

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

FALL 2001 - 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 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. See **Suggested Preliminary Reading for Fall 2001** for advance book orders.

ART 70000 - Methods of Research

GC: Tues., 4:15-6:15 P.M., 3 credits, Prof. Adams, [60246], Rm. 3416

This course covers the major methodologies of art history. These include formalism, iconography and iconology, Marxism, feminism, Semiotics (Structuralism, Post-Structuralism, Deconstruction), biography and autobiography, and psychoanalysis. Among the authors considered are Pliny, Vasari, Wolfflin, Antal, Hauser, Panofsky, Wolfflin, Nochlin, Garrard, Foucault, Barthes, Derrida, Freud, Winnicott, and Lacan.

Students will respond with a one to two page typed critique of weekly reading assignments, which form the basis of class discussion. Final paper: Select one work and write a clear paragraph applying each of the relevant methods to it. If one of the methods cannot be applied, explain why not. This should be presented in class before it is handed in, so you will need a slide of the work. No auditors permitted.

ART 70200 - Topics in Non-Western Art: North American Indian Art

GC: Mon., 9:30-11:30 A.M., 3 Credits, Prof. Corbin, [60149], Rm. 3416

This course is an introductory lecture course on North American Indian and Eskimo art. It covers the following art-producing areas and cultures: Northwest Coast (Ozette, Salish, Nootka, Haida, Kwakiutl, Tlingit); Eskimo (S.W. Alaskan Eskimo): Southwest (Hohokam, Mogollon, Anasazi, Hopi, Navajo); Plains (Arapaho, Kiowa, Mandan, Sioux); Woodlands (Adena, Hopewell, Mississippian, Ojibwa, Iroquois): contemporary art (tradition and innovation in several contemporary Native American and Eskimo artists). Requirements: a ten-page research paper, a mid-term exam and a final exam. Three (3) auditors permitted.

ART 70300 - Topics in Non-Western Art: Pre-Columbian Art, Introduction to Pre-Columbian Art

GC: Wed., 4:15 -6:15 P.M., 3 credits, Prof. Sund, [60150], Rm. 3416

This course introduces students to the cultures, artistic production, and architecture of Mesoamerica and the Andean region, from circa 1500 B.C.E. to the time of the European invasion of the Americas in the early 16th century. Because of the broad chronological and geographic parameters of the material to be covered, only representative cultures and production are surveyed. Requirements: two short papers (5-to-7-page critiques of scholarly essays, one on Mesoamerica, one on the Andes) and a final exam. Auditors permitted.

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ART 71500 - Topics in Italian Renaissance and Mannerist Art: The Age of Giotto: Painting and Sculpture in Italy 1250-1400

GC: Wed., 6:30-8:30 P.M., 3 credits, Prof. Mallory, [60152], Rm. 3416

This course will examine the art of Florence, Padua, Siena, Rome and Assisi from ca. 1250 until ca. 1400. Called Late Gothic or Proto Renaissance by art historians, this period is witness to a transformation in religious and secular art that paves the way for the great masters of the Italian Renaissance. Major painters and sculptors to be studied include Nicola, Giovanni, Andrea Pisano, Cimabue, Giotto, Duccio, Simone Martini, and Pietro and Ambrogio Lorenzetti. Topics to be discussed include: the evolution of the altarpiece, the development of large-scale fresco decoration, Giotto and Duccio and the growth of visual narratives, the role of secular art, and the effects of the "Black Death" on the art of its time. There will be a final exam. Auditors permitted.

ART 72100 - Topics in Baroque Art: Rembrandt and His School

GC: Mon., 6:30-8:30 P.M., 3 credits, Prof. Slatkes, [60154], Rm. 3416

This lecture course will deal with all aspects of Rembrandt's art and life. Special emphasis will be put on his complex artistic development in various media: painting, drawing and the graphic arts. The nature and role of patronage in Rembrandt's career will be analyzed. Attention will also be paid to the many problems of subject matter and meaning in his work. Rembrandt as an innovative portrait painter will be investigated. The ways in which Rembrandt functioned as a teacher, how he used his students, and the nature of the "Rembrandt Academy" will also be discussed. Among the other topics to which special attention will be paid are: Rembrandt as a history painter, Rembrandt's religious subject matter, Rembrandt's self-portraits, Rembrandt as the creator of historicized portraits, and Rembrandt as an experimental graphic artist. A research paper will be required. Auditors permitted.

ART 73100 – Topics in Nineteenth-Century Art: Sculpture in France, 1840-1900

GC: Thurs., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Roos [60155], Rm. 3416

This course will consider the history of nineteenth-century French sculpture, with a focus on works produced in the second half of the period. Beginning with an introduction to the materials and techniques of sculpture, the course will proceed chronologically and will consider the works and careers of Antoine Barye, Jean-Baptiste Carpeaux, "Marcello" (pseudonym of Adèle d'Affry), Frédéric Bartholdi, Auguste Rodin, Camille Claudel, Edgar Degas, and Paul Gauguin. Cross-cutting these individual histories will be a consideration of the broader, conceptual issues that inflected the making of sculpture during the period under review: the representation of the past; gender and the sculptor's "hand"; statuomania and the Franco-Prussian War; the commercialization of sculpture at the century's end; multiples, "originals," and sculpture's blurring of the two. The course will combine lecture and discussion, and the requirements will include weekly readings, a short slide quiz about two-thirds of the way through the course, and a research paper approximately fifteen pages in length. One class will be given over to a trip to the Modern Art Foundry in Astoria to watch the casting of bronze. Five (5) auditors permitted.

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ART 75500 – Topics in Modern Art: From Symbolism to Constructivism: Pioneers of Abstraction in France, Germany, the Netherlands, and Russia

GC: Mon., 4:15 -6:15 P.M., 3 credits, Prof. Long, [60156], Rm. 3416

Why were artists in Europe (especially in France, the Netherlands, Germany, and Russia) increasingly driven to explore abstraction during the first two decades of the twentieth century? This course will examine how the development of Symbolism, Expressionism, Orphism, Dadaism, Suprematism, and Constructivism contributed to the privileging of abstraction as an international means of expression, not only in painting but also in design and photography as well. Among the artists to be considered will be Kandinsky, Marc, the Delaunays, Kupka, Mondrian, van Doesburg, Moholy-Nagy, Malevich, Tatlin, Lissitzky, Rodchenko, and Stepanova. We will discuss the social, political, and cultural context that spawned their works and analyze critical essays of the period which attacked and/or defended concepts of abstraction. Requirements: short oral report and exam. Auditors permitted.

ART 76000 - Topics in Contemporary Art: European Art 1945 to the Present

GC: Mon., 2:00-4:00 P.M., 3 credits, Prof. Golan, [60157], Rm. 3416

This lecture course will function as a survey of European art after the Second World War, covering such movements as Art Brut, Cobra, Zero, Nouveau Realisme, The Independent Group, Situationism, Arte Povera, Art and Language, Fluxus, etc. up to the contemporary German photograph. It will be organized by themes, and will also focus on the modalities that distinguish European art and criticism from American counterparts. Themes include: how the Europeans conceived of a “second historical avant-garde”; Expressionism and trauma; the monochrome; the Duchamp effect; Neo-Dada vs. American Pop; art, politics, and the public sphere ca. 1968; the propensity for theory; the question of memory; the seduction of myth; the role of international exhibitions. There will be a final exam and a 10-page paper. Five (5) auditors permitted.

ART 77100 - Topics in American Art: American Impressionism

GC: Tues., 2:00-4:00 P.M., 3 credits, Prof. Gerds, [60158], Rm. 3416

Americans became aware of French Impressionism beginning in the mid-1870s, and examples of French work began appearing in exhibitions in the United States starting in 1878, with significant shows developed here in 1883 and 1886. Outside of Mary Cassatt, American artists themselves began working in the Impressionist aesthetic only after participating in the founding of the artists colony in Monet’s home town of Giverny in 1887. This course will trace the impact of Impressionism among American artists and patrons, the thematic choices of the American Impressionists, and the spread of the aesthetic throughout the United States. There will be a final exam. Auditors permitted.

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ART 77100 - Topics in American Art: Latin American Nineteenth-Century Art & Culture

GC: Wed., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Manthorne, [60159], Rm. 3416

This course looks selectively across Latin America during the 19th century, and focuses on critical debates that ultimately gave rise to national artistic expression in the newly independent republics. While the geographical span ranges from Mexico to Argentina, weekly class topics will contextualize specific bodies of work that serve as test cases. The transition the Salas family painters made from religious to secular painters, for example, occurs in Ecuador but stands for the dynamics that could be followed in a number of countries. Similarly, the dilemma of forging a visual culture in multi-racial Brazil is symptomatic of broader developments. Throughout we examine native rather than the more usually highlighted foreign artists, which allows us to explore key issues including national versus Latin American identity formation; the interdependence of art, politics, and society; the meaning of Impressionist-derived art in Latin America; and state utilization of sculpture and public monuments.

Twelve topics are covered in-depth via lecture and discussions on readings, assembled in a course pack. Classes draw upon the Guggenheim's simultaneous Brazil exhibition. This class represents a continuation of student concentration in colonial studies, and an important foundation for Latin American modernism. There is an examination and a writing component. Five (5) auditors permitted.

ART 78200 - Topics in American Architecture and Urbanism: Nineteenth-Century American Architecture

GC: Thurs., 2:00-4:00 P.M., 3 credits, Prof. Murphy, [60160], Rm. 3416

This course will focus on key moments and central issues in the study of the architecture of the United States. A brief survey of the seventeenth and eighteenth centuries will provide a background to a more intensive investigation of the Federal period and later nineteenth-century American architecture. Among the subjects to be addressed are: the relationship between "high-style" and vernacular architecture, the development of the architectural profession, and the relationship between stylistic change and representational imperatives in both public and private buildings. Lectures will be complemented by discussions of readings that are intended to represent a variety of methodological approaches to American architecture, illustrating the relevance of anthropology, social history, material culture studies, structuralism, feminism and other disciplines and frameworks to architectural studies.

Requirements: Students will be expected to attend class regularly and participate vigorously in discussions. In addition, there will be a final exam, and a short (about ten-page) paper. For your paper, you will focus on a research problem associated with an historic house in New York City (students will choose between the Merchant's House in Manhattan, the Alice Austen House in Staten Island, and the Wyckoff House in Brooklyn). We will visit these houses early in the semester and define potential research projects with their curators and directors. The findings of the papers will be presented to the group and to invited museum staff at the end of the semester. Auditors permitted.

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

GC: Thurs., 6:30-9:30 P.M., 3 credits, Prof. Pipolo, [60161], [Cross-listed with Theatre 71400], Rm. TBA

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 nonnarrative 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 81500 - Seminar: Selected Topics In European Art and Architecture, 1300-1750: The City of Florence

GC: Mon., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Saslow, [60162], Rm. 3416

Since its founding by the Romans, Florence has played a major role in world art through several successive stages: the “cradle of the Renaissance,” the home of the first museum, a magnet for scholars and connoisseurs on the Grand Tour, a Romantic-Victorian expatriate mecca, the first capital of united Italy, and an aging tourist attraction. This seminar will examine the city and its traditions as a case study in the development of Renaissance and Baroque art and its subsequent changes in meaning, presentation, and physical form as it evolved from a living tradition to a historical legacy. Course requirements: weekly readings and discussion, including one in-class oral critique, and a slide presentation. Report topics may range from the 14th to the 20th centuries, and may deal directly with Renaissance works and artists in their own context, or with issues of patronage, collecting, conservation, museology, or historiography as they developed in Florence or impinged on its art in later times. Students who intend to use this course to satisfy the unrelated minor requirements in Renaissance/Baroque Art & Architecture must choose a topic within the 1300-1750 period. Auditors by permission of instructor.

ART 84600 - Seminar: Selected Topics In the History of Criticism in Modern Art: Early Modernist Criticism in Germany: From Worringer to Benjamin

GC: Wed., 2:00-4:00 P.M., 3 credits, Prof. Long, [60156], Rm. 3416

After a brief discussion of recent interpretations of the term “modernism,” this course will focus on the reading and analysis of texts written before World War II that grapple with concepts of modernism in the visual arts. Among those to be discussed will be Wilhelm Worringer, Wassily Kandinsky, Herwarth Walden, Adolf Behne, Hermann Bahr, Carl Einstein, Rosa Schapire, Laszlo Moholy-Nagy, Oskar Schlemmer, Wilhelm Hausenstein, G.F. Hartlaub, Franz Roh, Siegfried Kracauer, Georg Lukacs, Ernst Bloch, and Walter Benjamin. Relevant critics in France (Guillaume Apollinaire, D. H. Kahnweiler) and in Russia (Ossip Brik among others) will also be part of the discussion. Requirements: two oral reports [proposal for a paper to grow out of one]. German useful but not required. Auditors permitted.

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ART 85600 - Seminar: Selected Topics in Modern Architecture: Modernism & Historicism in America, 1890s-1930s

GC: Tues., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Bletter, [60146], Rm. 3416

In this course, the Brooklyn Museum's 1986 exhibition catalogue, The Machine Age in America 1918-1941, will form the core of a critical discussion that will differentiate (more clearly than the book) the period of the Jazz Age from Depression-era production of design. The course will expand H.-R. Hitchcock's layered historical model to include, in addition to both the avant-garde and the conservative approach of the Beaux-Arts, the more middle-of-the road, commercial styles like Art Deco and Streamlined Moderne. The course will also explore institutional structures such as the Metropolitan Museum's and the Museum of Modern Art's influence on architecture, crafts, and the newly conceived profession of industrial design, as well as the competitive American educational system, that even when it adopted the French Beaux-Arts approach, managed to transform it. The impact of exhibitions from the 1893 World's Columbian Exposition to the 1939 New York World's Fair will also be considered, although the period between the wars will be stressed. The discussion will cover the late work of Louis Sullivan, Frank Lloyd Wright, and the "Second Chicago School" including Albert Kahn and Eliel Saarinen; New York architects such as Hugh Ferriss, Eli Jacques Kahn, and Raymond Hood; as well as California practitioners Bernard Maybeck, Greene & Greene, Rudolph Schindler, Richard Neutra, and Julia Morgan; and designers like Gustav Stickley and the spread of the Mission Style, industrial designers Norman Bel Geddes, Walter Dorwin Teague, Donald Deskey, Russel Wright, and artist-designers like Frederick Kiesler and Isamu Noguchi. Lastly it will deal with the influx of European Modernists Moholy-Nagy, Gropius, and Mies by the late 1930s. Auditors permitted.

ART 86000 - Seminar: Selected Topics in Contemporary Art: Installation Art: Origins and Current Practices

GC: Thurs., 6:30-8:30 P.M., 3 credits, Prof. Storr, [60165], Rm. 3416

This course will cover formal and theoretical issues in installation and related forms of situational art. Students will be required to write seminar papers and engage in active discussions of origins, varieties, and problems associated with this burgeoning art form. Among the artists to be covered: Bruce Nauman, Louise Bourgeois, Ann Hamilton, James Turrell, Ilya Kabakov, Sol Lewitt, David Hammons. Auditors by permission of instructor.

ART 89000 - Seminar: Selected Topics in the History of Photography: Vernaculars: Towards Another History of Photography

GC: Thurs., 9:30-11:30 A.M., 3 credits, Visiting Prof. Geoffrey Batchen, [60825], Rm. 3416

vernacular: of one's native country, native, indigenous; language of a particular class or group; homely speech; low-bred, scurrilous.

This seminar will critically examine the implications for photographic history and theory of the study of vernacular photographic objects and practices. It will examine, in other words, what has always previously been excluded from photography's history--ordinary photographs, the ones made or bought (or sometimes

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ART 89000 - cont'd

bought and then made over) by everyday folk from 1839 until now, the photographs that preoccupy the home and the heart but rarely the museum or the academy. Elaborately cased daguerreotypes, ambrotype jewellery embellished with twists of human hair, certificates bearing the tintype portraits of those they authorise, enamelled faces fixed to metal memorial roundels, image-impregnated pillows and quilts, snapshot albums, panoramas of church groups, wedding pictures, formal portraits of the family dog, lampshades projecting dad's last fishing trip, baby photos paired with bronzed booties, coffee mugs emblazoned with pictures of the kids, snowdomes containing a girlfriend's photogenic smile; this is the popular face of photography, so popular that it has been largely ignored by the critical gaze of respectable history. To these examples could be added a multitude of equally neglected indigenous genres and practices, from gilt Indian albumen prints, to American painted and framed tintypes, to Mexican fotoescultura, to Nigerian ibeji images. Taken together, these ordinary and/or regional artefacts represent the troublesome field of vernacular photography; they are the abject photographies for which an appropriate history must now be written.

This class will set out to write that history. Each student will choose or be assigned a particular vernacular photograph and will spend the semester preparing a class presentation and final essay on it. As a step in that direction, they will also submit a mid-semester essay that explores the methodological problems that the final assignment engenders. To assist in that task, the class will each week collectively discuss a series of themes and issues related to the study of vernacular photography (on, for example, memory, identity, hybridity, material culture, and history itself). The final few sessions will be devoted to the presentation of student papers. Our ultimate goal will be to develop a way of thinking 'photography' that persuasively accords with the medium's undeniably complex conceptual, cultural and historical identity. Auditors by permission of instructor.

ART 89500 - Seminar: Special Topics in the History of the Motion Picture: Film and American Culture in the 1930s

GC: Wed., 6:30-9:30 P.M., 3 credits, Prof. Dickstein, [60166], [Cross-listed with Theatre 81500], Rm. TBA.

This course will focus on the role of film, the arts, and popular culture during a period of social and economic upheaval America in the 1930s. We'll explore some of the leading film genres of the period, including gangster movies, backstage musicals, dance films, monster movies, screwball comedies, and dramas or documentaries about the social conditions of the Depression itself, from *I Am A Fugitive from a Chain Gang* to *The Grapes of Wrath*.

Special attention will be paid to the work of Frank Capra and Howard Hawks, to the evolution of studio styles, the economic situation of the industry itself, and the role of other socially meaningful art forms during the Depression, including the novel, documentary photography, and mural painting.

Readings will include some works of fiction, journalism, and social history, as well as selections from film histories such as Andrew Bergman's, *We're in the Money*, James Harvey's, *Romantic Comedy in Hollywood*, and Thomas Schatz's, *The Genius of the System*. Auditors permitted.