

SPRING 2002 - COURSE DESCRIPTIONS

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

N.B. The Methods of Research course is limited to **15** students, other 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 70000 - Methods of Research

GC: Thurs., 11:45 a.m.-1:45 P.M., 3 credits, Prof. Bletter, Rm. 3416, [50291]

The course will examine the power of visual imagery over text first as a pre-literate, then as a populist, seemingly non-elitist system of information that dominates our culture today. It will deal with the impact of scientific rationalism (Jonathan Crary, *Techniques of the Observer*, 1990: the role of perspective and axonometric projections) and Romanticism on the understanding of perception in general (Goethe, Friedrich, and Schinkel will be used as case studies). Attempts at visual "naturalism" will be introduced through questions about photography, theories of polychromy in architecture and Impressionism in painting. The psychological and social aspects of perception will be stressed in their formative influence on architecture and urbanism from Camillo Sitte's proto-Freudian *City Building* (1889), to Robert Venturi's *Learning from Las Vegas* (1972), as well as the impact of Phenomenology and Gestalt Psychology on the theory and the practice of art in the twentieth century. Crary's approach will be problematized through examples that contradict his thesis, such as the central place of emotive states in Charles Fourier's social utopianism, the anti-rationalist program of the 19th c. pre-school and education reform movement (Pestalozzi, Froebel, Montessori) through its emphasis on sensory perception and subjective responses (Cizek's and Itten's art classes for children in Vienna, Frank Lloyd Wright's Froebel toys); and the influence of synaesthesia (Symbolism, Expressionism), and primitivism (Fauves, Expressionism, New Brutalists, etc.). It will conclude with a brief overview of chaos theory, computer imaging, and fractal geometry's influence on advertising, art, and theory (Lyotard, *The Post-Modern Condition*, 1984). Auditors permitted. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

ART 70100 - Topics In Non-Western Art: Introduction to Native American, African and South Pacific Art

GC: Mon., 9:30-11:30 A.M., 3 credits, Prof. Corbin, Rm. 3416, [50292]

This course is a lecture (distribution) course on selected art traditions of peoples and cultures from North America, West and Central Africa, and the South Pacific. Focus will be on the study of these arts from both formal stylistic and cultural contextual points of view. Course requirements will include creating culture-specific art bibliographies, an 8-10 page research paper, and a final exam. No auditors permitted. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

SPRING 2002 - COURSE DESCRIPTIONS

ART 71100 - Topics in Medieval Art: Image and Idea in Romanesque and Gothic Art

GC: Thurs. 11:45 a.m.-1:45 P.M., 3 credits, Prof. Broderick, Rm. 3421, [50293]

This course is a study of the meaning of subject matter in Romanesque and Gothic figurative art from about the year 1000 to 1500 C.E. with emphasis on key monuments and their role in the evolution of style, iconography, and metaphysical ideas. The course is an exploration of both what and how works of medieval art mean. This course should be of use to students of 19th, 20th and 21st century art as medieval images and ideas have continued to have an impact on subsequent centuries. Auditors by permission of instructor. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

ART 71500- Topics in Italian Renaissance and Mannerist Art: 15th Century Painting and Sculpture

GC: Thurs. 4:15-6:15 P.M., 3 credits, Prof. Schneider Adams, Rm. 3416, [50294]

This is a lecture course that concentrates on Renaissance painting and sculpture in 15th century Italy. It begins with the innovations of Giotto and concludes with the beginning of the high Renaissance in the early 16th century. There will be a midterm and a final. Works of art will be discussed from various methodological points of view. Auditors by permission of instructor. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

ART 72000 - Topics in Northern Renaissance Art: Sacred and Profane in Early Netherlandish Painting

GC: Tues., 4:15-6:15 P.M., 3 credits, Prof. Lane, Rm. 3416, [50295]

An investigation of the current controversy over the meanings and purposes of early Netherlandish religious paintings. Lectures will examine recent challenges to traditional interpretations of major works by Robert Campin, Jan van Eyck, Rogier van der Weyden, Hugo van der Goes, and Hans Memling, and will involve students in the debate over the concept of "disguised symbolism." Problems of sources, attribution, chronology, and technique will also be considered. Five (5) auditors permitted. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

ART 75500 - Topics in Modern Art: Surrealism-Rêve/Révolution

GC: Mon., 2:00-4:00 P.M., 3 credits, Prof. Golan, Rm. 3416, [50297]

This seminar will look at Surrealist painting, sculpture, photography, and film, in relation to such issues as trauma and World War I; the tension between image and text in the dream image and automatism; Surrealism's shift from the street to the salon; bodypolitics; ethnographic collage vs. colonialism; the surrealist object and fetishism. Class discussion will focus on the readings. One term paper. No auditors allowed. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

SPRING 2002 - COURSE DESCRIPTIONS

ART 75500 - Topics in Modern Art: Cubism and Futurism

GC: Mon., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Braun, Rm. 3416, [50296]

A lecture course structured as both an in-depth chronological survey of Cubism and Futurism, and as a critical assessment of recent literature and theory on the two movements. Cubism will be studied in its various stages and through its main protagonists, with an emphasis on collage and semiotics, and on cultural history. Special consideration will be given to a redefinition of "synthetic" cubism and the relationship between cubism and abstract art. Futurism has long been neglected as a mere derivative of French Cubism; it has also suffered the taint of its affiliation with Fascism. The interdisciplinary approach of this course will reposition Futurism as a defining moment of European avant-garde, and consider its involvement in art, literature, performance, mass culture and gender politics. The course will also consider the two movements in tandem as part of a larger understanding of the European avant-garde, modernism and art around World War I. There will be required weekly reading. The grade will be based on a final comprehensive exam. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

ART 75600 - Topics in Modern Architecture: Art Nouveau Architecture and Design

GC: Tues., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Bletter, Rm. 3416, [50298]

The course will address the confident, self-proclaimed modernity and break with the past of Art Nouveau (Modernismo, Jugendstil, Secession, etc.), and investigate its darker side: was it a tense 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 reform and revival of pre-industrial methods, but the organic unity that was envisioned also tried to recreate the aristocratic Rococo style. Bourgeois and aristocratic concepts, aesthetic, and economic ideas, as well as empathy theory (Lipps) and abstraction (Riegl, Worringer) coexist uneasily and affect avant-garde design into the period of Modernism in the twenties. The internationalism of Art Nouveau will be examined to discover, 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 or the Glasgow group around Mackintosh. Some of the major figures included are: Beardsley, Dresser, Godwin, Ashbee, Gallé, Majorelle, Guimard, Horta, Van de Velde, Tiffany, Sullivan, Ohr, Gaudi, Doménech, Piug, Endell, Pankok, Riemerschmid, Bugatti, Mackintosh, Knox, Olbrich, Hoffmann, Klimt, Moser, Mucha, and Saarinen. Auditors allowed. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

ART 76000 - Topics in Contemporary Art: Abstract Expressionism Through Pop: The Forties and the Fifties

GC: Tues., 9:30-11:30 A.M., Rm. 3416, 3 credits, Prof. Hadler, [50299]

This course charts the major artists and movements from the end of World War II, through the Cold War, and into the late fifties with the explosion of consumerism and rise to Pop Art in the sixties. Lectures will cover topics ranging from Abstract Expressionism to Fluxus, the Judson Dance Theater, Assemblage Environments and Happenings, as well as early Pop and Minimalism. Pollock, Rothko, de Kooning, Rauschenberg, Johns, and Warhol will be among the artists discussed. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

SPRING 2002 - COURSE DESCRIPTIONS

ART 77100 - Topics in American Art: African-American Visual Art & Culture

GC: Thurs., 2:00-4:00 P.M., 3 credits, Prof. Vendryes, Rm. 3416, [50300]

This course scrutinizes the education, role models, themes, techniques, and marketing of select, notable black-American artists beginning with the early 19th century self-taught portraitist, Joshua Johnson and reaching forward to the accomplishments of contemporary mixed-media artists like Kara Walker. Particular attention will be given to art exhibitions and the publications they generated to allow for the examination of themes used over generations by black-American artists, as well as prevalent attitudes towards their production revealed, over the last seventy years, by critical reviews. Auditors permitted. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

ART 77100 - Topics in American Art: Circles of Exchange, the Ashcan School to Black Mountain College

GC: Tues., 2:00-4:00 P.M., 3 credits, Prof. Manthorne, Rm. 3416, [50301]

This course has 3 facets, (1) We conceptualize alternative modernisms to revise our understanding of art of the United States in the first half of the 20th century. (2) We analyze the dynamics between the individual artist versus the collective, especially in light of popular emphasis on American individualism. (3) We study the achievements of single figures and circles of exchange such as those of Robert Henri, Alfred Stieglitz, Katherine Dreier, Art Students League, Harlem Renaissance, Siqueiros Workshop, Works Project Administration, and Black Mountain College. There is a reading/discussion component and a research paper focusing on an art school or collective. Auditors permitted. Permit students by permission of instructor and Executive Officer and Deputy Executive Officer.

ART 79500 - History of the Motion Picture: History of the Cinema I: 1895-1930

GC: Mon., 6:30-9:30 P.M., 3 credits, Prof. Rheuban, Rm. C-419, [Cross-listed with MALS 77200/THEA 71500], [50302]

This is a course in the history and historiography of the silent and early sound cinema. Weekly screenings represent technological, industrial, and artistic developments from 1895 through the transition to sound. Topics include the rise of the Hollywood studio system and the relation of modernist movements in the arts to French Avant-Garde, German, and Soviet cinema. Selected essays by Sergei Eisenstein, Noël Burch, Thomas Elsaesser, Tom Gunning, and others focus upon spectatorship, reception, and the emergence of classical style. Students will purchase a "Course Pak" of articles. The publisher will supply these to the library for sale and reserve by the first week of class. Once matriculated students are accommodated, auditors are welcome. However auditors will be expected to meet the same requirements as matriculated students (attendance, reading assignments) except for mid-term and final essays. If they are not able to meet these requirements, or if they expect to have commitments during the term which will effect their participation, they should not register to audit. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

SPRING 2002 - COURSE DESCRIPTIONS

ART 80500 - Seminar: Selected Topics in Art History: Paris, 1130-1270: Creation of a Capital

GC: Wed., 4:15-6:15 P.M., 3 credits, Prof. Clark, Rm. TBA, [Cross-listed with MSCP 80500], [50303]

By 1250, Paris was the largest, best organized, and the most cosmopolitan city in western Europe. This multi-disciplinary seminar will examine the conceptual and practical recovery, development, and ascendance of Paris through its social, economic, political, educational, and religious institutions. We will examine monuments and organizations from the cathedral to the university, from the royal palaces to the marketplaces, from the city walls, to the river trade to trace the creation of the capital and of the Gothic style. We will study the works of scholars such as Robert-Henri Bautier, Jacques Le Goff, and Jean Dufour, among others. Special attention will be paid to such monuments as the Cathedral of Notre-Dame, the Sainte-Chapelle, and the development of the manuscript trade. Students will be required to do an oral presentation and a research paper. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

ART 81500 - Seminar: Selected Topics In European Art and Architecture, 1300-1750: Italian Renaissance Drawings

GC: Wed., 2:00-4:00 P.M., 3 credits, Prof. Cox-Rearick, Rm. 3416, [50304]

This seminar will introduce a small group of students (8 maximum registration due to the rules at the museums' drawing study rooms) to the study of 15th and 16th century Italian Renaissance drawings and to the literature on their connoisseurship and theory. Meetings: the emphasis will be on study of the rich collections of drawings in the drawing departments of New York museums. Except for the first meeting and the last meetings (for student reports), the class will meet at the Metropolitan Museum, Drawings Department and the Lehman Collection; and at the Morgan Library, where the restoration laboratory will also be visited. We will also visit a private collection of drawings. Prerequisite: a general course on Italian Renaissance art, preferably both 15th and 16th centuries, but 16th century is the most important. Reading knowledge of Italian is desirable but not required. Auditors not permitted. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

ART 83100 - Seminar: Selected Topics in 19th Century Art: Problems in Nineteenth-Century Landscape Painting, Drawing, Photography, and Prints

GC: Thurs., 9:30-11:30 A.M., 3 credits, Prof. Mainardi, Rm. 3416, [50305]

This seminar will focus on recent interpretations of landscape imagery in nineteenth-century art. Among topics covered will be: classical and naturalistic landscape traditions, nineteenth-century scientific, industrial and technological developments and discoveries, exoticism, travel and documentation, shifting markets and demographics, the influence of prints and photography in disseminating new landscape visions, the relation between art and literature, the rise of nationalism, the establishment of artists' colonies. After a series of introductory lectures on the history of landscape painting, students will choose a particular problem for individual research and seminar presentation. A research paper based on the seminar presentation is required. Auditors permitted. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

SPRING 2002 - COURSE DESCRIPTIONS

ART 85500 - Seminar: Selected Topics in Modern Art: Abstraction vs. Figuration in the Twenties: Painting, Photography, and Design in Germany, Russia and Holland

GC: Mon., 4:15-6:15 P.M., 3 credits, Prof. Long, Rm. 3416, [50306]

During the twenties, experimental artists in the Soviet Union, Germany, and Holland were often enmeshed in critical battles about the value and power of abstraction vs. figuration. In this course, we will examine manifestations of these battles not only in painting and sculpture but also in photography and design associated with De Stijl, Russian Constructivism and Productivism, the Weimar and Dessau Bauhaus, the Cologne Progressives, and Neue Sachlichkeit. Crucial to our investigations will be how political issues, nationalistic concerns, the varied responses to technology, as well as anti-Semitic and anti-feminine diatribes contributed to polarizing artists, critics, patrons, and museum directors. Students will prepare an oral report, plus a paper based on their report. Auditors permitted. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

ART 86000 - Seminar: Selected Topics in Contemporary Art: Women's Art/Feminist Art

GC: Tues., 6:30-8:30 P.M., 3 credits, Prof. Chave, Rm. 3416, [50307]

Taking a case study approach, this course explores what is (and has been) at stake in the decision by female artists to align, or resist aligning, their practice with feminism. Also at issue are the stakes entailed in the critics' or historians' decision to assimilate women's art practice to a feminist critique, and the relative efficacy and acuity of the differing forms such critiques have assumed. Course to be conducted as a colloquium. Auditors by permission of instructor at first meeting of class. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

ART 86000 - Seminar: Selected Topics in Contemporary Art: Capturing Memory: Strategies of Contemporary Art

GC: Wed., 9:30-11:30 A.M., 3 credits, Prof. Senie, Rm. 3416, [50308]

This course will analyze contemporary strategies of capturing memory in projects since 1980 in terms of subjects, patronage issues, esthetic solutions including installations, conceptual art, and entire museums. The place of spontaneous shrines will be considered in the formation of collective memory. Issues of public response will be engaged through direct observation. There will be meetings with the directors of various programs who have commissioned recent memorial projects and artists who created them. Term papers may take the form of case studies in any location, developing methods and criteria for evaluating the success of memorial strategies, gathering public response, considering the presentation of memorials in the media, approaches to commemorating the World Trade Center attack, or any other topic that pertains to the primary frame of the course. Auditors permitted. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

SPRING 2002 - COURSE DESCRIPTIONS

ART 87100 - Seminar: Selected Topics in American Art: American Monuments and Memorials, 1830-1930

GC: Wed., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Webster, Rm. 3416, [50309]

This course will include lectures and student reports on the evolution and nature of the American monument tradition from Horatio Greenough's ill-fated *George Washington* (1832-41) for the United States Capitol to Gutzon Borglum's *Shrine of Democracy* on Mt. Rushmore (1930-41). Other monuments and memorials to be discussed include: the *Washington Monument* (1848-88), the *Statue of Liberty* (1875-84), Augustus Saint-Gaudens's Civil War monuments, the Hall of Fame (1898-1900), and the *Lincoln Memorial* (1912-22). Readings and class discussions will explore the training and ideals of American sculptors and the construction of a national pantheon and its meaning. Underlying all discussions and lectures is the question: has our appreciation of American filio piety and patriotism changed in the aftermath of September 11th? Auditors permitted. Permit students by permission of instructor and Executive Officer or Deputy Executive Officer.

ART 89500 - Selected Topics in the History of the Motion Picture: Seminar in Film Theory

GC: Wed., 4:15-6:15 P.M., 3 credits, Prof. Boddy, Rm. C-419, [Cross-listed with Theatre 81600], [50310]

This course will provide an overview of classical and contemporary film theory. Writers, whose contributions to the field will be examined, include Eisenstein, Arnheim, Epstein, Balazs, Merleau-Ponty, and Kracauer, among the earlier figures, and such contemporary theorists as Metz, Mitry, Baudry, Mulvey, Heath, and Carroll. Questions about the structure and function of the filmic "text," the nature of cinematic representation and film spectatorship raised by various schools of thought, including phenomenology, Marxism, semiology, psychoanalysis, and feminism will be considered. Although attention is largely on primary theoretical writings, secondary texts and films that help to contextualize specific theories will be used as well. Auditors by permission of instructor

(SEE ALSO)

THEA 85200 - Seminar in Theatre History and Production: Dada & Surrealist Theatre

GC: Tues., 4:15-6:15 P.M., 3 credits, Prof. Willinger, Rm. TBA, [50041]

This would be a thorough examination of the texts and performances of dada and surrealist "plays" in France, Germany, Belgium and elsewhere. There will be discussion of the theoretical basis of these performances, of these movements' forerunners, how the performance and meta-performances of dada and surrealism were coordinated with the purely visual and verbal expressions which the dadas and surrealists manifested (painting, sculpture, poetry, prose), and some consideration of cinema as well. We will examine research resources available for study of these influential movements and address how they influenced later theatrical performance and drama. Auditors by permission of instructor.