

The Graduate Center
City University of New York
PhD Program in Art History

Spring 2018 Course Descriptions

all classes meet in room 3421, unless otherwise noted

ART 76020

History and Theory of the European Avant-garde: 1905-1945 and Postscript

Thursday, 4:15-6:15 pm

Prof. Emily Braun

ebraun@gc.cuny.edu

This lecture course addresses key movements of the historical avant-garde in France, Germany, Italy, and Russia, from pre-WWI through the rise of totalitarian regimes. The material covered includes the main protagonists, group manifestos, and multi-media artistic production, as well as a focus on issues of gender politics, nationalism, mass culture, elitism, “primitivism” and colonialism, transnational networks, the so-called return to order, and strategies of irony and cultural disruption. While constructed as a deep and selective historical survey (with close readings of material objects), the course simultaneously digs into discursive and ideological frameworks. A subtheme is the theorization of the neo-Marxist “aporias” of the avant-garde begun in the late 1930s and in earnest in the 1960s. The course will end with a look at the ways in which the historical avant-garde proved a model for post-colonial artistic practices through the 1980s. Though given as a lecture course, there are substantial weekly readings and a portion of each class will be dedicated to class discussion. **Accepts auditors.**

ART 77400

Photohistories of Latin America

Tuesdays, 10:00 – 12 noon

Prof. Katherine Manthorne and NYPL photography curator Elizabeth Cronin

kmanthorne@gc.cuny.edu

Embracing the multiple dimensions of photographic practice 1839 to the present from Mexico, the Caribbean and South America, this course will be team taught with New York Public Library photography curator, Elizabeth Cronin. Half of the class meetings are held at the NYPL, working with and studying the photographs first-hand. Alternate meetings are held at the Graduate Center, where illustrated lectures and critiques of readings will supplement the object-based classes at the NYPL. Organized loosely chronologically, we focus on critical themes in key nations at select moments. We analyze formal, technical and biographical considerations of the photographic documents and their makers against their socio-historic context. Emphasis is put on Brazil, Argentina, Mexico and Peru- that have generated strong literature – complemented by material from other regions. Highlighting native-born photographers, we explore how Latin

American photographers have drawn upon their rich history to reveal issues of identity, spirituality, and society. **Accepts auditors.**

ART 80010

Seminar: Selected Topics in Art History: Curatorial Practicum

Monday, 4:15-6:15

Dr. Katherine Carl

kcarl@gc.cuny.edu

This seminar is intended as a practicum for graduate art history students intending to work in the museum field, or who are already employed as curators. The focus is on curatorial research and the types of approaches necessary for narrating a history in the form of an exhibition. What are the differences between research for a dissertation and research for public dissemination as an exhibition? Why make an argument with objects in space? The seminar will revolve around case studies by leading curators, who will be invited to the seminar discuss the research process, from proposal to publication, in two of their landmark exhibitions. Speakers lined up for spring include Carlos Basualdo, Leah Dickerman, Mari Carmen Ramírez and Nancy Spector. Assessment will take the form of an exhibition proposal for the James Gallery with an accompanying catalogue essay. **No auditors.**

ART 83000

Ornament

Mondays, 11:45-1:45 pm

Prof. Jennifer Ball

jball@brooklyn.cuny.edu

A historiographical approach to ornament examining various lenses through which ornament has been understood: nature (Ruskin), biology (Jones and Semper), linguistics (semper), and psychology (Grabar, Riegl, Gombrich) among others. Ornament will also be examined in terms of function (as frame, as field, as writing, and so on). We will also consider ideas that often align or coincide with ornament such as materialism, or spoliation. While Islamic, byzantine and western medieval art will be the primary examples used for this course, as it is a historiography of the subject, we will look across time and space. **Accepts auditors- with interview**

ART 84000

Mellon Seminar: The Connoisseur of Mughal India

Wednesdays, 11:45-1:45 pm

Prof. Molly Aitken- Zaidi

maitken-zaidi@gc.cuny.edu

To be co-taught with Navina Haidar, Curator of Islamic Art at the Metropolitan Museum of Art

This course draws on the extraordinary collection of Mughal and Deccan painting and decorative arts at the Metropolitan Museum of Art, as well as the expertise do MET curator, Navina Haidar, to introduce students to what it meant- socially, politically, and personally- to be a connoisseur of the fine arts in 16th -19th- century India. Connoisseurship is our theme, and the course will afford student the rare opportunity to hone skills in close looking and distinction that are now rarely taught. Students will be introduced to some of the greatest masters of Indian art first and. They will also read primary and secondary sources on European and Mughal aesthetics and on European and Mughal conceptions of connoisseurship to think comparatively and critically about the history of close looking and discernment in art history, on the one hand, and in pre-modern Indian court cultures, on the other. **No auditors**

ART 8630

Seminar: Urban Episodes 1900-1968

Tuesdays 2:00-4:00pm

Prof. Romy Golan and Prof. Marta Gutman

rgolan@gc.cuny.edu; mgutman@gc.cuny.edu

This seminar will examine specific moments in the intersection of art, architecture with politics, culture, and place. The themes will include: Vienna/Brussels/Paris/Barcelona 1900: Art Nouveau as Retreat into the Self versus a Colonial Imaginary; Moscow 1917: Agitational versus Monumental Propaganda; Paris-Berlin 1927: Spatial Estrangements; Paris-Algiers/Rome-Addis Ababa 1931: Empire In and Out of Africa; Como/Moscow/Berlin/ Barcelona 1937: Dictatorship and Civil War; New York 1949: New Monumentality, Shelter and Containment; London 1955: Welfare versus Helter-Skelter (the Independent Group); Mexico City/Caracas/Brasilia 1950s: Synthesis of the Arts; Berlin East-West/Paris-Algiers 1961: Divided Homes; Paris/London/ Mexico City 1968: Mnemonics, Psychogeography, and Insurrection.

Readings will include:

Louis Aragon; Reyner Banham; Walter Benjamin; Greg Castillo; Zeynep Celik; Jean Louis Cohen; Jay Curley; Guy Debord; Hannah Feldman; Mia Fuller, Siegfried Giedion; Adolf Loos; Samia Henni; Franz Hessel; Eric Hobsbaum; Christina Lodder; Mary McLeod; Pat Morton; Richard Etlin; Deborah Silverman; Karl Schlogel; Georg Simmel, Anthony Vidler; Robin Walz, Francis Yates.

ART 86040

Media/Art

Wednesdays, 2:00 – 4:00 pm

Prof. David Joselit

[djoseleit@gc.cuny.edu](mailto:djoselit@gc.cuny.edu)

Focused around recent art-historical scholarship on time-based media, as well as selected texts from media theory and media archaeology, this course will span the invention of cinema in the late 19th century to the rise of the Internet. Issues will include media art's redefinition of publics; questions around the changing agency of images during the long twentieth century; how architecture and media converge in infrastructure, and how image worlds may affect the nature of citizenship. **No auditors.**

ART 89900

Dissertation Workshop

Wednesdays, 6:30- 8:30 pm

Prof. Anna Indych- Lopez

aindych@ccuny.cuny.edu

ART 89902

Pedagogy Practicum for Art Historians

Thursdays, 11:45-1:45 pm

Prof. Rachel Kousser

rkousser@gc.cuny.edu

This semester long practicum will consist of weekly workshops and a one-day 'boot camp' on topics such as designing a syllabus, creating lesson plans, running discussion, formulating tests and paper assignments, and interpersonal issues with students; as well as observations and mentoring at the colleges; and an opportunity to do a practice class at one of the colleges, with feedback. **No auditors.**
