

**THE GRADUATE CENTER  
of THE CITY UNIVERSITY OF NEW YORK  
PH.D. PROGRAM IN ART HISTORY**

SPRING 2009 - COURSE DESCRIPTIONS & PRELIMINARY READINGS w/OFFICE HOURS

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**N.B.** Lectures are limited to 20 students and seminars are limited to 12 students. Three overalls are allowed in each class but written permissions from the instructor and from the Executive Officer and/or the Deputy Executive Officer are required.

**ART 72000 - Topics In Ancient Art and Architecture: Greek Sculpture**

GC: Thurs. 6:30-8:30 P.M., 3 credits, Prof. Hartswick, Rm. 3421, [95374]

Office hours: TBA. Email: [khartswick@gc.cuny.edu](mailto:khartswick@gc.cuny.edu)

Greek Sculpture will explore the development of sculptural styles and subjects from the 7<sup>th</sup> century through the 2<sup>nd</sup> century BCE. We will analyze works of art as physical objects (sculptural techniques, aesthetic issues) as well as the social, religious and psychological aspects of those who made and viewed sculptural works in the ancient Greek world. At least two Friday visits to the Metropolitan Museum of Art will be required. Auditors permitted.

**Preliminary Reading**

Andrew Stewart, *Greek Sculpture: An Exploration*. See also, Nigel Spivey, *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*.

**ART 75000 – Topics in European Art and Architecture, 1300-1750: Early Modern Disseminations: Encounters with European Culture East & West**

GC: Mon. 6:30-8:30 P.M., 3 credits, Prof. Elsky, Rm. TBA, [95631], Cross listed with CL 71000

Email: [melsky@gc.cuny.edu](mailto:melsky@gc.cuny.edu)

This course will focus scholarship that explores the impact of contact between European and non-European cultures in the Renaissance and Early Modern period, an age of exploration and expansion. It will concentrate on the transformations that occur when cultural forms originally associated with the Italian city state move across borders via national states and empires to the New World and the eastern Mediterranean, to Tenochtitlan and the Ottoman Empire. Reading will be drawn from literary history and art history, as well as social and political history. The approach of the course will be set by beginning with cartography as an intercultural discipline used for the mapping of Europe's own internally dynamic geographical space and its relation to geographies beyond its borders in some major cartographic projects of the period. We will then consider intellectual theorization of contact with non-Europeans, as well as reciprocal effects of encounters between European and non-European cultures, including hybrid identities and hybrid cultural forms expressing resistance, absorption, and synthesis. Themes will include culture as forms in geographic motion, as well as issues of authenticity, imitation, appropriation, and mimicry. The course will draw on literary, visual, and historical exemplars.

Because this is an interdisciplinary course, students are encouraged to bring material to the course from their home discipline. Three (3) auditors permitted but must attend class regularly.

**ART 76020 – Topics in Modern Art: Art Nouveau: Architecture and Design**

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GC: Thurs., 11:45 a.m.-1:45 p.m., 3 credits, Prof. Bletter, Rm., 3416, [95376]  
Office hours: Thurs. 2:00-3:00 p.m. Email: rbletter@gc.cuny.edu

The course will address Art Nouveau's self-proclaimed modernity and apparent break with the past, and investigate the darker side of its regional variants (Jugendstil, Secession, Modernismo, etc.). Was Art Nouveau a psychological response to a general turn-of-the-century anxiety and an anti-rational reaction to the science and technology of the industrial age? Also explored will be its grounding in nineteenth-century naturalism and arts and crafts reform. The belief in a unifying interior design and architecture derives from William Morris' social program and revival of pre-industrial methods, but at the same time the organic unity that was envisioned echoed the rarified Rococo style. Bourgeois and aristocratic concepts, aesthetic and economic ideas, as well as psychological theories (Freud, Lipps) and abstraction (Riegl, Worringer) coexist uneasily and continue to affect avant-garde design associated with classic modernism of the twenties. The internationalism of Art Nouveau will be examined to determine whether, for instance, Spanish Modernismo is comparable in intent to French, Belgian, English, American, or Central European Art Nouveau, and how to place the somewhat later, "rationalized" styles of the Viennese Secession and the Glasgow group around Mackintosh. Auditors permitted.

### Preliminary Reading

Paul Greenhalgh, *Art Nouveau 1890-1914* (2000)

Debora L. Silverman, *Art Nouveau in Fin-de-Siecle France: Politics, Psychology and Style* (1989)

### **ART 76020 - Topics in Modern Art: Futurism**

GC: Mon. 2:00-4:00 P.M., 3 credits, Prof. Braun, Rm. 3421, [95378]

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

2009 marks the centenary of Marinetti's *Founding and Manifesto of Futurism*. At one hundred years distance, Futurism appears both understudied and remarkably prescient in its ideas about the role of art and artists in late capitalist society. This course addresses Futurism in its multiple iterations and interdisciplinary reach --as a movement that encompassed the fine arts, performance, literature, political propaganda, cultural strategy, and gender politics. It will also delve into the Futurist legacy in Dada and the complex relationship between Futurist modernism and Fascist politics. Given that Performa 09, New York's biennial of performance art, will be celebrating the Futurist centenary, special attention will also be paid to the subject of Futurism and contemporary art. Auditors permitted.

### Preliminary Reading

Gentile, Emilio. "The Myth of National Regeneration in Italy: From Modernist Avant-garde to Fascism," in *Fascist Visions. Art and Ideology in France and Italy*. Eds. Matthew Affron and Mark Antliff (Princeton: Princeton University Press, 1997.)

Marinetti, F.T. *Critical Writings*. Ed. Günther Berghaus. Trans. Doug Thompson. (New York: Farrar Straus Giroux, 2006).

Perloff, Marjorie. *The Futurist Moment: avant-garde, avant-guerre, and the language of rupture*. (Chicago: University of Chicago Press, 1986).

Rossi, Laura Mattioli, *Boccioni's Materia: A Futurist Masterpiece and the Avant-Garde in Milan and Paris*. (New York: Guggenheim Museum, 2004).

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### **ART 76040 - Topics in Contemporary Art: Circa 1979**

GC: Tues., 9:30 -11:30 A.M., 3 credits, Prof. Siegel, Rm. 3421, [95380]

Office hours: Tues. 11:45 a.m.-12:15 p.m. Wed., 3:00-4:00 p.m. at Hunter College. Email: [katy.siegel@gmail.com](mailto:katy.siegel@gmail.com)

This class is about two things: thinking about *how* to write the history of contemporary art, and actually writing (or curating) that history. Although we will initially consider a range of models, I have chosen to focus on that of the synchronic, as exemplified by Robert Rosenblum's exhibition *1900*. We will look deeply at art produced around 1979, a moment historicized vaguely as pluralist or postmodern, or as the prelude to a polarized decade in politics and art. We will look for the overlooked and also for a fuller context for those artists who did become well-known; for the complicated interaction between generational and historical time; and for the issues at stake in making, exhibiting, and thinking about art specifically at that moment. Auditors permitted.

#### **Preliminary Reading**

To prepare, students might skim issues of *Artforum* and *Arts* published in 1979, as well as Rosenblum's catalog.

### **ART 771000 – Topics in Asian Art and Architecture: Silk Roads in History, Literature, and Art**

GC: Tues., 4:15-6:15 p.m., 3 credits, Prof. Rossabi, Rm. TBA, [95985], Cross listed with HIST 77900

Email: [Morris.rossabi@qc.cuny.edu](mailto:Morris.rossabi@qc.cuny.edu)

An analysis of the significance of the Silk Roads in East, South, and West Asian and European History from earliest times to the sixteenth century.

Consideration of the current Oil Roads in modern Central and West Asia. Special attention to the artistic and cultural diffusion facilitated through the Silk Roads, including trips to museums with collections of Silk Road art.

Auditors by permission of instructor.

### **ART 77300 – Topics in American Art and Architecture: US Memorials: Vietnam to 9/11**

GC: Wed., 11:45 a.m.-1:45 p.m., 3 credits, Prof. Senie, Rm. TBA, [95383], Cross listed with IDS 81640/ASCP 82000

This course focuses on memorials (the most traditional form of public art) to recent critical events that challenged aspects of national identity. Vietnam was a lost war; Columbine manifested the dark side of high school culture; Oklahoma City and 9/11, terrorist attacks from within and without, revealed a previously unthinkable lack of security in the nation's heartland and critical urban centers. We will discuss issues of site and selection criteria and analyze built and proposed memorial projects as well as pertinent films and novels in the context of aesthetic strategies, definitions of memory, and audience response. Texts pertaining to Holocaust and other memorial studies will be included. Guest speakers will include artists who have designed memorials and representatives of commissioning agencies.

Requirements: Term paper, several short in-class presentations, a few short reaction papers, no exams. Auditors permitted.

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### **ART 77400 - Topics In Latin American Art and Architecture: Photohistories of Latin America, 1839-1980**

GC: Tues. 11:45 A.M.-1:45 P.M., 3 credits, Prof. Manthorne, Rm. 3421, [95385]

Office hours: Tues. 2:00-4:00 p.m. Email: kmanthorne@gc.cuny.edu

This course embraces the multiple dimensions of photographic practice from Mexico & the Caribbean to Argentina. 1<sup>st</sup>, Latin American photographers have drawn upon their rich history, exploring issues of identity, spirituality, and the state of society. At the same time, artistic movements and cultural philosophies that have arisen abroad have impacted photographic production. 2<sup>nd</sup>, from the announcement of photography's "discovery," it was adopted by a wide range of native practitioners, and became a central mode of expression. Yet artists from Europe and the United States working across Latin America also made substantial contributions to the field. 3<sup>rd</sup>, it is necessary to layer the formal considerations of these visual documents with study of their socio-historic context. To address this rich tradition, the course is organized around selected themes: nature & invention; the body; faith & spirituality; photographic practice; art & politics. Within each thematic unit, we analyze both 19<sup>th</sup> c. and 20<sup>th</sup> century material, but reject a chronological approach to allow key figures and images to engage in dialogue across time. Emphasis is put on Brazil, Mexico, and Peru – which have generated strong literature – but alternated with material from other regions. Inevitably, we interrogate the utility of the category "Latin American." Students are expected to take an image-based mid-term and final exam, to write a short paper, and to maintain an active reading schedule that will feed class discussions. Since emphasis is given, where possible, to studying images first-hand, we make at least one group trip to see a photographic collection. No auditors allowed.

#### **Preliminary Reading**

Pedro Vasquez; Robert Myers, "Marc Ferrez: A Master of Brazilian Photography,"

*The Journal of Decorative and Propaganda Arts*, Vol. 21, Brazil Theme Issue (1995), pp. 27-41; URL:

<http://www.jstor.org/stable/1504130>

Carol Armstrong, "This Photography Which Is Not One: In the Gray Zone with Tina Modotti," *October*, Vol. 101, (Summer,2002), pp. 19-52

URL: <http://www.jstor.org/stable/779192>

### **ART 78000 – Topics in African and Architecture: African Art and Architecture**

GC: Thurs. 9:30-11:30 A.M., 3 credits, Prof. Corbin, Rm. 3416, [95389]

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

This course is an introductory survey of West and Central African art and architecture. It covers the following art producing cultures: (alphabetically) Afro-Portuguese ivories (including Bini-Portuguese, Kongo-Portuguese, and Sapi-Portuguese), Akan terra cottas, Asante, Baga, Bamana, Bamum, Baule, Benin, Bwa, Chokwe, Dan, Djembe, Dogon, Fang, Ife, Igbo, Igbo-Ukwu, Ijo, Kongo, Kota, Kuba, Lower Niger R. Bronzes, Luba, Mambila, Mende, Mossi, Mumuye, Nok, Senufo, and Yoruba.

Course requirements: book report, research paper, and final exam. No auditors allowed.

#### **Preliminary Reading:**

Frank Willett, African Art: an introduction. New York, Thames and Hudson, 1993 (revised edition).

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### **ART 79500 - History of the Motion Picture: Film History II**

GC: Mon. 6:30-9:30 P.M., 3 credits, Prof. Carlson, Rm. TBA , [95386], cross listed with Theater 81600/FSCP 81000

This course will outline and investigate main trends in world cinema from the coming of sound until the reorganization of Hollywood by the “blockbusters” of the mid-1970s. The course will use a number of case studies in national cinemas to explore how new aesthetics, technologies, ideological perspectives, and modes of production and reception have reshaped and enriched storytelling in feature films. Of particular interest will be the ways post-war cinemas challenge and alter the notion of classical Hollywood genres as developed and practiced by the American studios in the 1930s and 1940s.

The course will emphasize the close reading of films by such major directors as Charles Chaplin, Howard Hawks, Jean Renoir, John Ford, Orson Welles, Vittorio de Sica, Billy Wilder, Yasujiro Ozu, Stanley Donen, Jean Luc Godard, Federico Fellini, Roman Polanski, and Andrei Tarkovski.

Students are expected to attend all screenings and lectures, to prepare the readings on time, and to hand in assignments on the designated dates. There will be a brief analytical paper and a longer research essay. Details of these assignments will be discussed in class. Auditors by permission of instructor.

### **ART 80010 – Seminar: Selected Topics in Art History: Exoticisms in Western Art, 1550-1950**

GC: Thurs. 4:15-6:15 P.M., 3 credits, Prof. Sund, Rm. 3421, [95393]

Office hours: Thurs. 3:00-4:00 p.m. Email: judysund@mac.com

This seminar will chart the evolution of exoticist discourse in Europe (and, eventually, the Americas) from the age of exploration through the mid twentieth century (when an increasingly global culture changed the parameters of the exotic). Both theories of the exotic and particularized case studies will be discussed, as we investigate the processes by which one culture is served up for another’s delectation – and in order to ratify and reinforce notions of the self as well as fantasies of otherness. Students will research specific instances of exoticism in the art and architecture of Europe and the Americas in the Early Modern and Modern periods, with attention to the cultural, political and personal agendas exoticist constructs promote. Auditors who are willing to do the readings and participate in class discussion are welcome to attend.

#### **Preliminary Reading**

Deborah Root, *Cannibal Culture: Art, Appropriation and the Commodification of Difference* (Westview Press, 1996).

### **ART 80010 - Seminar: Selected Topics in Art History: Medieval Portraiture and identity**

GC: Wed., 6:30-8:30 P.M., 3 credits, Prof. Ball, Rm. 3421, [95391],

Office Hours: Wed. 5:30-6:30 p.m. Email: jball@brooklyn.cuny.edu

Portraiture has long been considered a phenomenon of the modern world, springing from the rise in the concept of individuality, and whose origins are typically situated in the fourteenth century. This seminar will explore the burgeoning body of scholarship that rethinks “portrait” along with related concepts, such as “likeness,” to include medieval theories of portraiture. The understanding of identity in the medieval era is articulated in often highly complex ways in images, despite the fact that there is often little attention paid to physiognomic likeness, so crucial for

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### **ART 80010 – Medieval Portraiture and Identity – cont'd**

the selfhood expressed in modern portraits. Nonveristic works, as well as holy portraits that push the category of portraiture to its limits, and works in non-traditional media, such as wax, will be addressed. Two (2) auditors permitted.

#### **Preliminary Reading**

Richard Brilliant. *Portraiture*. NY: Reaktion, 2004.

### **ART 80040 - Seminar: Selected Topics in the History of Prints: Ephemera in the Long 18<sup>th</sup> Century**

GC: Wed., 2:00-4:00 P.M., 3 credits, Profs. Murphy/O'Driscoll, Rm. 3421, [95394]

Office hours for Kevin Murphy: Thurs. 2:00-4:00 p.m. Email: kmurphy@gc.cuny.edu

Office hours for Sally O'Driscoll: Wed. 4:00-5:00 p.m. Email: Sodriscoll@mail.fairfield.edu

This seminar will examine the visual and literary aspects of ephemeral works during the long eighteenth century. Interdisciplinary in conception, the seminar is being co-taught by an art historian and a literary historian, in conjunction with an international symposium that will be held at the Graduate Center on March 13-14. Readings and seminar discussions will focus on the varieties of historical problems and discourses that can be addressed through a careful examination of the visual and literary aspects of ephemeral works, including pamphlets, broadsides, and other inexpensive prints of the sorts that proliferated in the eighteenth and early nineteenth centuries. As prevalent as these works were in their period, they have received little scholarly attention from either art or literary historians, and not at all from the interdisciplinary perspective that will be pioneered in this seminar. Trips to one or more museum collections rich in ephemera will be included. A final project and presentation and paper will be required. Auditors permitted with permission of the instructors.

#### **Preliminary Reading**

Adam Fox, *Oral and Literate Culture in England, 1500-1700* (Oxford and New York, 2000)

### **ART 83000 - Seminar: Selected Topics in Medieval Art and Architecture: Medieval Reliquaries**

GC: Wed. 9:30-11:30 A.M., 3 credits, Prof. Hahn, Rm. 3421, [95395]

Office hours: TBA Email: chahn@hunter.cuny.edu

Although reliquaries represented perhaps the most highly valued category of art of the Middle Ages and were certainly considered by medieval viewers to be aesthetically sophisticated, many modern viewers find them disturbing. Furthermore, because of their involvement in belief (or perhaps superstition), they were traditionally an ill fit for art historical studies. Given that modern artists are beginning to be passionately interested in this material, and that art history now considers reception to be a central issue of study, reliquaries are overdue for reevaluation. This course will examine various perspectives from which to understand the ways in which reliquaries worked for the medieval viewer, including: considerations of semiotic or rhetorical meaning, somatic reference, materiality, meaning generated by an object's position in a collection and as the subject of legends, and, of course, activation of reliquaries in ritual and liturgy. The course will focus on reliquaries from the early Christian period to 1204 but discussion and student topics will range beyond this period. Auditors accepted if there are fewer than 10 students enrolled.

#### **Preliminary Reading**

Henk van Os, Way to Heaven

Annabel Wharton, Selling Jerusalem

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### **ART 85010 - Seminar: Selected Topics in Italian Renaissance and Mannerist Art and Architecture: Mythology in the Renaissance: Art, Literature, Philosophy, and Sex**

GC: Wed. 2:00-4:00 P.M., 3 credits, Prof. Saslow, Rm. TBA, [95396] Cross-listed with RSCP 83100

Email: jsaslow@gc.cuny.edu

This course will examine the myth and literature of classical antiquity as a primary inspiration for Renaissance European culture. Beginning with its literary revival by Boccaccio in the 14th century, we will trace its rise to predominance in the art, literature, theater, and thought of the 15th to 17th centuries -- first in Italy, later throughout Europe -- and its subsequent decline and marginalization. Original textual sources and surviving antique artworks will be discussed as the scaffolding upon which Renaissance artists and authors erected a vast edifice of intertwined texts and images in a wide variety of styles, media, and contexts. Mythology will be examined through psychological and sociological lenses, to reveal how and why it developed into a revered and widely familiar historical legacy, into which authors and patrons read, and through which artists illustrated, an array of philosophical, moral, astrological, personal, and erotic meanings. The dynamic tension between this pagan symbology and the customs and values of Christian society will provide an explanatory framework for both its popularity and its problems as a cultural discourse. Three (3) auditors permitted. Requirements: Weekly readings and discussion; one brief in-class critique of a reading assignment; oral class presentation of approximately 30-40 minutes on a topic to be agreed upon with instructor, to be submitted in written form by end of semester.

### **ART 86020 – Seminar: Selected Topics in Modern Art: New Perspectives on European Art: 1943-1958**

GC: Thurs. 2:00-4:00 p.m., 3 credits, Prof. Golan, Rm. 3421, [95398]

Office hours: Thurs. 12:30-1:30 p.m. Email: rgolan@gc.cuny.edu

This course will consider painting and sculpture, but also, the discursive role played in the immediate postwar context by design, architecture, photography, cinema, and experimental music.

It will focus on the following issues: 1945: Year zero? (i.e. the legacy of Fascism and the question of reconstruction); the impact of the Marshall Plan and the “double fracture” of the Cold War (vis. a vis. American art and socialist realism beyond the iron curtain); the neo-baroque vs. rationalism; neo-dada and the “open work” historiographic revisitations of the “historical” avant-garde; redemption via the Venice Biennale and the first Documenta in Kassel.

Beside the secondary literature, readings will include primary texts by G-C. Argan, R. Banham, G. Bazin, G. Dorfles, U. Eco, S. Giedion, E. Gombrich, A. Martraux, J-P. Sartre, H. Sedlmayr. and artists such as J. Dubuffet, F. Leger, L. Fontana. Class requirements: There will be weekly readings and discussion of the readings in class.

In the last two/three weeks there will be class presentations based on your research papers, which topic will be decided with me during office hours. They should be ca. 45 minutes long, with a written version circa 20 pages long to be submitted at the end of the course. No auditors allowed.

### **Preliminary Reading**

Paul Betts, “The Bauhaus as Cold War Legend: West German Modernism Revisited,” German Politics and Society, Summer 1996.

Anthony White, Lucio Fontana: Between Utopia and Kitsch, Grey Room, Fall 2001.

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### **ART 86020 – Seminar: Selected Topics in Modern Art: Women’s Art/Feminist Art**

GC: Tues. 4:15-6:15 P.M., 3 credits, Prof. Chave, Rm. 3421, [95397]

Office hours: After class starting at 6:15 p.m. or by appointment. Email: [annachave@aol.com](mailto:annachave@aol.com)

Organized thematically—around categories such as “Domesticity, Craft, and Decoration,” “Performance, Masquerade, and Drag,” “Topsy Turvy: Strategies of Reversal”—this course will examine (on a case study basis) a history of women’s art, including artists who have and have not self-identified as feminist, with a view to how the evolution of feminist discourses has colored art practices broadly in the contemporary era especially. A class interview with a practicing artist (or two) may supplement other modes of investigation. Auditors permitted.

#### **Preliminary Reading**

Background reading includes: N. Broude and M. Garrard, *The Power of Feminist Art*, 1994, and H. Robinson, ed. *Feminism, Art, Theory: An Anthology, 1968-2000*, 2001.

### **ART 86040 – Seminar: Selected Topics in Contemporary Art: Exhibitions as Medium**

GC: Tues. 2:00-4:00 p.m., 3 credits, Prof. Bishop, Rm. 3421 [95632]

Office Hours: Tues. 4:00-6:00 p.m. Email: [cbishop@gc.cuny.edu](mailto:cbishop@gc.cuny.edu)

This seminar course proposes a study of the exhibition as a medium for artists and curators in the twentieth century, with a particular focus on developments since 1960. To this end it will propose a distinction between exhibitions that are important for *art history* and those that are significant for *exhibition history*, ie those that develop exhibition-making as a medium in its own right. It will propose exhibition history as a sub-category of art history, and an equation – to be questioned throughout the course – between artistic and curatorial authorship.

The seminars will concentrate on three key strands: curatorial authorship, the impact of the post-colonial, and the public sphere. As such, the questions to be framed by this course are critical, historical and theoretical: What is at stake in claiming that the exhibition is a medium in its own right? What connection (if any) should there be between the content of an exhibition and its form? What are our criteria of evaluation for exhibitions? How have artists and curators used exhibitions to produce new publics? Weekly seminar on Tuesdays 2:00-4:00 p.m. with one student presentation per week. No auditors allowed.

#### **Preliminary Reading**

Tony Bennett, ‘The Exhibitionary Complex’, ch.2 in *The Birth of the Museum*, London: Routledge, 1995.

Brian O’Doherty, *Inside the White Cube*, Berkeley: California UP, 1999

Bruce Ferguson, Reesa Greenberg, Sandy Nairne (eds), *Thinking about Exhibitions*, London: Routledge, 1996 (NB this includes a reprint of Bennett and O’Doherty)

### **ART 87300 – Seminar: Selected Topics in American Art and Architecture : America in the 1960s: Interdisciplinary Perspectives**

GC: Thur. 4:15-6:15 P.M., 3 credits, Prof. Levin, Rm. TBA [95400] Cross listed with ASCP 82000

Email: [gail\\_levin@baruch.cuny.edu](mailto:gail_levin@baruch.cuny.edu)

People today are still living off the table scraps of the sixties. They are still being passed around - the music and the ideas,” commented Bob Dylan, alluding to the political, social, and cultural changes that took place during the 1960s, which can be seen as setting the stage for the deep divide in American politics and culture that exists today. This seminar will focus on the 1960s as a time of challenges, with specific focus on the Civil Rights Movement, the

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### **ART 87300 – Interdisciplinary Perspectives – cont'd**

Women's Movement, anti-Viet Nam war protests, college student activism, environmental activism, and the struggle for gay rights. The War on Poverty, the Black Power Movement, Cesar Chavez and the United Farm Workers' campaign, Rachel Carson's launch of the environmental movement with the 1962 publication of *Silent Spring*, women's struggles for the right to birth control and abortion as well as for equal job opportunity and equal pay, and the 1969 Stonewall riots in Greenwich Village all contributed to changes in society. Cultural production responded to these shifts with developments such as the folk music revival, Rock music, Pop art, Earth art, and feminist art and literature, and theatrical events that ranged from Edward Albee's plays to Happenings and Performance art. This course will feature in-class visits from faculty members of the American Studies Certificate Program (drawn from doctoral programs such as English, History, Music, and Theater), as well as from some artists who will serve as witnesses to the decade. Readings will include both primary documents and secondary sources. Course requirements include class participation, a bibliography of secondary sources on a particular aspect of U.S. life during the decade, an oral presentation of original scholarship within that field, and a final paper that expands on the presentation. Auditors by permission of instructor.

### **ART 87300 – Seminar: Selected Topics in American Art and Architecture: American Modernisms, 1900-1935**

GC: Mon, 4:15-6:15 p.m. Rm. 3421, 3 credits, Prof. Corn, Rm. 3421, [95399], Cross listed with ASCP 82000

Office Hours: Mon. 2:00-4:00 p.m. Email: wcorn@stanford.edu

A close look at art movements in early twentieth-century New York with particular attention the Ash Can School, the Stieglitz circles, the Dadaists, the Precisionists, and the artists of the Harlem Renaissance. Readings will be drawn from a growing literature that argues for several schools of modernism, not one. We will probe the ways in which these new studies have changed the shape and history of modernism as it has been traditionally understood. Readings will range widely from the highly theoretical to focused case studies. No auditors allowed.

#### **Preliminary Reading**

JoAnne Marie Mancini, *Pre-Modernism: Art-World Change and American Culture from the Civil War to the Armory Show*, Princeton University Press, 2005.

### **ART 89400 – Seminar in Film Theory: Film Theory**

GC: Mon. 2:00-5:00 P.M., 3 credits, Prof. Herzog, Rm. TBA, [95401], Cross listed with FSCP 81000

This course will provide an overview of significant movements, debates, and figures in film theory. Readings will span both classical and contemporary film theory, addressing a range of approaches including realism, structuralism, auteur theory, genre criticism, psychoanalytic film theory, feminist and critical race theories, third cinema, film-philosophy, and new work on digital cinema. We will examine writings on cinema in their historical and national contexts, looking at the ways in which film theory intersects with political, cultural, and aesthetic trends. Class discussions and written projects will focus on close analysis of both written and filmic texts, and students will be required to view films each week outside class. Auditors by permission of instructor.

Course Requirements: Response Paper (5 pages): 20% Participation: 10% Presentation: 10% Research Paper (15-20 pages): 60%

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### **ART 89400 – Film Theory – cont'd**

Screenings: Students will be required to watch one film before class each week. Additional films will be screened in class, along with clips to be viewed for close analysis. A list of recommended films will be provided, and students will be invited to attend occasional screenings relevant to the course material at venues in the city.

Text: Leo Braudy and Marshall Cohen, eds., *Film Theory and Criticism*, 6<sup>th</sup> Ed. (NY: Oxford University Press, 2004).

### **ART 89600 – Seminar: Selected Topics in Film Studies: Queer Culture, Theory and Media**

GC: Tues. 4:15-8:15 P.M., 3 credits, Prof. Gerstner, Rm. TBA, [95402], Cross listed with ENG 87400/THEA 81500/FSCP 81000

This course studies the ways queer cultural producers engage a range of media to explore questions of identity (sexuality, race, gender, class, nation). The relationship between queer cultural identity and media is complex—particularly as it is filtered through a global economy—and, as such, finds its expression through a dynamic use of multi-mediated platforms. With readings from queer theorists as our backdrop and through analyses of film, video, literature, novels, poetry, dance, and other media-arts, we will consider the varied and diverse contours that generate queer media and the artists involved in their production. Students are expected to complete weekly readings, weekly writing assignments, deliver a 15-20 minute presentation, and submit a 15-page final paper. Auditors by permission of instructor.

Readings for the class may include: Ablove, Henry, et.al. *The Lesbian and Gay Studies Reader*; Anzaldúa, Gloria. *Borderlands/La Frontera*; Baldwin, James. *Another Country*; Dyer, Richard. *Now You See It*; Gever, Marth, et.al. *Queer Looks*; Halberstam, Judith. *In a Queer Time and Place*; Lorde, Audre. *Sister Outsider*

Queer artists we may study include: David Wojnarowicz, Marlon Riggs, James Baldwin, Yvonne Rainer, Cheryl Dunye, Barbara Hammer, Audre Lorde, Riyad Wadia, Jean Genet, Peter Wells, Cui Zi'en, Emile Devereaux, Gloria Anzaldúa, and others.

Course open to Ph.D. students only. Permission of instructor required for all others.

### **ART 89600 – Seminar: Selected Topics in Film Studies: Theatricality in Film**

GC: Wed. 4:15-8:15 P.M., 3 credits, Prof. Margulies, Rm. TBA, [95633], Cross listed with Theater 81500/FSCP 81000

This course on theatricality in film presents the main arguments on the distinction between theatre and film. The course asks how certain traits of theater – such as enhanced physicality, visible roscenium, spatial convergence, marked blocking, excessive gesture, emphasis on text, tableau formations, direct audience address – bring into cinema a reciprocal framing of “natural” and “artificial.” We will examine what, in modern cinema, distinguishes sincerity from artifice, audience from scene, catharsis from distanciation, one version of the self from another. The course discusses dramaturgical analogies for social interaction (the notion of social front and stigma in Goffman); forms of confession and acting out (in psychoanalysis and in psychodrama); the association of theatricality and femininity; the notion of liminality.

## SPRING 2009 - COURSE DESCRIPTIONS

### **ART 89600 – Theatricality in Film – cont'd**

The course explores films involved in farce and disguise; the relation of cinema verité with psychodrama and confessional modes; films which use the theater as the setting to dramatize processes of self-transformation and ritual possession; how acting is used to question notions of artifice and sincerity; the relation of reenactment and moral exemplarity in film; the use of extended dialogue in film and how it inflects the film's presentational format and didactic thrust.

#### Requirements and grades:

**Assignments:** **Class Presentations:** Each student will make a short 15 min presentation on the topic of theatricality and cinema – raising relevant formal and reception distinctions between theater and film as well as points of contact between the two forms of expression. The presentations should bring up questions for class discussion. Topics may be related but not restricted to the ones of the final research paper. You may use as your examples film adaptations such as Louis Malle's *Vanya on 42<sup>nd</sup> Street*, or examples brought up by Bazin in his essay "Theater and Cinema." Class presentations begin on the 4<sup>th</sup> week class. (worth 15% of the grade). – Two page proposal for the final paper (due on 6<sup>th</sup> class – worth 15% of the grade). Final paper (worth 70% of the grade). Choose a film and discuss how it articulates issues of sincerity of duplicity, and how it appropriates formal tropes from the theater to establish different levels of reality and illusion (around 20 double spaced pages). You may use any of the class required or recommended readings as your theoretical or historical background. Additional research is a must.

**Required readings:** *The Presentation of the Self in Everyday Life* Erving Goffman; "Theater and Cinema, Part I and II" Andre Bazin in *What is Cinema* vol I; "Paradox of the Comedian" Denis Diderot. "On the Impression of Reality in the Cinema" Christian Metz in *Film Language*; "The Cinema of Attractions Early Film, Its Spectator and the Avant Garde." Tom Gunning. Michael Fried "Theatricality and Objecthood." All assigned readings are on reserve in the library.