

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

Spring 2021 Course Descriptions

all classes will be meet online, until further notice

ART 76020, *Art in Europe 1848-1900: from Realism to Symbolism*
GC: Thurs. 2:00-4:00 pm, 3 credits, Prof. Romy Golan

The art of the second half of the 19th century has been given myriad different narratives. In this survey we will focus on these: the representation of manual and machine labor; the difficulty of capturing the effect of pleinairism in writing; the intersectionality of class, race, and gender politics in Manet's Olympia; the industrialization of time; the rethinking of genre painting; the anarchism of Pointillism and Divisionism; the novelistic lives of Van Gogh and Gauguin; Art Nouveau/Jugendstil as an animation of the inorganic; the whiplash and racial violence; Monet, Cézanne and the end of Impressionism; Symbolism and psychologie nouvelle; the world on display at the world fairs; and, throughout, the question of the off-stage and the homology between politics and stagecraft.

There will be two take home exams: a mid-term and a final.
I accept auditors

ART 83000, *Charting New (and Old) Territory: Mapping in the Middle Ages*
GC: Weds. 4:15-6:15 pm, 3 credits, Prof. Jennifer Ball

Maps were used by Medievals not only to document known places but also to lay claim to religious and cultural histories. As the over ten-foot Armenian map known as the Tabula Chorographic Armenica, which covers all known sites connected to Armenia and its diaspora, attests, maps document how groups identified themselves and others, more than they charted topographical features and borders. Maps could be aspirational, as Matthew Paris' famous map of the Christian Holy Land, which he made without ever leaving his monastic cell in England. Medieval Christians drew their known world (mappa mundi) and included its unexplored edges, typically labeled with phrases like "Here be dragons," which seems inaccurate and amusing to moderns. But the relationship between mapping and travel was complex, serving other uses, such as the reconstruction of memories or a virtual pilgrimage. While this seminar will primarily study maps of the Medieval Mediterranean, we will utilize cartographic theoretical approaches across periods looking at works by James Ackerman, Christian Jacob, and Matthew Edney among many others. Some time will be devoted to using mapping software and web tools for one's own research.

ART 86030, *Race, Space, and Modern Architecture*

GC: Tues. 2:00-4:00 pm, 3 credits, Prof. Marta Gutman

This doctoral seminar considers the history of modern architecture in relationship to race, space, culture, and power. The seminar is organized around this important new book, *Race and Modern Architecture: A Critical History from the Enlightenment to the Present*, edited by Irene Cheng, Charles L Davis II, and Mabel O. Wilson. *Race and Modern Architecture* requires careful and critical reading, considering the periodization, the global reach, the focus on high-style architecture, designed by architects, and the connection (or not) to social theory and activism.

The seminar is taught synchronically, and students are expected to participate in and have their video cameras turned on during weekly Zoom seminars. The pedagogical model is based a group independent study project, one in which students contribute to the seminar, suggesting readings and topics for discussion each week. Students are also expected to contribute to the class blog each week, posting comments on readings before the seminar meets. A final paper/presentation is also expected.

One goal is for students to understand that there is a dynamic rather than a static relationship between a physical place, its social make-up, and race as an ideal or imagined condition. Expect to think about race, space, and modern architecture in relationship to inequality, ethnicity, segregation, racism, gender and sexuality, protest, civil rights, ghettos, ethnic enclaves, liberation movements, civil disobedience, and the design professions.

Another goal is for students to learn to analyze the components of a building and the drawings that are used to document and represent buildings. Each week, one component is offered for close study and assessment, for instance, the architectural plan, the façade, and so forth, along with a reading that interprets the representational or tectonic aspect in question.

Required text: *Race and Modern Architecture: A Critical History from the Enlightenment to the Present*, edited by Irene Cheng, Charles L Davis II, and Mabel O. Wilson (Pittsburgh: University of Pittsburgh Press, 2020).

ART 86020, Mellon Seminar: Portraiture

GC: Thurs. 4:15-6:15 pm, 3 credits, Prof. Emily Braun

This Mellon seminar is conceived in tandem with two exhibitions opening at the Metropolitan Museum in Spring 2021: *The Medici: Portraits and Politics* and *Alice Neel: People Come First*. It addresses the timely subjects of picturing individual and collective identity; the self and other as performed and depicted in the Western tradition; and how that tradition has been exploited over the last half century to represent the traditionally underrepresented. With focused topics and flashpoints (class, race, gender and sexuality), we will explore portraiture as genre across mediums and typologies (self-portraits, slave portraits, group portraits, kin and marriage portraits, “citizens and kings”) and as a methodology of the social sciences. Qualities of style, likeness,

pose, costume, attributes, skin tone and the gaze will be used to analyze the purported intersubjective experience of portraiture. The course is organized as a colloquium, with guest lecturers, and entails weekly readings (Alois Riegl, Hans-Georg Gadamer, Kim Hall, Joseph Koerner, Sarah Lawrence-Lightfoot, Richard Powell etc.) formal presentations, and written assignments, and one longer research paper. Museum visits will be encouraged but optional while pandemic conditions prevail. Scanned readings will be provided.

One of the following two texts are suggested for purchase and for general background reading:
Richard Brilliant, *Portraiture* (Reaktion Books, 1991)
Shearer West, *Portraiture* (Oxford, 1994)

ART 86040, *Intervention*

GC: Weds. 2:00-4:00 pm, 3 credits, Prof. Claire Bishop

This is a research-led seminar that attempts to elaborate a genre of working in public space for the broadest possible audience. While disruption and negation have been central to the avant-garde throughout the twentieth century, this class proposes a narrower definition of intervention that focuses on the public gesture, media circulation, and political timing. The center of gravity will be Latin American art since 1970, and the work of collectives, but there will be ample opportunity to develop the idea globally—e.g. to Europe, Russia, China, and recent protests in the US. Readings will expand beyond art history to include political philosophy, foreign policy, and liberation theology.

The goal is for each student to produce an original research paper.

Auditors with permission.

ART 88000, *Modern Africa: Art and Decolonization*

GC: Weds. 11:45-1:45 pm, 3 credits, Prof. Joshua Cohen

Designed broadly for students of postcolonialism and global modernisms, this seminar explores 20th-century African arts in relation to the highly varied contexts of colonialism, decolonization, the Cold War, and capitalist imperialism. Modern African expressive forms developed as early as the 1920s and '30s in colonial schools and among scattered independent practitioners. Following World War II, a next generation of art critics and image-makers gained visibility under the predominating yet controversial influence of the Paris-based Negritude movement. By the 1960s and '70s, modernism flourished in some parts of the continent with support from new national governments. Many states additionally sought to modernize indigenous traditions. And a growing chorus of skeptics began sounding alarms about authoritarianism, corruption, and foreign intervention. Because classificatory orders in Africa were never so commanding as they tend to be in the West, modern art and visual culture will be examined in this course through a cross-genre and multi-media lens: one that registers how “high” and “popular” cultural elements have often merged or become blurred; and one that looks at drawing, painting, and sculpture alongside performance, photography, and film. Course readings privilege primary texts. We will additionally

read scholarship in African art history, anthropology, and postcolonial studies, among other fields.

ART 89900, *Dissertation Workshop*

GC: Tues. 10:00-12 noon, 3 credits, Prof. Anna Indyck-López

Level III Students only with permission, no auditors.

ART 89902, *Pedagogy Practicum for Art Historians*

GC: Thurs. 11:45 am-1:45 pm, 0 credits, Prof. Rachel Kousser

Inspired by the anti-racism protests during the summer of 2020, this zero-credit course will focus on the distinctive challenges and opportunities inherent in teaching at CUNY, one of the most diverse universities in the United States. The goal is to re-imagine the traditional teaching of art history so that it more effectively serves the needs of our students and our society at large. Topics to be addressed include the demographics of CUNY, designing a syllabus, creating lesson plans, running discussion, formulating tests and paper assignments, and interacting with students; as well as observations and mentoring at with faculty at the CUNY campuses and the opportunity to teach a sample class.

Auditors by permission only