move on to examine the explosion of science fiction during the Cold War years. Films viewed from the post-war era may include: *Invasion of the Body Snatchers*, *It Came from Outer Space*, *The Man from Planet X*, *The Day the Earth Stood Still*, *Creature from the Black Lagoon*, and *Forbidden Planet*. Next, we will turn to the 1960s, a transitional period aesthetically, technologically, and politically, as seen in films such as *Andromeda Strain*, *Marooned*, and *2001: A Space Odyssey*; then we will turn to key dystopic films of the 1970s such as *A Boy and His Dog*, *Planet of the Apes*, and *Soylent Green*. The American film component of the class culminates with *Alien* and *Blade Runner*, though we will also discuss a few important more recent films, such as *Avatar*; though the class will mostly center on U.S. science fiction, we will also study *Ghost in the Shell* and *Ghost in the Shell II*.

**Requirements:** In addition to weekly readings, to prepare for most classes students will also be required to see a film on their own ahead of time. We will also view a film in class each week. Students will submit two written assignments, a proposal for an original research paper and, later, the final 20-page research project itself. The topic of the final project will be formulated in consultation with the instructor, and students will be required to meet with the instructor at least twice to discuss the project. Auditors by permission of instructor.