

ART HISTORY DEPARTMENT
SUGGESTED PRELIMINARY READING FOR FALL 2003

If you purchase your books through <http://www.gc.cuny.edu/bookshop>, you will have these discount prices (through arrangement with Amazon.com and other retailers) and the Mina Rees Library will receive a 15% donation for the purchase of library books. Most of these books, of course, are also available to borrow from the Graduate Center and other CUNY schools' libraries.

Professor Batchen, Nineteenth-Century Photography [Art 79000]

Michel Frizot, ed. *A New History of Photography* (Könneman, 1998).

Douglas Nickel, "History of Photography: The State of Research," *The Art Bulletin*, v. LXXXIII, n. 3 (September 2001), 548-558.

Joel Snyder, "Inventing Photography, 1839-1879," in Sara Grenough et al., *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography* (Washington: National Gallery of Art, 1989), 3-38.

Professor Batchen, The History of Photography [Art 89000]

Michel Frizot, ed. *A New History of Photography* (Könneman, 1998).

Mary warner Marien, *Photography: A Cultural History* (Prentice Hall, 2002).

Douglas Nickel, "History of Photography: The State of Research," *The Art Bulletin*, v. LXXXIII, n. 3 (September 2001), 548-558.

Professor Bletter, Methods of Research [Art 70000]

Martin Kemp, *The Science of Art*, (1990).

Jonathan Crary, *Techniques of the Observer*, (1990).

Professor Bletter, Modernism and Historicism in America Between the Wars [Art 88200]

Richard Guy Wilson et.al., *The Machine Age in America*. (Brooklyn Museum/Abrams, 1986)

Lisa Phillips, et.al. *High Styles: Twentieth-Century American Design*. (Whitney Museum/Summit, 1985): first three essays by Hanks, Gebhard, and Bletter

Professor Golan, European Art 1945-1982 [Art 76000]

Kristen Ross. *Fast Cars, Clean Bodies: Decolonization and the Reordering of French Culture*. (Cambridge: MIT Press, 1995).

Benjamin Buchloh. "The primary colors for the second time: a paradigm repetition of the neo-avant garde," *October* 37, Summer 1986, pp. 41-52.

Libero Andreotti. "Play-tactics of the Internationale Situationiste," *October* 91, Winter 2000, pp. 36-58.

Professor Barbara Lane, Duccio to Holbein: The Interaction of Italian and Northern European Renaissance Art [Art 82000]

Marina Belozerskaya. *Rethinking the Renaissance. Burgundian Arts Across Europe*. Cambridge, 2002.

Till-Holger Borchert, et al. *The Age of Van Eyck. The Mediterranean World and Early Netherlandish Painting, 1430-1530*. (Bruges, Groningemuseum, 15 March-30 June, 2002). Ghent/Amsterdam, 2002.

Italy and the Low Countries--Artistic Relations: The Fifteenth Century. Proceedings of the Symposium held at Museum Catharijneconvent, Utrecht, 14 March 1994. Florence, 1999. Especially essays by Victor M. Schmidt, Michael Rohlmann, and Luciano Bellosi.

Professor Long, From Symbolism to Constructivism: Pioneers of Abstraction in France, Germany, the Netherlands, and Russia [Art 75500]

Robert P. Welsh, "Sacred Geometry: French Symbolism and Early Abstraction," in *The Spiritual Art: Abstract Painting, 1890-1985* (Los Angeles: Los Angeles County Museum of Art, 1986), 62-87.

Professor Long, From Worringer to Adorno: German Modernist Criticism and Its Impact [Art 84600]

Walter Benjamin, "Little History of Photography," in *Selected Writings 2*, ed. Michael W. Jennings, et.al. (Cambridge, MA.: The Belknap Press of Harvard University Press, 1999), 507-530.

Professor Mainardi, Changing Places: The Role of Travel in Nineteenth-Century Art [Art 83200]

Preliminary reading according to students' interests. Students may consult with me in advance, either by appointment, telephone, or email, for more specific bibliography. In addition to the catalogues for the exhibitions mentioned above (which may not be available in the U.S. until the fall semester), some suggestions are:

Philip Conisbee, Sarah Faunce, Jeremy Strick, *In the Light of Italy, Corot and Early Open-Air Painting* (New Haven, 1996).

Philippe Grunchev, *The Grand Prix de Rome, Paintings from the Ecole des Beaux-Arts 1797-1863* (Washington, D.C., 1984-85).

Michael Liversidge and Catherine Edwards, *British Artists and Rome in the 19th Century* (London, 1996).

Theodore E. Stebbins, *The Lure of Italy: American Artists and the Italian Experience, 1760-1914* (Boston, 1992).

Greg M. Thomas, "The Topographical Aesthetic in French Tourism and Landscape," *19th-Century Art Worldwide*, www.19thc-artworldwide.org/spring_02

Lynne Thornton, *The Orientalists: Painter-Travellers, 1828-1908* (Paris, 1983).

H. Barbara Weinberg, *The Lure of Paris: Nineteenth-Century American Painters and Their French Teachers* (NY, 1991).

Professor Mallory, Trecento Painting and Sculpture in Italy, 1250-1400 [Art 71500]

F. Hartt. *History of Italian Renaissance Art*, (various editions), Prentice Hall/Abrams, chapters 1-4.

J. White. *Art and Architecture in Italy 1250-1400*. (various editions), Penguin or Yale University Press. (Particular attention to chapters on artists listed in course description)

J. Stubblebine. *Giotto: The Arena Chapel Frescoes*. New York: Norton Press, 1969.

Professor Manthorne, Latin American Vanguards [Art 76600]

Vicky Unruh, *Latin American Vanguards: the Art of Contentious Encounters*. (Berkeley: University of California Press, 1994).

Professor Murphy, Townhouses, Rowhouses, and Brownstones, [Art 75600]

Charles Lockwood. *Bricks & Brownstones; the New York Rowhouse, 1783-1929, an architectural and social history*. 1972.

Professor Quiñones-Keber, Art of the Andes and Intermediate Area (Central America and Caribbean), [Art 70300]

View the collections of South American, Central American, and Caribbean art in the Metropolitan Museum of Art, the American Museum of Natural History, and the Museo del Barrio.

Professor Vergara, Velázquez: Painting as Making and as Discourse in 17th-Century Europe, [Art 72100]

Jonathan Brown and Carmen Garrido (with special photography by Carmen Garrido). *Velázquez: The Technique of Genius*. (New Haven: Yale University Press, 1988). Concentrate on technique. Hunter College Library Reserve: ND813 V4 B893

Leo Steinberg. "Velázquez' Las Meninas." *October* 19 (Winter, 1981): 45-54. GC Library Periodicals

View Manet/ Velázquez: The French Taste for Spanish Painting. The Metropolitan Museum of Art, through June 8, 2003. The exhibition can be previewed online at: http://manetvelazquez.accenture.com/Met_Montage.asp