

Fall 2019 COURSE DESCRIPTIONS

(all courses are in room 3421 unless otherwise noted)

ART 70000 [class section 56644]

Methods

Prof. Romy Golan

Tuesdays, 2:00-4:00

Course description coming soon

Auditors by permission of the instructor

ART 72000 [class section 56677]

Topics in Ancient Art and Architecture: Art, Materials, and Mobility in the Ancient Mediterranean

Prof. Rachel Kousser

Thursdays, 11:45-1:45

This course re-imagines the history of classical art as driven not only by famous artists and powerful patrons, but also by the search for and exploitation of new materials and technologies. From Spanish tin to Near Eastern ivory, Neapolitan volcanic sand, and Carrara marble, remote or newly discovered materials were key to the fundamental media of Greek and Roman art and architecture. So, too, the movement of craftsmen — most notably, the enforced mobility of enslaved persons — spread these materials and the technologies required to use them far beyond their points of origin. We will examine both the objects, individuals, and technologies themselves, and the routes they took throughout the Mediterranean Sea as well as the ancient precursors of the medieval Silk Road. The goal is a new, more nuanced understanding of canonical works of art (the gold-and-ivory Zeus of Olympia, the Pantheon, the porphyry sarcophagus of Sta. Costanza) as well as a greater appreciation of unfamiliar materials like the Han lacquerware hoard found in Begram, Afghanistan. Major themes include the evolving significance of ‘exotic’ materials such as ivory, granite, and amber; the role of technological innovations like concrete and blown glass; ancient trade routes and their limitations; and the importance of traveling craftsmen in the evolution of classical art. Course requirements include weekly readings, class participation, a short presentation, a midterm, and a take-home final. Auditors by permission of the instructor.

ART 76030 [class section 56679]

Modern Architecture as an Ideological Battlefield, 1890-2019

Prof. John V. Maciuka

Thursdays, 4:15-6:15

This course focuses on architecture as a political act, an agent for effecting social change, and a medium for redirecting the modern world’s self-understanding. Aesthetics, while certainly not ignored, will be most often examined for the ways in which architects, designers, patrons, and movements instrumentalize ideas about architecture and design for particular ends. Beginning with William Morris’s socialism and concluding with postmodernism and the “memory theater” of the contemporary, the course will follow a lecture format, augmented by readings from such sources as William J.R. Curtis, *Modern Architecture since 1900*, Jean-Louis Cohen, *The Future of Architecture Since 1889*, and, for primary documents, Ulrich Conrads, *Programs and Manifestoes on 20th-Century Architecture*. The course

will include a midterm, a final exam, and a short research paper on a topic developed in consultation with the instructor. Auditors accepted with permission.

ART 79000 [class section 56851]

Race, Politics & Ethnography in Photography: NYPL Collection

Prof. Katherine Manthorne & Elizabeth Cronin, Curator, NYPL

Thursdays, 10:00-12noon

The course traces the usages of photography to legitimize and question race and ethnography from the mid-19th century through the present. It examines the ethnographic photograph as a genre for representing “reality,” anthropological knowledge and cultural process, while highlighting broad issues of cross-cultural representation. Together we chart the medium’s shifting perspective, from representing the “Other” to interrogating the self. Questions raised by a burgeoning recent literature on the subject direct our weekly topics including how photography altered and was altered by conflicts over human bondage; served as visual regulation central to US immigration policy; operated within the German and Jewish contexts of scientific racism; and conveyed encoded assumptions in images of Native Americans, among the most popular subjects since the invention of the medium.

Student Projects: Exploring the relationship between photography and racialized forms of power and resistance, students are encouraged to work on projects that interrogate an individual photograph, suite of images or photographic book from any geographic locale or chronological moment.

Class meetings are held in the Print and Photograph Study Room of the New York Public Library where each week we examine a selection of photographs and discuss them via the lens of topical readings. One session is held at the Schomburg Center for Research in Black Culture. Auditors accepted by permission.

ART 86010 [class section 56678]

Modern Art & Mass Culture

Prof. Michael Lobel

Wednesdays, 9:30-11:30

While early critical approaches often framed vanguard artistic practice in opposition to the ostensibly facile forms of popular culture, the ongoing dialogue between the two has actually been central to the development and function of art in the modern age, prompting widespread debates about their relationship. This course will consider episodes in the interaction between art and popular culture from around 1850 to the present day, focusing on the thematics of *classification*, *circulation*, and *transformation*. Topics to be covered may include: Courbet and the burgeoning culture of publicity in the nineteenth century; developments in mass printing like wood engraving, halftone, and chromolithography; the Index of American Design in the 1930s; gender, craft, and fabrication; Latin American responses to Pop; and recent research on Warhol, the archive, and queer identity. We will attend to various theoretical approaches at the same time we consider how technique, materials, and medium are central to these discussions as well.

ART 86020 [class section 56852]

Postwar Painting

Prof. David Joselit

Wednesdays, 2:00-4:00

This class will address major tendencies in painting worldwide between 1945 and the present. Emphasis will be placed on broadening the treatment of movements like Abstract Expressionism and Pop beyond Europe and the United States. Other practices, such as Concrete art whose practice was largely rooted in Latin America, will also be considered. Broad surveys of such movements will alternate with focused sessions on individual artists whose works may be seen in person in New York during the period of the course. Does not accept auditors.

ART 86040 [class section 56863] cross-listed with MUS 86300, THEATRE 85700

Cage & Cunningham

Profs. Claire Bishop (Art History) & David Grubbs (Music)

Wednesdays, 11:45-1:45

Composer John Cage and choreographer Merce Cunningham began collaborating in the early 1950s, giving rise to a half decade of productive and disruptive innovations in music, dance, and visual art. This research seminar will take Cage and Cunningham as a starting point to address broader interdisciplinary themes in performance from 1950 to 2010, including scoring, collaboration, improvisation, duration, and chance. The class is designed to facilitate the development of students' own research papers, and is timed to take advantage of the Cunningham centenary in 2019. Auditors accepted with permission.

ART 87400 [class section 56866]

Arte de acción: Performativity in the Americas

Prof. Anna Indyk-López

Tuesdays, 10:00-12noon

With the conceptual turn in Latin America in the 1960s, artists experimented with the performative possibilities of street actions, institutional interventions, and intermedial practices. This seminar examines the heterogeneous forms of performativity that artists developed against the politics of varied postwar contexts, including authoritarian regimes, incipient democracies, and neoliberalism. The class interrogates the mobilization of local phenomena, such as the distinct televisual and technological modes, vanguard practices, and popular theater practices developed within the region, situating them within a global history of performativity. It connects Latinx artists to these traditions, focusing on their commitment to decolonial thought and social justice struggles and how their embodied performances deployed minority identities and their lived experiences in the United States as a means to disrupt the assimilative forces of a dominant culture. Ranging from the oneiric to the politically transgressive, actions in the Americas embraced diverse positions and thematics including feminism, indigeneity, queer identity, Afro-Latinidad, and spirituality among others. Students will present on weekly readings as well as write and present an original research paper on a topic related to the seminar. No auditors.

ART 89000 [class section 56875] cross-listed with ENG 80500

Decolonizing Gender between Image and Text

Profs. Siona Wilson (Art History) & Tanya Agathocleous (English)

Mondays, 4:15-6:15

The politics of colonial resistance and egalitarian feminism arose alongside each other and share an overlapping history and vocabulary. The notion of liberation is central to both and in its service the two movements have intersected, interrupted, aided and undermined each other. As feminist postcolonial theorists such as Lila Abu-Lughod and Gayatri Spivak have argued, colonialism has instrumentalized feminism and vice versa. We want to read the historical intersection of feminism and anti-colonialism through the relationship between image and text, with close attention to phenomena such as harem photography, political cartoons, photo albums, and instances of Third Cinema (e.g. *The Battle of Algiers*). Tracing a long durée from the colonial period to the present, the class will be divided into four sections. Part 1, "Colonial Spectacle," addresses the intersection of knowledge, display and fantasy in relation to Orientalism, World's Fair exhibitions and political cartoons. Part 2, "Psychoanalysis, Sexology and Colonialism," looks at the rise of psychoanalysis and sexology alongside colonial epistemologies and studies particular instances of clinical practice in the colonies (Frantz Fanon, Marcus Hirschfeld and Freud Free Clinics). Part 3, "Insurgency and the Veil," takes up the role of women in anti-colonial struggles and the ongoing difficulties of attaining political agency when "woman" becomes the symbol of the postcolonial nation state. Part 4, "Sexual Citizenship," addresses the relationship between sexuality and citizenship in a series of historical and contemporary examples including "pink washing" in Israel. The class is aimed at students with literary, art historical and historical training who seek to deepen their theoretical knowledge of postcolonial and feminist theory and develop new frameworks for analyzing the relationship between image and text.

ART 89900 [class section 56878]

Dissertation Workshop

Prof. Amanda Wunder

Wednesdays, 6:30-8:30

BY PERMISSION LEVEL III ONLY