

Fall 2021 Course Descriptions

ART 70000, 57050, Methods

Prof. Jennifer Ball, Tuesday, 2:00-4:00 pm; no auditors

This course takes a critical look at the field of art history with an investigation into its place in the colonial project, and art history's relationship to the patriarchy, nationalism, white supremacy and other systems of power that are reflected in the collections – visual and scholarly – we study. Together we seek to decolonize our field by looking at both its origins and also through reading bodies of theoretical writing in and outside of art history which help us maintain a consistent critical lens on our research methods. Critical race theory, LGBTQ studies, material and visual culture studies methods, Colonialism and repatriation projects, among many other approaches will be examined. The methods of speakers who present in our PhD program's Rewald Seminar series will be discussed as part of our class and attendance is required at these lectures.

ART 76010, 54498, Architectural Modernity: A History

Prof. John Maciuika, Wednesday, 4:15-6:15 pm; accepts auditors

This course traces the shifting ideas, values, and assumptions underlying Western and non-Western architectural modernity from approximately 1850 – present.

ART 76020, 54502, Race, Discourse and the Visual Arts in the US, 1760-1940

Prof. Katherine Manthorne, Tuesday, 11:45-1:45 pm; auditors by permission

Beginning in Colonial America, debates about race helped shape the national art. Rather than providing a survey of African American or Native American art, this course examines case studies that highlight changing attitudes about inclusion/exclusion in visual representation across media and geography. In discussion-based meetings we explore the social practice of art production to understand *how* visual culture participates in discourses about race. We interrogate individual works spanning a wide range of production -- oil paintings, public monuments, portrait photographs, political cartoons, domestic objects owned by slaves, and movies – against key issues such slavery, abolition, global economies, whiteness, and government policies such as Indian Removal and Jim Crow laws.

ART 80040, 54503, The Image in Circulation: Print Culture and the Modern Image, 19th & 20th Centuries

Prof. Michael Lobel, Wednesday, 9:30-11:30 am; no auditors

This course will focus on the material conditions of the so-called work of art in the age of mechanical reproduction. We will consider specific channels through which images have circulated in modern culture and their impact on production, reception, and meaning. Attention will be paid to how groups often denied access to artistic institutions made use of lesser-valued visual forms, as evidenced for instance in the importance of illustrating to African-American artists in the late

nineteenth and early twentieth centuries. Other topics to be addressed may include wood engraving, chromolithography, African-American printmakers and the WPA, and the silkscreen in the 1960s.

ART 85000, 56954, The Art of Dress in Early Modern Europe

Prof. Amanda Wunder, Tuesday, 9:30-11:30 am; no auditors

This interdisciplinary seminar will examine the making and meaning of clothing in Western Europe, primarily in the sixteenth and seventeenth centuries, using a wide variety of sources and methods. We will be looking closely at the various crafts that went into making clothes (weaving, embroidery, tailoring, lace- and trim-making) and the relationship between clothing and the arts (painting, literature, and theater). To the degree that it is possible, we will work with original objects in museum collections, including textile fragments and surviving garments, vestments and armor, printed works and painted portraits. Readings will include recent scholarship on global fashion and the relationship between fashion and nature in the early modern world.

ART 86020, 54508, Mellon Seminar: Surrealism Beyond Borders

Prof. Romy Golan, Wednesday, 2:00-4:00 pm; no auditors

This Mellon seminar takes its name from an exhibition this fall at the Met curated by Stephanie D'Alessandro, which will then go to Tate London. *Surrealism Beyond Borders* and its multi-authored catalogue move beyond a Paris-centered narrative to look at Surrealism's significance and impact around the world from the 1920s to the 1970s. Surrealism was the first avant-garde movement that tried to transform the world not from without but from within. It turned the existing world against itself. Surrealism was not committed to any particular medium but rather used any means at its disposal. As such it caught on the imagination of artistic and political (revolutionary)—of myriad artists from Argentina, Canada, Chile, China, Egypt, Iraq, Japan, Korea, Mexico, Romania, Serbia, Syria and elsewhere where it was framed and reframed in local contexts. In the process this unusually long-lived movement became, arguably, the first truly global avant-garde.

Focused as it was initially on Paris, Surrealism was nevertheless premised, from the start, on strategies of deterritorialization (André Breton's *dépaysement*); the *informe* (in Georges Bataille's arsenal); exhibitions as a form of "mimetic subversion" (a move that engages the enemy on its own ground, but obliquely), etc. We will thus proceed to further decenter the decentered.

ART 86040, 54506, Topics in Contemporary Art: Performing Research

Prof. Claire Bishop, Thursdays, 9:30-12:30 pm, no auditors

This is an experimental, practice-based class for students who want to think about alternative and public-facing means of dissemination for their writing. The emphasis will be on New York City as a site, and classes will be held at a different outdoor location each week. Topics include lec-

ture performances, audio-books, chapbooks, radio/podcasts, street vending, and delegated performance. It is open to students from all departments, but priority will be given to students from Art History and Theatre & Performance. The class meets on Thursday mornings from August to November, 9.30am–12.30pm. (NB there will be no classes after Thanksgiving because of the weather.)

ART 899000, 54510, Dissertation Workshop

Prof. Jenn Ball, Wednesdays, 6:30-8:30 pm, online

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