ART 70000, 54939 Methods in Art History
GC: Thurs. 2–4pm, 3 credits, Prof. Claire Bishop

This course is designed to familiarize incoming graduate students in Art History with the methodological approaches that have impacted on the discipline, with a special emphasis on developments since the 1980s. A close examination of primary sources will be combined with a historiographical approach to classic art historical texts in which these ideas have been implemented. The syllabus is structured by way of a multiple choice menu to which students are invited to contribute. Topics to be covered include (but are not limited to): formalism, post-structuralism, psychoanalysis, feminism, post-and de-colonial theory, social history of art, visual culture, and digital art history.

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ART 80010, 54937 Empathy Theory from Art Nouveau, Fauvism, Expressionism to the Bauhaus
GC: Wed. 2–4pm, 3 credits, Prof. Romy Golan

As Wilhelm Worringer argued in his book of 1908, the two poles of artistic volition—the urge for abstraction (which he related to self-alienation and agoraphobia) and the urge for empathy (Einfühlung—the desire to project onto the object of perception)—are inextricably linked. From the 1880s to the 1920s, painters, architects, art historians, psychologists, and pedagogues alike were captivated by what has been called Empathy Theory. Providing new ways to think of form and space Empathy Theory crossed both medial and national divides. In the face of encroaching capitalism, it countered the alienation of labor on the assembly line. And yet it also provided, paradoxically, forms of pedagogy where body language was programmed by a series of exercises endlessly rehearsed not so much by the body as on the body with the aim of developing that elusive thing called experience.

Primary sources will include: Wilhelm Worringer, Heinrich Wölfflin, Aby Warburg, Theodor Lipps, Robert Vischer, August Schmarsow, Henri Bergson, Max Weber and others.

Secondary sources will include: Zeynep C. Alexander on “kinaesthetic knowing” from Munich Jugendstil architecture to the Bauhaus; Spyros Papapetros on the “animation of the inorganic”
from Warburg to Fernand Léger; Deborah Silverman on Art Nouveau in Fin de Siècle France, but also on the specter of the Congo in the whiplashes of Belgian Symbolism; Jean Claude Leben-
sztejn on the false distinctions between French Fauvism and German Expressionism; Rémi Labrusse, Robin Schuldenfri and others on ornament.

**ART 82000, 54938 Mellon Seminar: Ancient Near Eastern Art at the Met**

GC: Thurs. 10am–12 noon, 3 credits, Prof. Rachel Kousser

This Mellon seminar will draw on the rich collections of the Metropolitan Museum to reimagine the history of ancient Near Eastern Art. Conceived in conjunction with the museum’s planned reinstallation of the Near Eastern collection, the course will combine close in-person study of key objects, if possible, and discussions with curators and conservators involved in the reinstallation. The goal is an enhanced understanding of how ancient Near Eastern Art can speak to contemporary museum-goers. Topics to be addressed include the materiality of clay; the role of ancient Near Eastern art in an encyclopedic museum; how museum space can be activated through engaging visitors in connection and dialogue; and ancient and modern collecting practices. This class can be taken for either Ancient/Medieval or Non-Western distribution credit.

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**ART 86020, 54928 Race and Latin American Modernisms**

GC: Tues. 10–12 noon, 3 credits, Prof. Anna Indych-López

This course analyzes the various currents of modernism that developed in Latin America in the first half of the twentieth century through the lens of race and ethnicity. Theories and movements such as mestizaje, indigenismo and afrocubanismo reveal the ways in which visual artists and intellectuals in Latin America were preoccupied with constructions of racial identity as they sought to account for indigeneity, racial hybridity, and the African diaspora in the push toward cultural and political nationalisms. Disenfranchised politically, racialized subjects featured in the formation of modern, state, and aesthetic policies forged by the intellectual elite, raising questions of cultural appropriation and primitivism, at the same time that they disclose anxieties over the construct of whiteness. Breaking with centuries of Euro-centrism resulting from colonialism, however, many of these vanguard movements and cultural thinkers mobilized local racial thinking and themes precisely to assert their modernity. Engaging with a variety of manifestos, painting practices, and socio-historical contexts, we will concentrate on aesthetic formations of race in the broader effort to put pressure on a white Euro-American and Latin American art history. Students will present on weekly readings as well as write and present an original research paper on a topic related to the seminar. While not limited to those majoring or minoring in Latin American or Modern art, the course also seeks to prepare students for Orals. No auditors.
ART 88000, 54929 Vernacular Photography of the African Diaspora
GC: Wed. 9:30–11:30am, 3 credits, Prof. Emilie Boone

Description: While the history of photography most often begins with a named photographer, considerations of vernacular photographs commonly start with the unknown subject depicted. In the case of vernacular photography of the African Diaspora, interpretations depend heavily on discourses of race as they intersect with the images’ historically specific social uses and viewing conventions, their physical and tactile nature, and diverse networks of circulation. Through a consideration spanning the 19th to the 20th century of daguerreotypes, commercial studio portraits, family albums, identity photographs and lynching postcards, this course will consider how the social uses of photography offer insight into the possibilities and limitations of the medium’s relationship to black subjectivity.

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ART 89600, 54927 Seminar: Selected Topics in Film Studies: Contemporary Cinema
[Cross-listed w/FSCP 81000]
GC: Mon. 4:15–6:15pm, 3 credits, Room 3416, Prof. Ivonne Marguiles

Re-enactment, a common strategy for reconstructing past events in cinema, has, in the last four decades gained a new critical currency as a way to articulate history and the embodied self. This course, composed of lecture, discussion and in class presentations, explores the impetus for self-revision via reenactment looking at cinematic appropriations of pedagogic, clinical and legal models (such as talking cures, psychodrama, public testimony and truth and reconciliation commissions) to deal with the past. The questions that guide the course relate to the distinct temporalities involved in replaying past events as they are mediated and displayed in film. When and how does it matter if an event is unique or recurring, or that a person acts their story? What is the status of ageing in reenactment? We will discuss the part reenactment plays in memorial and testimonial practices and what is the interface between theatrical and therapeutic repetition and how verbal recall differs from mimetic replay; the role of reenactment in social documentaries, in historical and biographical films; in classic examples of cinema verité and role-play; and in testimonial and allegorical films featuring the original protagonists on camera. We consider the ritual, psychological and evidentiary connotations of reenactment in cinema and in related practices (commemorative pageants, mass theatrical spectacles, battle reenactments; psychoanalysis and tribunals) as well as its currency in contemporary art. We will examine related discourses and debates on affective history; on performance and the archive (the relation between live and re-produced events) and the relation of reenactment with other realist and referential modes. The course is loosely organized historically moving from the 30s (the heyday of social documentaries and early formulations on reenactment) to neorealist instances of exemplary; from verité cinema of the sixties (engaged with psychodrama and self-analysis) to contemporary testimonials starting with Claude Lanzmann’s Shoah (1985) and The Thin Blue Line (1985).
**ART 89900, (class section TBA)  Dissertation Workshop**
GC: Wed. 6:30–8:30pm, Prof. Molly Aitken

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