

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

SPRING 2010 - COURSE DESCRIPTIONS & PRELIMINARY READINGS

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N.B. Lecture classes are limited to **20** students, Methods of Research is limited to **15** and seminar classes are limited to **12** students. Three overallsies are allowed in each class, but written permission from the instructor and from the Executive Officer and/or the Deputy Executive Officer is required.

ART 70000 - Methods of Research

GC: Wed., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Batchen, Rm. 3421, [10313]

Office Hours: By appointment. Email: gbatchen@gc.cuny.edu (office -212.817.8044)

This seminar aims to introduce its participants to art historical study at the graduate level. The class will critically examine a variety of interpretive methods associated with the practice of art history, particularly those developed over the past forty years, such as formalism, marxism, social history, feminism, semiotics, deconstruction, visual culture, postcolonialism, and so on. It will provide students with a necessary, though partial typology of recent art historical practices. The class will ask participants to develop their skills in looking, researching, writing, and argumentation, four of the basic components of academic art history. However it will also take account of other common art historical practices, such as those encountered in the studio, in museums, and in galleries. In brief, the motivating principle of the class will be a single crucial question: "What is the purpose of art history?" No auditors.

Preliminary Reading

Eric Fernie, "Introduction: A History of Methods," *Art History and its Methods: A Critical Anthology* (London: Phaidon, 1995), pp. 10-21.

ART 70010 – Topics in Art History: Art and Artists in the Spanish World, 1450-1700

GC: Mon., 9:30-11:30 A.M., 3 credits, Prof. Wunder, Rm. 3421, [10315]

Office hours: Mon. 11:30 a.m.-12:30 p.m. Email: ajwunder@gmail.com

This course will explore the visual arts in the Spanish Empire with special attention to the place of the artist in early modern Spanish society. We will explore a wide range of art objects, including processional sculpture, the *retablo* (altarpiece), still life painting, and court portraiture. Readings will familiarize students with classic historiography and the growing recent scholarship on the arts in Golden-Age Spain and colonial Latin America. Some class sessions will be held at the Metropolitan Museum of Art and the Hispanic Society of America. Auditors by permission of instructor.

Preliminary reading

Marjorie Trusted, *The Arts of Spain: Iberia and Latin America, 1450-1700* (University Park, Pa.: Penn State Press, 2007).

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ART 70010 – Topics in Art History: Mediterranean Cross-Currents: Italy, Spain & Islam, 1450-1650

GC: Mon., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Saslow, Rm. 3421, [10314]

Office Hours: Mon. 2:30-4:00 p.m. Email: jsaslow@gc.cuny.edu

Although often studied in isolation, the arts of Spain, Italy, and the Ottoman Empire had many fruitful interconnections in the early modern period, as ships, artists, and artworks crisscrossed their shared Mediterranean basin for trade, diplomacy, and war. Beginning with the conquest of Naples by Aragon ca. 1450, which led to Spanish domination of half the Italian peninsula, this lecture course will examine selected case studies in cultural exchange among these three linked areas, from the sultans' importation of Venetian artists to Istanbul, through the imposition of Italianate styles to cement the Reconquista of Spain from the Moors, to works ordered in Italy by successive Spanish kings and the travels of important artists back and forth between various Italian and Spanish territories (e.g., Francesco Laurana, Pedro Machuca, Sofonisba Anguissola, El Greco, Ribera, Velazquez), including briefly the role of Italians in the Spanish campaign to evangelize the Americas. A class trip to the Hispanic Society collections is planned. In addition to weekly readings and discussion, there will be a midterm slide quiz; for their final project, students will have the choice of a written examination or a research paper. Four auditors permitted.

Preliminary reading

Jonathan Brown, *Painting in Spain 1500-1700* (New Haven: Yale University Press, 1998), chaps. 1 and 2.

Rosamond Mack, *From Bazaar to Piazza: Islamic Trade and Italian Art, 1300-1600* (Berkeley: University of California Press, 2002), Introduction and chap. 1.

ART 70010 - Topics in Art History: Pedagogy of Art History

GC: Fri., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Lindheim, Rm. 3421, [10316]

Office Hours: Fri. 1:45-2:45 p.m. Email: ralindheim@gmail.com

This course will examine methods of and strategies for teaching art history. We will focus primarily on the survey, but upper level courses will also be discussed. The course is designed to help students in the preparation and planning of undergraduate courses, and will also foster the development of specific teaching skills. These will include syllabus design, lesson plans, assignments, lecturing, leading discussion, teaching writing, using technology in the classroom, grading, and mentoring. Beginning with the question “what is art history?” we will examine a range of pedagogical questions about the kinds of objects and materials we include in our classes, and consider the implications of using different approaches and methodologies to study them. Students will also prepare and deliver lectures. This class aims to develop students’ personal teaching philosophies and will allow them to begin to assemble a teaching dossier. Auditors permitted.

Preliminary reading

Hollis Clayson, Tom Cummins, Natalie Boymel Kampen, Richard J. Powell, Martin J. Powers, O. K.

Werckmeister, “Art History” in *The Art Bulletin* 77: 3 (September 1995): 367-391.

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ART 76020 - Topics in Modern Art: From Symbolism to Constructivism, The Privileging of Abstraction

GC: Mon., 4:15-6:15 P.M., Prof. Long, Rm., 3421, [10317]

Office Hours: Tues. 3:30-5:00 p.m. Email: rcwlong@aol.com

This course will examine how concepts taken from Symbolism, Expressionism, Orphism, Suprematism, and Constructivism contributed to the privileging of abstraction as an international means of expression during the first three decades of the twentieth century. We will consider the social, political, and cultural context that spawned the works of artists such as Kandinsky, the Delaunays, Mondrian, Malevich, Lissitzky, Rodchenko, and Stepanova as well as their reception. Analysis of seminal essays such as those by Worringer and Vinnen before World War I, by Grosz after the War, and by Bloch and Lukács written during the thirties that attacked and/or defended the concept of abstraction will contribute to our understanding of the trajectory of abstraction. Students will prepare a book review for an oral report and a paper based on their review. A final exam will be given. Auditors permitted.

Preliminary Readings:

Alfred H. Barr, Jr., *Cubism and Abstract Art* (New York: The Museum of Modern Art, 1936; reprint NY: Arno Press, 1966).

Clement Greenberg, "Towards a Newer Laocoon" (1940) in *Art in Theory, 1900-2000: An Anthology of Changing Ideas*, ed. Charles Harrison and Paul Wood, rev. ed. (Oxford and Cambridge: Blackwell Publishers, 2001), pp. 562-567.

ART 76020 - Topics in Modern Art: Careers in Modern Sculpture

GC: Thur. 4:15-6:15 P.M., 3 credits, Prof. Chave, Rm. 3421, [10318]

Office Hours: Thur. 6:15-7:15 p.m. & by appointment. Email: annachave@aol.com

Concerned at once with the engineering and the happenstance of artists' careers (and their posterity), this course explores how, when, where, and why particular bodies of work by particular sculptors have become relatively visible or invisible: discursively, institutionally, and in the marketplace. The course is organized around a series of comparative case studies—Brancusi and Duchamp; David Smith, Noguchi, and Bourgeois; Andre and Hesse; plus (time permitting) Smithson and Mendieta—and is meant to provide a basic grounding in the work of the artists in question. Structured as a colloquium, the course will entail discussion, a short paper and a final exam. Students should go to the Philadelphia Museum of Art to see the Brancusis and the Duchamps, ideally before the semester starts. (Cheapest ticket is by NJ Transit from Penn Station, changing at Trenton to SEPTA line, not by Amtrak.) Auditors permitted.

Preliminary Readings:

Anna C. Chave, *Constantin Brancusi: Shifting the Bases of Art* (New Haven: Yale University Press, 1993).

Amelia Jones, *Post-Modernism and the En-Gendering of Marcel Duchamp* (Cambridge & NY: Cambridge University Press, 1994).

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ART 76040 - Topics in Contemporary Art: Topics in American Art and Architecture: From Theatricality to Critique: Art Since the 1960s

GC: Wed., 2:00-4:00 P.M., 3 credits, Prof. Bishop, Rm. 3421, [10319]

Office Hours: Wed. 4:00-6:00 p.m. Email: cbishop@gc.cuny.edu

This survey course will examine two main strands in US art since the 1960s, with occasional reference to related trends in Europe. The first is theatricality, a term used by Michael Fried in 1967 to describe the viewer's experience of minimalist objects, but applicable to earlier artistic engagements with duration and self-awareness (the Happenings, minimalist choreography, Fluxus, expanded cinema). The second is critique, which has increasingly supplanted theatricality as a key term in art since the late 1970s. The shift between these two master narratives and their ongoing oscillation in contemporary art and theory is the central focus of this canonical overview. Auditors by permission of instructor.

Preliminary Readings:

Thomas Crow, *The Rise of the Sixties: American and European Art in the Age of Dissent* (NY: Harry N Abrams, 1996).

Yve-Alain Bois, Benjamin Buchloh, Hal Foster, and Rosalind Krauss, *Art Since 1900: Modernism, Antimodernism, Postmodernism*, 2 vols. (NY: Thames and Hudson, 2004).

Kristine Stiles and Peter Selz, *Theories and Documents of Contemporary Art* (Berkeley: University of California Press, 1996).

Charles Harrison and Paul Wood, ed., *Art in Theory, 1900-2000: An Anthology of Changing Ideas*, rev. ed. (Oxford and Cambridge: Blackwell Publishers, 2001), pp. 562-567.

ART 76050 – Topics in Contemporary Architecture, Urbanism, and Design: Postwar Architecture: From Reconstruction to Deconstruction

GC: Tues., 4:15-6:15 P.M., 3 credits, Prof. Bletter, Rm. 3416, [10320]

Office Hours: Thur. 3:00-4:00 p.m. & by appointment. Email: rbletter@gc.cuny.edu

The course will explore the redefinition and renewal of Modernism after the war in Europe, South America, and California, together with the simultaneous hegemony of American corporate modernism, as well as Le Corbusier's, Aalto's, Kahn's, and the New Brutalists' rejection of the pre-war technocentric paradigm. It will examine in more detail the efflorescence of visionary and psychological architecture in the 60's with groups such as Archigram, Superstudio, the Metabolists, and the Situationists. The class will continue with the overt questioning of Modernism by Venturi with his interest in Pop Art, the commercial vernacular, the ordinariness of the American cityscape as depicted in Ed Ruscha's photographs, and the concept of irony and ambiguity developed in literary criticism in the 50's. It will follow this development into Postmodernism and its differing nature in American architecture with its emphasis on historicism in contrast to Postmodernism's meaning in European architecture and other fields. It will further cover the radical reinterpretation of Modernism by the Deconstructivists in the 90's (Peter Eisenman, Zaha Hadid, Daniel Libeskind, Rem Koolhaas, Frank Gehry, etc.) and the ideological underpinnings of this movement. In addition, the increasing impact of theory and feminist issues in contemporary architecture and criticism will be considered. Five auditors permitted.

Preliminary Readings:

Joan Ockman, ed., *Architecture Culture 1943-1968: A Documentary Anthology* (NY: Rizzoli, 1993).

K. Michael Hays, ed., *Architecture Theory Since 1968* (Cambridge: MIT, 1998).

Kenneth Frampton, *Modern Architecture: A Critical History* (London & NY: Thames & Hudson [1980], 4th rev. ed., 2007) [for those without much previous background in architecture].

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ART 77200 – Topics in Native North American Art and Architecture: Native American Art and Architecture

GC: Thur. 9:30-11:30 A.M., 3 credits, Prof. Corbin, Rm. 3416 [10321]

Office Hours: Thur. 11:30 a.m.-12:30 p.m. Email: corbinart@aol.com

This course covers the following art-producing areas and cultures: Northwest Coast (Ozette, Salish, Nootka, Haida, Kwakiutl, Tlingit); Alaska (Old Bering Sea, Ipiutak, and Yupik Eskimo); Southwest (Hohokam, Mogollon, Anasazi, Hopi, Navajo); Plains (Arapaho, Kiowa, Mandan, Sioux); Woodlands (Adena, Hopewell, Mississippian, Ojibwa, Iroquois); Contemporary art (tradition and innovation in contemporary Native American and Eskimo art).

Each student will be expected to acquire a familiarity with the works of art, the bibliography, and the conceptual framework of pre-historic and historic Native American art and architecture. They will also be required to write a two-page (double spaced) book report of a book on reserve in the Graduate Center Library. Each student is also required to write a ten-page research paper (double-spaced text with footnotes, bibliography, and illustrations) focusing on specific works of Native American art on view at the American Museum of Natural History and/or the Metropolitan Museum of Art. There will also be a comprehensive Final Exam at the end of the semester. No auditors.

Preliminary Readings

Janet Berlo and Ruth B. Phillips, *Native North American Art* (New York: Oxford University Press, 1998 or later edition).

Christian F. Feest, *Native Arts of North America* (London, Thames and Hudson, 1992 or later edition).

ART 77300 – Topics in American Art and Architecture: Sweet Fortunes: Sugar, Race, Art and Patronage in the Americas, 1750-1950

GC: Thur. 6:30-8:30 P.M., 3 credits, Prof. Manthorne, Rm. 3421, [10322]

Office Hours: Thur. 2:00-4:00 p.m. Email: kmanthorne@gc.cuny.edu

Major artworks produced across the Americas, from Copley's *Watson and the Shark* (1778), Homer's *Gulf Stream* (1899), and O'Keeffe's *Pineapple Bud* (1940) to Oller's *Hacienda Aurora* (1899), *Enrique's Abduction of the Mulatas* (1938) and Lam's *The Jungle* (1943) share a common root. They owe their subject and iconography to the trade between the US, Africa, and the Caribbean. Vessels left the US carrying rum and other commodities to trade for African slaves, headed for the West Indies to exchange human cargo for sugar and molasses so necessary to the American economy. By 1860 Brooklyn was the sugar-refining capital of the world. With the Spanish American War (1898), NYC became the de-facto capital of the growing Caribbean Empire. Lectures move chronologically from colonial through modern, analyzing visual culture, including fine and decorative arts and their patrons, in the context of these global trade and hemispheric relations. Our trans-American scope (over the national) corresponds to recent developments in the field. There will be a mid-term and final exam, and students will conduct research on a single object or individual that culminates in an abstract, annotated bibliography, and a short (7-8 page) paper. The course will prepare students for orals in modern American or Latin American art, and relates to the upcoming exhibition *Nueva York* (a collaboration between The New-York Historical Society and El Museo del Barrio). Auditors by permission of instructor.

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ART 77300 – (cont'd)

Preliminary Readings:

Albert Boime, "Blacks in Shark-Infested Waters: Visual Encodings of Racism in Copley and Homer," *Smithsonian Studies in American Art* 3, No. 1 (Winter, 1989): 19-47.

Katherine Manthorne, "Plantation Pictures Across the Americas," *Nepantla: Views from South* 2 (2001): 317-53.

ART 77300 – Topics in American Art and Architecture: History of Public Art in the United States

GC: Fri. 9:30-11:30 A.M., 3 credits, Prof. Senie, Rm. 3421, [10323]

Office Hours: Fri. 11:30 a.m.-12:30 p.m. or by appointment. Email: hfsenie@gmail.com

This survey will consider various paradigms of public art in the United States from the nation's beginnings to the present. It will consider the development of murals as well as sculpture (from memorial statues to abstract structures), urban and landscape design solutions, and social practice or intervention. The overarching question of "how are criteria for public art distinct from museum or gallery art?" will be discussed in terms of patronage, site, audience response and/or participation as well as definitions of the public sphere. There will be visits to public and private commissioning agencies to consider the dynamics of contemporary patronage practice. Five auditors permitted; auditors will be required to do one assignment.

Preliminary Reading

Harriet F. Senie and Sally Webster, ed. *Critical Issues in Public Art: Content, Context and Controversy* (NY: Icon, 1992).

Cameron Cartiere and Shelly Willis, ed. *The Practice of Public Art* (NY: Routledge, 2008).

ART 79000 – History of Photography: Twentieth Century Photography

GC: Tues., 9:30-11:30 A.M., 3 credits, Prof. Batchen, Rm. 3421, [10324]

Office Hours: By appointment. Email: gbatchen@gc.cuny.edu (office number: 212.817.8044).

The appeal of photography as an object of study is precisely that there is no aspect of modern life—from birth to death, from sex to war, from atoms to planets, from commerce to art—that is not entirely infiltrated and mediated by practices of photography of one kind or another. This is also the problem of photographic history as a discipline: how do you develop a coherent and effective method of analysis for an entity that is so ubiquitous and various? How can you speak with equal intelligence about the photograph as a thing, and about what any particular photograph is of? How can you identify the meaning of such a photograph when that meaning is largely determined by its context, a context that is always shifting and is therefore itself hard to define? Photography's refusal to stay put makes it a problematic medium to study in an art history program; it is by its very nature an interdisciplinary beast and never simply an 'art.' This course aims to examine these questions through a close study of the history of photography in the twentieth century as it develops within a number of specific thematics, from the advent of the First World War through to the present. The class's structure will allow for individual sessions to combine a formal, illustrated presentation with some time left for a discussion of particular images and texts. Taken as a whole, the class will look at photography as a cultural phenomenon as much as an art form, critically studying the various discursive arenas which this medium has helped to foster and redefine over the past century. Auditors permitted.

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ART 79000 – (cont'd)

Preliminary Reading

Joan Fontcuberta, "Revisiting the Histories of Photography," in Joan Fontcuberta, ed., *Photography: Crisis of History*, trans. Graham Thomson (Barcelona: Actar, 2002), pp. 6-17.

ART79500 – History of the Motion Picture: History of Cinema II

GC: Thur., 11:45 A.M-1:45 P.M., 3 credits, Prof. Boddy, Rm. C-419, [10325], Cross listed with THEA 71600/MALS 77300 & FSCP 81000

This course will explore major developments in US and global film culture from the introduction of sound to advent of the "blockbuster" era in Hollywood in the mid-1970s. We will analyze works from a number of national cinemas, artistic movements, and creative auteurs, including Fritz Lang, Jean Renoir, Howard Hawks, Roberto Rossellini, Abe Polonsky, Jean-Luc Godard, and Martin Scorsese. Topics addressed include the problem of film authorship, the development of film genres and aesthetic styles, and the relationship of the classical Hollywood studio system to alternative models of film production in the United States and elsewhere. Emphasis will be placed on the historical, aesthetic, and ideological contexts of the film examined.

Course requirements: In addition to participation in seminar discussion, each student will prepare brief response papers to the films and readings each week, and will write a 15-18 page research paper on a topic approved by the instructor. Auditors by permission of instructor.

Preliminary readings:

David Cook, *A History of Narrative Film*, 4th ed. (New York: Norton, 2004).

ART 83000—Seminar: Selected Topics in Medieval Art and Architecture: Foundations of Monasticism

GC: Wed. 4:15-6:15 P.M., 3 credits, Prof. Ball, Rm. TBA, [10948] Cross listed with MSCP 80500
Office Hours: Wed. 3:00-4:00 p.m. or by appointment. Email: jball@brooklyn.cuny.edu

This course will explore the beginnings of Christian monasticism in Egypt and Palestine and the later divisions into Western monastic orders and early Byzantine foundations. The course will be arranged both geographically, as well as by the various types of monasticism practiced (hermetic, coenobitic, etc.). Texts, especially early monastic rules and saints' lives, alongside architectural and archaeological remains will be used to piece together the everyday life and development of these communities, and their relationship with the secular world around them, which was sometimes fraught with tension. Special attention will be paid to issues of gender and sexuality, as groups ranged from those based on sexual renunciation to communities in which entire families took up the monastic life. Additionally, the involvement of monasteries in cultural production will be examined, as monastics were generally literate and often housed scriptoria, textile producing workshops or artist workshops of other kinds. Two (2) auditors permitted.

Course requirements: a seminar presentation and final paper in addition to some short response papers early in the semester based on the readings.

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ART 85020 Seminar: Selected Topics in Northern Renaissance Art and Architecture: The Book of Hours Unbound: French and Netherlandish Manuscript Illumination of the Fifteenth Century

GC: Tues. 2:00-4:00 P.M., 3 credits, Prof. Lane, [10327]

Office Hours: Tues. 4:00-6:00 p.m. Email: b.g.lane@att.net

Two of the most elaborately illuminated manuscripts of the fifteenth century will on view in New York this spring: the *Belles Heures*, executed for the Duke of Berry between about 1404 and 1409 (*The Art of Illumination: The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry*, Metropolitan Museum of Art, March 2 to June 13), and the *Hours of Catherine of Cleves*, probably produced in Utrecht around 1440 (*Demons and Devotion: The Hours of Catherine of Cleves*, Pierpont Morgan Library and Museum, January 22- May 2). Both of these manuscripts will be exhibited unbound, offering the unprecedented and never-to-be-repeated opportunity to study their miniatures as individual folios. This seminar will be organized around these exhibitions, studying the two manuscripts in the context of fifteenth-century illumination in France and the Netherlands. Possible topics for seminar papers include the iconography of the unusual cycles of miniatures in these manuscripts, their relationship to each other or to panel paintings or other manuscripts produced in France and the Low Countries during this period, and the problematic identity of the Master of Catherine of Cleves. A few auditors will be accepted if space permits. The total number of students cannot exceed 12, because a few classes will be held in the museum galleries where the manuscripts are exhibited.

Preliminary Readings:

Henri L. M. Defoer, et al. *The Golden Age of Dutch Manuscript Painting* (NY: George Braziller, 1990), especially pp. 146-164.

Timothy Husband, *The Art of Illumination. The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry* (New Haven: Yale University Press, 2008).

Roger Wieck, *Time Sanctified: The Book of Hours in Medieval Art and Life*, 2nd ed. (NY: George Braziller, 1988).

ART 86010 - Seminar: Selected Topics in Late 18th-and 19th-Century Art and Architecture: Making Art, Picturing Practice: The Artist's Studio in the 19th Century

GC: Tues., 11:45 A.M -1:45 P.M., 3 credits, Profs. Mainardi/Droth, Rm. 3421, [10328]

Office Hours: Tues., 1:45-2:45 p.m. Email: pmainardi@gc.cuny.edu; martina.droth@yale.edu

The actual practice of making art is becoming less familiar to art historians, who, today, are less likely than in the past to have “hands-on” art-making experience. This seminar will attempt to redress that imbalance by focusing on the material structure and procedures of art-making in the nineteenth century. It will be divided into three main sections: 1) The training of artists (Academy schools and private ateliers, copying in museums, from casts, reproductions, or drawing manuals, the training of women artists); 2) Studio practice, including developments in materials and techniques, new media, and new reproductive processes; 3) The artist's studio, with a focus on how the studio itself as well as perceptions of its role changed over the course of the 19th century and in subsequent scholarly interpretations. From a site of work and invention, it became a performative space in which artists consciously staged their self-image and cultivated their professional identities. Several sessions will be held offsite: one at the Yale Center for British Art, one at a sculpture foundry, and others TBA, possibly in a print collection or print studio. Students will choose a topic within one of these three sections for in-depth study, will make an in-class presentation, and at the end of the semester will submit a research paper of 15-20 pages based on that presentation. The goal of the course is for students to gain an understanding of the art object as produced by specific historically-grounded materials, techniques, and practices. Auditors permitted.

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ART 86010 – (cont'd)

The course will be team-taught by Prof. Mainardi and Dr. Martina Droth, Curator of Sculpture and Head of Research at the Yale Center for British Art.

Preliminary Readings:

Jacques Lethève, "Technique and Execution," in his *Daily Life of French Artists in the Nineteenth Century*, trans. Hilary E. Paddon (NY: Praeger, 1972), pp. 79-92.

Dianne Sachko Macleod, *Art and the Victorian Middle Class: Money and the Making of Cultural Identity* (Cambridge: Cambridge University Press, 1996), chapter 5.

ART 86020 - Seminar: Selected Topics in Modern Art: The Eternal Revolution: Soviet Art and Its Reception in the West

GC: Mon., 2:00-4:00 P.M., 3 credits, Prof. Golan, Rm. 3421, [10329]

Office Hours: Mon. 12:00-1:45 p.m. Email: rgolan@gc.cuny.edu

The art produced in Russia from 1917 to 1953 still remains, after the end of the Cold War and the fall of the Berlin wall, the paradigm of a radical political art. This seminar will, in the first place, investigate the astonishing sequence of revolutionary artistic movements from Suprematism to Constructivism, Productivism, and Socialist Realism. Second, the seminar will trace these movements' complex reception in the West after the death of Stalin: the initial formalist focus on abstraction and the neglect of Productivism and Socialist Realism in the 1950s; the gradual repoliticization of revolutionary art during the 1960s; the impact of the "ideological turn" taken by art history in the 1970s; the historicizing approach of the 1980s; the opposite stances taken, in response to 1989, by an unforgiving B. Grois and a melancholy T.J. Clark; and finally the post-ideological rekindling of revolutionary zeal by a younger generation of scholars in the last few years. Our approach will be framed by the chilling reassessments of utopia, mass art, the New Man, and "the passion for the Real" offered by Manfredo Tafuri in *Progetto e Utopia* (1969-73) and Alain Badiou in *The Century* (2002)

Primary readings will include: texts by K. Malevich and El Lissitzky (translated in 1968); Nikolai Tarabukin's *Le dernier tableau* (translated in 1972); G. Klutskis (translated in 1991). Secondary readings: Camilla Gray's groundbreaking book of 1962, *The Great Experiment: Russian Art 1863-1922*; the cluster of articles published in *Studio International* in the late 60s and a decade later in the first issues of *Macula* and its counterpart *October*; key exhibitions such as *Art in Revolution* (Hayward Gallery, London, 1971) and the blockbuster *Paris-Moscou* (Centre Pompidou, Paris, 1979). Essays by J. Golding, C. Lodder, B. Buchloh, J.-L. Cohen, A. Michelson, Y.-A. Bois, S. Buck-Morss; M. Gough, C. Kaier. Auditors by permission of instructor.

Preliminary readings: on ERES:

Yve-Alain Bois, "El Lissitzky's Radical Reversibility," *Art in America*, April 1988, pp. 161-181 (download from ERES).

Boris Grois, *The Total Art of Stalinism: Avant Garde, Aesthetic Dictatorship, and Beyond* (Princeton: Princeton University Press, 1992), Introduction.

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ART 86020 – Seminar: Selected Topics in Modern Art: Post-war Europe, 1945-1956

GC: Thur., 2:00-4:00 P.M., 3 credits, Prof. Braun, Rm. 3421, [10330].

Office Hours: Thur. 4:00-5:00 p.m. Email: emily.braun@hunter.cuny.edu

This seminar examines European art in the aftermath of WWII. In traditional narratives of late modernism, American Abstract Expressionism and, subsequently American neo-Dada, have been posited as the engines of innovation and institutional critique. Rather than perceive postwar European art as a mere mirror of American developments or outpost of American Cold War dominance, we will complicate the critical discourse of both then and now. Specific themes of European concern will be explored, including postwar identities of the “defeated” and the “victorious;” cultural amnesia and degrees of continuity with the cultural apparatus of totalitarian regimes; image wars between the political left and center; economic recovery and its influence on the global art market; “Coca-colonization” and colonialism; and the conscious repositioning of avant-gardism. Major movements and artists will be covered as part of this thematic approach to the postwar decade. A reading-intensive course, it will ask students to define and explore the postwar crisis of aesthetics, including the interrogation of “humanism;” the malaise, rather than the death, of painting; and the perceived limitations of representing war and historical trauma. Grades will be based on two papers on the weekly readings and an in-depth book report. Auditors by permission of instructor.

Preliminary Readings:

Dominick LaCapra, *Writing History, Writing Trauma* (Baltimore: Johns Hopkins University Press, 2001).

Winfried Georg Sebald, *On the Natural History of Destruction* (NY: Random House, 2003).

Tony Judt, “Culture Wars,” in *Postwar: A History of Europe Since 1945* (NY: Penguin, 2005).

ART 87100 – Seminar: Selected Topics in Colonial Latin American Art and Architecture: Surviving

Contact: Painting in Mexico and Peru before and after the Conquest

GC: Wed., 4:15-6:15 P.M., 3 credits, Prof. Quiñones-Keber, Rm. 3421, [10331]

Office Hours: Wed. 2:30-4:00 p.m. Email: equinones@gc.cuny.edu

This seminar explores the pictorial arts of the contact-period and early colonial period in Mexico and Peru, which after their respective conquests by Spain in 1521 and 1534 would become viceregal units in the Americas of a global Spanish empire. Introductory lectures will survey Mesoamerican and Andean pictorial arts as they existed at the time of European contact and their survival after conquest. Attention will then focus on the impact of European and global art forms, such as those of Japan, on early colonial art production in the viceroyalties of New Spain and Peru. Such works include pictorial manuscripts, book illustrations, feather painting, murals, and oil painting. Oral and written seminar reports may concentrate on Pre-Columbian survivals or on transformed or transplanted colonial pictorial genres. Other requirements include weekly readings, short written responses, and discussions. Three (3) auditors permitted; they will be expected to attend all classes, do all readings, and participate in discussions.

Preliminary readings:

Gauvin Bailey, *Art of Colonial Latin America* (New York: London, 2005), Introduction and chapters 1 and 2, “First Encounters: The Pre-Hispanic World and the Colonial Scene,” and “Eyeing the Other: The Indigenous Response,” pp. 4-107.

SPRING 2010 - COURSE DESCRIPTIONS

ART 87300 – Seminar: Selected Topics in American Art and Architecture: Perspectives on American Sculpture to 1945

GC: Wed., 9:30-11:30 A.M., 3 credits, Prof. Tolles, Room 3421, [10332]

Office Hours: Wed. 11:30 a.m.-12:30 p.m. Email: Thayer.tolles@metmuseum.org

This course will address all aspects of the rise of sculpture as a professional discipline in the United States from its artisan origins in the early nineteenth century to the dominance of abstraction over representation by 1945. Lectures will focus on the expatriate neoclassical colonies of Florence and Rome; the emergence of American realism and the flourishing of the Beaux-Arts aesthetic in Paris and New York in the late nineteenth-century; post-Civil War civic monuments and the “small bronze age”; and the early twentieth-century exploration of alternate stylistic models including Auguste Rodin, archaism, direct carving, and figural modernism. We will discuss thematically-rich case studies including Hiram Powers’s *Greek Slave* and Augustus Saint-Gaudens’s *Shaw Memorial*, as well as examine issues concerning the presentation, historiography, and teaching of American sculpture. Students will develop a familiarity with the materials and methods of sculpture, with visits to the American Wing of the Metropolitan Museum of Art and public sculpture sites. Course requirements include analyses of selected readings, brief presentations on objects in New York-area collections, and a research project with in-class presentation and term paper. Auditors by permission of instructor.

Preliminary readings:

Wayne Craven, “The Origins of Sculpture in America: Philadelphia, 1785-1830,” *American Art Journal* 9, no. 2 (Nov. 1977), pp. 4-33.

ART 89400 – Seminar in Film Theory: Theories of the Cinema

GC: Tue., 11:45 A.M.-3:45 P.M., 3 credits, Prof. Gerstner, Rm. C-419, [10333], Cross-listed with THEA 81600 and FSCP 81000

This course explores the ways in which filmmakers and scholars theorize the issues of film form and content. Since the advent of the cinema in the late nineteenth century, a great deal has been written about it in terms of its aesthetic properties as well as its political-theological possibilities.

Through close readings of both the films and writings of major theorist (many who make film) we will consider what is at stake (aesthetically and politically) in the production of film. Readings may include: Bazin, Eisenstein, Munsterberg, Hartmann, Arnheim, Panofsky, Kracauer, Benjamin, Metz, Mulvey, Doane, Gunning, Bergstrom, Wollen, Deleuze, Godard, Vertov, Sobchack, J. Stewart, L. Williams, Modeleski as well as selected writings from *Cahiers du Cinema*, *Movie* and *Tel Quel*.

Students are expected to complete weekly writing assignments, deliver a presentation, and complete a 15-20 page paper. Auditors by permission of instructor.

SPRING 2010 - COURSE DESCRIPTIONS

ART 89600 - Seminar: Selected Topics in Film Studies: The Cyborg Effect/Affect

GC: Wed., 2:00-5:00 P.M., 3 credits, Prof. Hitchcock, Rm. C-419, [10334], Cross listed with THEA 81500 and FSCP 81000

By exploring different aspects of cyborg effect/affect this course aims not only to provide an introduction to the importance of the cyborg in cinema but also to facilitate a greater understanding of the interaction/interface of the body and technology in general.

Course requirements: a class presentation and a 20-25 page final paper. It is hoped the class presentation may provide a research base for the term paper. Supplementary visual submissions are encouraged. Individual essays in the course material will be uploaded to library reserves. For the most part, films will be seen outside of class time although clips will be used extensively. Auditors by permission of instructor.

Preliminary Readings:

Christopher Bolton et al., eds. *Robot Ghosts and Wired Dreams* (Minneapolis: University of Minnesota Press, 2007).

Rosi Braidotti, *Metamorphoses: Towards a Materialist Theory of Becoming* (London: Polity, 2002).

Bruce Grenville, ed., *The Uncanny: Experiments in Cyborg Culture* (Vancouver: Arsenal Pulp Press, 2002).

ART 89600 - Seminar: Selected Topics in Film Studies: The Western Gaze: Word, Image, and Nation

GC: Fri., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Dolan, Rm. C-419, [10335], Cross listed with THEA 81500 and FSCP 81000

This course will examine the rise, fall, and perhaps second rise of one of the most popular American narrative genres of the 20th century: the Western. The course will begin with an examination of the parallel development during the nineteenth century of the Western as a visual genre in landscape painting and as a narrative genre in popular fiction. These two nineteenth-century traditions both influenced early silent film in the U.S., as the American film industry moved to California from the East Coast and the West became more a site of myth than honest memory. In studying what followed this transition, central consideration will obviously be given to the genre's (re-)construction of both American manhood and American foreign policy, but we will also give consideration to the Western as a purely aesthetic genre-particularly in relation to landscape, where one may speak in both media of something like a "Western gaze."

To encourage this more aesthetic approach, specific assignments and class sessions will be structured around shooting locations. We will begin with a session on New York and New Jersey (the original West of American cinema), then move to the then-fresh California settings of such early independent efforts as *The Squaw Man* and *The Battle of Elderbush Gulch*, then to such favored silent settings as Newhall (*Hell's Hinges*) and Chatsworth (*The Iron Horse*). A session on the backlot-focused Westerns of the early sound era will also focus on the Western musical (*Destry Rides Again* and Roy Rogers' *Utah*). Next we will turn to the postwar return to location shooting, in angst Tucson (*Winchester '73/Red River/3:10 to Yuma*) and sparsely peopled Moab (*My Darling Clementine/Once upon a Time in the West*). After a brief consideration of the late 60s vogue for antiheroic Durango (*Butch Cassidy & the Sundance Kid/The Wild Bunch*), we will consider the so-called anti-Westerns of the post-Vietnam ear, so many of them shot in the presumptively elegiac Northwest, including Oregon (*Paint Your Wagon/Dead Man*) and Montana (*Heaven's Gate/The Ballad of Little Jo*), even British Columbia (*McCabe and Mrs Miller/The Grey Fox*) and Alberta (*Unforgiven*).

SPRING 2010 - COURSE DESCRIPTIONS

ART 89600 – (cont'd)

Course requirements: 1) active participation in discussions, including periodic reports on individualized viewing assignments; 2) a brief presentation of original scholarship on some aspect of the Western that we have not considered in depth in this course, to be given late in the semester; and 3) a 20-25 page seminar paper that treats that original scholarship in greater detail. Auditors by permission of instructor.

Preliminary readings:

John Cawelti. *The Six-Gun Mystique* (Bowling Green: Bowling Green University Popular Press, 1971).

David Lusted. *The Western* (NY: Pearson / Longman, 2003).

Scott Simmon. *The Invention of the Western Film: A Cultural History of the Genre's First Half-Century* (Cambridge: Cambridge University Press, 2003).

Richard Slotkin. *Gunfighter Nation The Myth of the Frontier in Twentieth-Century America* (NY: Harper Perennial, 1993).

Janet Walker, *Westerns: Films through History* (NY: Routledge, 2001).

ART 89600 - Seminar: Selected Topics in Film Studies: Cinema and Madness

GC: Tues., 4:15-8:15 P.M., 3 credits, Prof. Miller, Rm. C-419, [10336], Cross listed with THEA 81500 and FSCP 81000

With its fixation on the illogic of dream sequences and unlikely juxtapositions, cinema has long succumbed to the allure of madness, perhaps most notably in the works of Hitchcock, Lang, Bergman, Cronenberg, and Lynch. This course investigates the relationship between film and madness, charting a theoretical history. Following Foucault in *Madness and Civilization* and Deleuze & Guattari in *Anti-Oedipus: Capitalism and Schizophrenia*, the course takes an anti-psychiatric stance toward madness, viewing it as a description with political and historical dimensions, rather than an affliction of singular, flawed psyches. As such the course is not a study of psychoanalysis and film per se, but an examination of the modes in which cinema has both represented and inhabited madness, at times aligning itself with the sufferer while at others indulging in the unbridled spectacle of the unwell. In addition we provide counter-readings of some of the most famous case studies in psychoanalysis, such as the memoirs of Judge Schreber (misread by Freud as the ranting of a paranoid homosexual) and the fantasies of schizophrenics as described by Victor Tausk. Thus we view Schreber's "rays" as involuntary cinematic projections and the influencing machines of schizophrenics as an interpretation of the effects of media and technology, a way of suggesting viewers/patients' ambivalence not only toward configurations of power, but also toward the cinematic apparatus itself. Auditors by permission of instructor.