

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

**FALL 2002 - COURSE DESCRIPTIONS**

**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 overalls 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., 4:15-6:15 P.M., 3 credits, Prof. Long, [37445], Rm. 3416

This course will examine some seminal texts for the field of art history. Among the authors to be discussed will be: Riegl, Wofflin, Worringer, Panofsky, Warburg, Freud, Fry, Benjamin, Adorno, Barthes, Kubler, Huyssen. Contextual issues, recent interpretations, and transformations will be part of our discussions. Short paper based on oral reports. Four (4) auditors permitted.

**ART 70200 - Topics in Non-Western Art: The Art of Africa, the Pacific, Pre-Colonial Americas: Aztec Art, Prehispanic to Colonial**

GC: Thurs., 11:45 A.M. – 1:45 P.M., 3 credits, Prof. Quiñones-Keber, [37446], Rm. 3416

This course, structured as a colloquium, focuses on Aztec art from the 14<sup>th</sup> to 16<sup>th</sup> centuries. After briefly surveying the arts of earlier Pre-Columbian cultures in Mesoamerica, it will concentrate on how the Aztecs reinvented the artistic traditions of these cultures along with formulating their own distinctive art works. It will also explore how after the Spanish conquest of 1521 Aztec art interacted with imported European forms to create the hybrid art of the early colonial period. Requirements include readings and written critiques, discussion, and a final examination. Auditors are permitted but will be expected to do the readings and contribute to discussions.

**ART 71500 - Topics in Italian Renaissance and Mannerist Art: From Classicism to Counter-Reformation: Art in Italy and Beyond, 1500-1600**

GC: Mon., 2:00 – 4:00 P.M., 3 credits, Prof. Saslow, [37447], Rm. 3416

This lecture course will survey the principal geographic centers, stylistic currents, and creative individuals in high and late Renaissance Italian art. Emphasis will be placed on the visual arts as expressions of prevailing intellectual, social, and religious ideals, and on the dialectic between art and life in an era of dramatic change and hotly contested values. Special attention will be paid to patronage, religion, politics, eros, theater, and new conceptions of the individual as determinants of artistic form. We will also examine the diffusion of Renaissance styles and concepts beyond their Italian birthplace as a result of cultural exchange (France and Spain) and incipient globalization (exportation of European culture to the Americas and Asia), as well as the reciprocal influence of foreign cultures on the development of Renaissance art in Europe itself. Requirements: Weekly readings and class discussion. Mid-term quiz, final exam, and a 12-to-15-page

research paper. Auditors permitted.

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### **ART 72000 – Topics in Northern Renaissance Art: German Painting and Graphics in the 15<sup>th</sup> and 16<sup>th</sup> centuries**

GC: Tues., 4:15 – 6:15 P.M., 3 credits, Prof. Lane, [37813], Rm. 3416

An intensive study of German painting, woodcut, and engraving from the late Gothic period to the Reformation. After considering the work of master Bertram, Master Francke, Witz, Lochner, Master E.S., Schongauer, and Pacher, lectures will focus on Dürer and Grünewald and then address the paintings and prints of Cranach, Altdorfer, and Holbein. Five (5) auditors permitted.

### **ART 73100 – Topics in Nineteenth-Century Art: French Painting, 1880-1900**

GC: Wed., 11:45 A.M. – 1:45 P.M., 3 credits, Prof. Sund, [37674], Rm. 3416

This course takes as its focus those artists who have traditionally been labeled Post-Impressionists (Cézanne, Seurat, Van Gogh, Gauguin) and proposes their linkage in a tendency toward willful subjectivity -- as opposed to the ostensibly empiricist aims of the Impressionists. Discussion centers on the conscious devaluation of mimesis in order to develop an evocative art of ideas, emotion, and personal sensation. While attention will be given to the late-nineteenth-century revival of traditional narrative art, allegory, symbolic motifs and dramatic incident (in the work of Pierre Puvis de Chavannes, Gustave Moreau and Odilon Redon as well as Gauguin's), greater emphasis falls upon the development of abstract means of signification -- i.e., upon the avant-garde's interest in exploiting the evocative potential of color, line, form, space and composition. Auditors permitted.

### **ART 75500 - Topics in Modern Art: German Modernism and Nationalism: From the Wilhelmine Empire to National Socialism, 1892-1937**

GC: Mon., 4:15 – 6:15 P.M., 3 credits, Prof. Long, [37448], Rm. 3416

To counter the predominantly Francocentric interpretation of modernism, this course will focus on the visual manifestations that emerged in Germany toward the end of the Wilhelmine Empire and continued in a variety of guises during the Weimar Republic. We will examine how the polarizing tensions of industrialization and political instability contributed to the bifurcated reception artistic experimentation received during this period. Essays by contemporary critics such as Wilhelm Worringer, Carl Vinnen, Gustav Hartlaub, Ernst Bloch, and Georg Lukács will help to explain how modernism became the antithesis of nationalism in Germany. We will look at artists' groups such as the Brücke, the Blaue Reiter, and the Dresden Secession; institutions such as the Werkbund and the Bauhaus; and exhibitions such as the International Dada Fair, Neue Sachlichkeit, Film und Foto, and the Degenerate Art series. Although women artists were not placed on an equal level with men at this time, we will explore the works of Paula Modersohn-Becker, Käthe Kollwitz, Hannah Höch and Lucia Moholy, along with their male colleagues - E.L. Kirchner, Wassily Kandinsky, Otto Dix, George Grosz, John Heartfield, Walter Gropius, László Moholy-Nagy (and others) to find a more accurate picture of the artistic experimentation that emerged out of the conflicting demands of a society in crisis. A final exam and a short oral report will be required. Auditors permitted.

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### **ART 75600 – Topics in Modern Architecture: Early Twentieth-Century Modernisms in Europe and America**

GC: Thurs., 4:15 – 6:15 P.M., 3 credits, Prof. Bletter [37449], Rm. 3416

This course will deal with such concepts as modernism, the avant-garde, nationalism, functionalism, and theories of progress and their changing interpretation. While earlier histories saw this period as monolithic, as an International Style, or classic modernism, it is characterized by distinctive regional, often concurrent developments in the Soviet Union, Germany, Holland, France, Italy, and the U.S. Problems, contradictions and conflicts between movements will be discussed: the de Stijl group and the Amsterdam School, the Italian Futurists and Rationalists, the Russian Constructivists and “deurbanists,” the German Expressionists and the adherents of the Neues Bauen, the Chicago and West Coast schools. Some central figures such as Le Corbusier, Frank Lloyd Wright and Mies van der Rohe will be examined. Requirement: term paper. Auditors permitted.

### **ART 76000 – Topics in Contemporary Art: Eccentric Abstraction**

GC: Thurs., 6:30 – 8:30 P.M., 3 credits, Prof. Storr, [37450], Rm. 3416

In 1966 critic Lucy Lippard organized a landmark exhibition devoted to a small group of artists whose work diverged from the “mainstream” formalist tendencies of the day. Titled “Eccentric Abstraction” the emerging, or in one notable case re-emerging, sculptors Lippard chose included Louise Bourgeois, Eva Hesse, and Bruce Nauman, all of whom she associated with a resurgence of Surrealist aesthetic tropes and the reintroduction of the body as a main point of reference. Expanding on Lippard’s list at that time, one might also have cited Richard Artschwager, Lee Bontecou, Claes Oldenburg. Lucas Samaras, Paul Thek, and a host of others in whose work similar ideas and methods were at issue. This course will consider that moment, this wider circle of artists, and the consequences of their activity and production for the present. Auditors by permission of instructor.

### **ART 77100 - Topics in American Art: Nineteenth-Century American Landscape Painting**

GC: Tues., 2:00-4:00 P.M., 3 credits, Prof. Gerdts, [37451], Rm. 3416

This course will cover the history of landscape painting in America from the Colonial period through the late 19<sup>th</sup> century. Among the topics to be addressed will be the landscape backgrounds of Colonial portraits; the various interpretations of both the Hudson River School and Luminism; the impact of British Pre-Raphaelite Painting in America; and the American Barbizon Tradition. Grading will be based upon attendance, participation, and a final examination, though in certain cases a paper and class presentation will be allowed as substitution for the examination. Auditors permitted.

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

GC: Wed., 6:30-9:30 P.M., 3 credits, Prof. Pipolo, [37452], [Cross-listed with Theatre 71400, MALS 77100], Rm. C419

This course introduces students to graduate-level film analysis by acquainting them with basic film techniques, strategies, and styles. Central topics to be studied include narrative and non-narrative forms, mise-en scène, composition, camera movement, editing, sound and music, genre, and spectatorship. In addition, students will become familiar with a variety of critical perspectives on film as well as the essential bibliographical sources and fundamentals of research in the field. Auditors by permission of instructor.

### **ART 80100 – Seminar: Selected Topics in Non-Western Art: The Art of Africa, the Pacific, Pre-Colonial Americas: Problems in African Art History**

GC: Mon., 9:30 – 11:30 A.M., 3 credits, Prof. Corbin, [37453], Rm. 3416

This seminar will focus on some of the major developments in the art historical study of West and Central African art over the past thirty years. Emphasis will be on three types of art historical studies: those based in archaeology; field-based research with living artistic traditions; and archival/museum studies aimed at understanding and interpreting early historical collections. Each student will be required to do an in-class book review, a seminar report, and a 10-page final research paper related to his/her seminar report. No auditors permitted.

### **ART 83100 - Seminar: Selected Topics In 19th-Century Art: Realism, Naturalism and Impressionism: French Painting 1840-1880**

GC: Thurs., 2:00 – 4:00 P.M., 3 credits, Prof. Roos, [37456], Rm. 3416

The course will begin with an analysis of French politics at mid-century and will consider the cultural institutions that affected the making and exhibiting of works of art, most notably the Salon, the École des Beaux-Arts, and the Institut de France. With this background established, the lectures will focus on the emergence of Realism and of Impressionism, as seen in paintings by Gustave Courbet, Édouard Manet and Claude Monet. Also to be taken into account will be works by Edgar Degas, Berthe Morisot, Pierre-Auguste Renoir, and Paul Cézanne. Requirements for the course include readings each week plus one research paper submitted at the end of the term. The readings will include books and essays that approach the subject from a variety of methodological positions. Five (5) auditors permitted.

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### **ART 84500 - Seminar: Selected Topics In the History of Criticism: The Museum as Social and Cultural Artifact**

GC: Tues., 11:45 A.M. – 1:45 P.M., 3 credits, Prof. Bletter, [37457], Rm. 3416

The rise of the museum as a separate architectural and cultural entity in the nineteenth century, its mirroring of changing concepts of history, its role as a didactic instrument in public education and cultural manipulation, as well as concepts of the museum as an empty vessel or as a producer of culture. The rapid proliferation of the art museum in the twentieth century in contrast to other types of museums; the place of the museum in its generally urban context, the centrality of commercial forces in recent museum design; the process of exhibition design and evaluation; and the political organization of museums and related social questions. Requirement: seminar report and term paper based on this. Five (5) auditors permitted.

### **ART 85600 - Seminar: Selected Topics in Modern Architecture: The Wall**

GC: Thurs., 9:30 – 11:30 A.M., 3 credits, Prof. Murphy, [37458], Rm. 3416

Changes in the materials and methods of building created a theoretical problem for nineteenth-century architectural culture: What was a wall in the context of the nineteenth century? Improvements in such materials as glass and iron, and the advent of mechanization in the production of building parts were decried by some critics as deleterious to traditional methods of construction. Indeed, the downfall of handcraft was attributed by some to industrialization. In any case, in the aftermath of industrialization the notions of structure, ornament, and construction had to be rethought. This seminar will focus on nineteenth-century debates about these issues. The problem will be pursued through common readings and discussions of historical and theoretical issues (in the first part of the semester) and by independent research projects presented to the group (in the second part of the semester). Students' research can focus on individual theoretical problems and theorists, particular materials, various processes, or on a building or group of buildings where the status of the wall seems to be especially relevant. Auditors permitted.

### **ART 87100 – Seminar: Selected Topics in American Art: Latin American Modern: Nationalism and Identity Across the Americas, 1910-1950**

GC: Wed., 2:00 – 4:00 P.M., 3 credits, Prof. Manthorne, [37459], Rm. 3416

Members of this seminar explore a series of fundamental questions: (1) When, why, and how did modernism evolve at key locales in Latin America and the United States? (2) How can we conceptualize the complex interactions between a modernist and by implication European-derived sensibility versus national or local identity? (3) How did sexual, racial, and class identity formation in these multicultural societies expand the borders of modernism? Here we need to be attentive to the shaping of identity and artistic creation by native peoples. Initial class meetings focus jointly on key texts and bodies of visual images. The latter part of the semester is devoted to presentations and discussions of student research, which culminates in a written paper. Five (5) auditors permitted.

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ART 89500 - Seminar: Special Topics in the History of the Motion Picture: S. Eisenstein Films and Film Theory

GC: Wed., 6:30-9:30 P.M., 3 credits, Prof. Liebman, [37460], [Cross-listed with Theatre 81500], Rm. C419.

This course will focus on the artistic and ideological complex which are the films and film theoretical writings of Sergei Mikhailovich Eisenstein, arguably the greatest filmmaker and film theorist of the former Soviet Union. All his films, including *Strike* [1924-5], *October* [1927-8], *The General Line (Old and New)*[1928] through *Alexander Nevsky* [1938] and the two parts of *Ivan the Terrible* [1944 and 1946/58] will be analyzed in detail, as will major parts of his theoretical writings and his autobiography, *Beyond the Stars*. Great care will be taken to situate Eisenstein in the artistic currents of his times. The work of Constructivist artists, photographers and theorists, such as Rodchenko, Tatlin, Gan, Lissitzky, Arvatov, Popova, and Stepanova, will be closely examined. The great influences on his theatrical work, primarily Vsevolod Meyerhold, but also Foregger and the FEKS group, among others, will also be carefully considered. The writings about and for the cinema by Formalist theorists and avant-garde writers such as Shklovsky, Eichenbaum, Tynianov, Jakobson, Mayakovsky, Babel and Pilnyak, among others, will also be scrutinized. Finally, the political, institutional, and economic context in the Soviet period, from the “heroic” period following the Revolution to the gradual descent into the oppressive high Stalinist era, will constantly anchor our discussions. All films will be placed on reserve and students will be expected to screen them prior to class. Several slide lectures will provide necessary artistic background. Research papers will be required. Seminar presentations will be optional. Knowledge of Russian is not required, although knowledge of it, or of Italian, French, and German into which many Russian texts have been translated, will be useful. **Enrollment will be limited to twelve (12) students.**

### ART 89901 - Dissertation Workshop

GC: Mon., 6:30-8:30 p.m. 0 credit, Professor Tenenbaum, [37849],

A writing workshop will be offered next fall for students in the Art History Program actively engaged in completing their doctoral dissertations. Each week, two seminar members will provide either a chapter outline or a short draft segment for consideration by the group. The issues that emerge from discussion of these submissions are likely to prove relevant to the individual projects of all participants. Meetings will be held on Monday evenings from 6:30 to 8:30 and will be led by Professor Elizabeth Tenenbaum, a member of the Graduate School's Doctoral Program in English. Enrollment is limited to 15 students, no auditors.

### IDS 70200 Effective Academic Writing

GC: Tuesdays, 6:30 to 8:30 p.m. - 38288, Room 3212; Wednesdays, 4:15 to 6:15 p.m. - 38289, Room 3212;

Instructor: Harry Heuser; 0 credits

This course is designed for all matriculated GC students, regardless of their academic disciplines, but it may prove particularly helpful to writers whose first language is not English. Enrollment is limited to 15 students, allowing for focused discussions and individual assistance. Topics will include:

Style: expanding an active and academically sound vocabulary; enhancing sentence structure to convey complex thoughts; exploring rhetoric to strengthen argumentation and enhance readability; managing prescribed documentation styles (e.g. MLA, APA, Chicago); developing proofreading and editing skills

Composition: establishing and sustaining a clear and focused thesis; choosing suitable patterns of organization; outlining and paragraphing; quoting and paraphrasing; expanding drafts and eliminating the nonessential in a flexible process of revision

Content: interpreting writing assignments and term paper guidelines; researching efficiently; substantiating claims with evidence and established theories; acknowledging and incorporating counterarguments; responding effectively to feedback from faculty and students

For additional information, students may contact the instructor at the following address:  
lehmanite@webtv.net

How to Register: Space is extremely limited and registration will be granted on a first come first serve basis. Students must register for the course by entering the course on either their registration form or an add/drop form. They must also obtain the Course Enrollment Form from the Office of the Vice President for Student Affairs (room 7301) and bring that to the Registrar to complete their registration. Both are required to register for the course.