

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

SPRING 2003 - COURSE DESCRIPTIONS

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: Wed., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Batchen, Rm. 3421, [55287]

This lecture aims to introduce its participants to art historical study at the graduate level. The class will examine a variety of interpretive methods associated with the practice of art history, particularly those developed over the past forty years, such as social history, feminism, semiotics, deconstruction, visual culture, postcolonialism, and so on. It will concentrate in particular on developing some necessary skills in research, writing, and argumentation, three of the basic components of academic art history. However it will also take account of other common art historical practices, such as those encountered in the studio, in museums, and in galleries. In brief, the motivating principle of the class will be a single crucial question: “what is the purpose of art history?” No auditors allowed.

ART 70100 - Topics In Non-Western Art: The Art of Africa, the Pacific, the Precolonial Americas: Art of the Pacific Islands

GC: Mon., 9:30-11:30 A.M., 3 credits, Prof. Corbin, Rm. 3416, [55288]

This course is an introductory lecture course on selected art styles in Melanesia, Micronesia, Indonesia, and Polynesia. It covers the following art-producing areas and cultures: Gogodala, Elema, Asmat, Lake Sentani, Iatmul, Abelam, Trobriand Is. and Tami art on the island of New Guinea; Chachet, Kairak, and Uramot Baining art and Sulka and Tolai art in East New Britain; Malanggan art of Northern New Ireland and Western Solomon Is. art; New Caledonian and Fijian art; Palaun art; Dayak art in Borneo; Tahitian and Raratongan art; Marquesas art; and Hawaiian, Easter Island, and Maori art of New Zealand.

Requirements: Each student will prepare a short in-class presentation with selected bibliography on a major scholar of Pacific Island Art. There will also be a ten-page museum based research paper, and a final exam. No auditors allowed.

ART 71500 - Topics in European Art and Architecture, 1300-1750: Performing the Renaissance: Theatre and Theatricality in Art and Society

GC: Mon., 4:15-6:15 P.M., 3 credits, Prof. Saslow, Rm. 3421, [Cross-listed with THEA 72500 & RSCP 83100], [55787]

“All the world’s a stage” wrote Shakespeare, and all the arts of the early modern era were profoundly imbued with metaphors, images, and techniques of the theatre. This lecture course will examine the interrelations between the performing and visual arts from ca. 1300-1750, when dramatic performance and the buildings to house it developed the forms we know today. In tandem with literature and architecture, painting, sculpture, and graphic art explored theatricality through naturalistic narratives that aimed to involve the viewer as if they were dramas, with the picture frame assuming the same role as the proscenium.

SPRING 2003 - COURSE DESCRIPTIONS

ART 71500 - cont'd

From sacred drama performed in or around churches like Giotto's Arena Chapel, through the court masques and operas of the Baroque, to the emerging commercial popular theatre of Hogarth's London, this course ranges in scope from literal to metaphorical: from theatre "proper" (spaces dedicated to performance) to the ephemeral art of festival and pageant, to architecture and decoration that aimed to theatricalize other activities, and to theatricality as subject matter and metaphor in the visual arts.

In addition to providing a chronological overview, the course will emphasize several broad interdisciplinary themes: secularization, patronage, political uses of theatrical self-display, and theatre as material culture (the intersection of art and technology). While designed to meet the needs of students in Theatre, Art History, and Renaissance Studies, the course will also cut across these fields: for however academia may categorize them today, in Renaissance culture the art of theatre and the theatricality of art were inextricable. Auditors by permission of instructor.

ART 72100 - Topics in Baroque Art and 18th-Century Art: Caravaggio and International Caravaggism

GC: Mon., 6:30-8:30 P.M., 3 credits, Prof. Slatkes, Rm. 3416, [55289]

This lecture course will deal with the life and work of Michelangelo Merisi da Caravaggio, his most important followers, and the spread of his influence in Italy and transalpine Europe. Stress will be placed on the growing problem of attribution and second versions. Lectures will also deal with the development and nature of the thematic elements of Caravaggism (genre, still life, altarpieces, history and religious subjects), as well as the makeup of the international caravaggesque community in Rome that both transformed and spread Caravaggio's revolutionary innovations. Among the other artists to be discussed are Bartolomeo Manfredi, Orazio and Artemisia Gentileschi, Valentin, Gerrit van Honthorst and Dirck van Baburen in Rome. The course requirements include a research paper and a final exam. Auditors permitted.

ART 76000- Topics in Contemporary Art: Contemporary Public Art: Developing a Critical Language

GC: Wed., 9:30-11:30 A.M., 3 credits, Prof. Senie, Rm. 3416, [55290]

This course will consider the history of contemporary public art in the U.S. since the late 1960s with the goal of developing a suitable critical language. Class lectures/discussions will focus on various paradigms (object sculptures, murals, landscape works, usable spaces, as well as temporary and community based art) and consider issues of art, site, patronage, and public response. The class will meet with the directors of leading public art agencies in NYC to determine selection criteria and do field work in gathering public response to specific works. Auditors permitted.

ART 76000 - Topics in Contemporary Art: Modern Sculpture

GC: Tues., 4:15-6:15 P.M., 3 credits, Prof. Chave, Rm. 3421, [55291]

Concerned with issues of reception, and with the engineering, and the happenstance, of artists' careers, this course explores how, when, where and why particular bodies of work by particular (generally canonical) sculptors have become relatively visible or invisible: discursively, institutionally, and in the marketplace. Organized around several comparative

SPRING 2003 - COURSE DESCRIPTIONS

ART 76000 - cont'd

case studies--and meant also to provide a grounding in the work of the artists in question--beginning with Brancusi and Duchamp; proceeding to David Smith, Noguchi, and Bourgeois; and concluding with Andre and Hesse.

Students must go to the Philadelphia Museum to see the Brancusis and Duchamps (especially from the Arensberg collection) whether before the semester starts or early in the semester. (Cheapest ticket is by New Jersey Transit transferring at Trenton to Pa. line, not by Amtrak.) Auditors by permission of instructor at the first meeting of class.

ART 76600 - Topics in Contemporary Architecture: History of Post World War II Architecture

GC: Thurs., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Bletter, Rm. 3416, [55292]

The course will explore the redefinition and renewal of Modernism after the war in Europe, South America, and California, the simultaneous hegemony of American corporate modernism, and Le Corbusier's, Aalto's, and the New Brutalists' rejection of the pre-war technocentric paradigm. It will examine the brief efflorescence of visionary and psychological architecture in the 60's in groups such as Archigram, Superstudio, the Metabolists, and the Situationists. The course will continue with the overt questioning of Modernism by Robert Venturi with his interest in Pop Art, the commercial vernacular, the ordinariness of the American cityscape as depicted in Ed Ruscha's photographs, and the concept of irony and ambiguity developed in literary criticism in the 50's. It will follow this development into Postmodernism and its differing nature in American architecture with its emphasis on historicism in contrast to Postmodernism's meaning in other fields. It will also cover the more evolutionary approach to a changing Modernism in Europe in the work of such architects as James Stirling and Aldo Rossi, as well as the radical reinterpretation by the Deconstructivists in the 90's (Peter Eisenman, Zaha Hadid, Daniel Libeskind, Rem Koolhaas, Frank Gehry, etc.) and their theoretical underpinnings. Further, the increasing impact of theory and feminist issues in contemporary architecture and criticism will be considered. Requirements: term paper or final exam. Auditors permitted.

ART 77100 - Topics in American Art: The Body in American Visual Culture, 1750-1950

GC: Tues., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Manthorne, Rm. 3416, [55293]

Members of this class study American visual culture at its convergence with a growing literature theorizing the body. It consists of a two-tiered approach. We chronologically examine select groups of paintings, photographs, and sculptures by key figures. And at the same time we read closely seven or eight interpretive texts against which we examine the images. One unit centers on the Peale family and Alexander Nemerov's book The Body of Raphaelle Peale. Thomas Eakins and Walt Whitman are analyzed. We re-think the body of nature. Artistic inscriptions of the Black Body are investigated in tandem with the writings of Hazel Carby and Deborah Willis. The appearance of freaks in the thirties paintings by Reginald Marsh and Walk Kuhn are illuminated by Tod Browning's classic film Freaks (1933). The Abject provides a pivot point for a closing unit. Class meetings are divided between slide lectures and critical discussions of the readings. Students will produce written critiques of these texts, and take a slide exam on the images. Five (5) auditors are permitted by permission of instructor.

SPRING 2003 - COURSE DESCRIPTIONS

and discussion of readings and a seminar report/paper focusing on one period. Readings are in English (with some in Spanish for Pre-Columbian/Latin American majors). Auditors are permitted, but they will be expected to attend regularly, do all readings, and contribute to discussions.

ART 81000 - Seminar: Selected Topics In Art History: The Medieval Cathedral as Multivalent Symbol

GC: Wed., 4:15-6:15 P.M., 3 credits, Prof. Clark, Rm. 3421, [55299]

Beginning with the fourth-century church of San Giovanni Laterano in Rome, the cathedral has occupied a privileged position in the hierarchy of Christianity by being the church of bishop. By the ninth century the clergy of a cathedral began to be organized along institutional lines and to take on regular, assigned roles in the operation of the cathedral as an institution. Emerging Christian kingdoms in the west used cathedrals as both secular and religious symbols even as late as the eleventh century--the most dramatic example was the reorganization in the wake of the Norman Conquest of England. Cathedrals are also everywhere related to the growth of population centers and, as we are still discovering, often in conflict with emerging urban entities: bishops vied with local lords for power, just as chapters struggled with town communes over rights, revenues, property and even justice. In the Gothic period, ca. 1150-1450, the cathedral became the often-contested symbol of the power of cities. Through a selected series of multi-national examples, this class will compare and contrast cathedrals of different epochs in relation to their creators and their intended audiences. Auditors by permission of instructor.

ART 81000 - Seminar: Selected Topics in Art History: The Persistence of Classicism: From Piranesi to Picasso

GC: Wed., 2:00-4:00 P.M., 3 credits, Prof. Mainardi, Rm. 3416, [55300]

Eighteenth century neo-classicism is the last time that classicism was recognized as a major force in the visual arts. Nonetheless, the classical inspiration in its many transmutations has continued to be persistent in the visual arts of Europe and America even to post-modernism. This course begins with neo-classicism and traces classical inspiration in the visual arts of Western Europe and America from eighteenth century neo-classicism to the "Return to Order" of the 1920s. Special attention will be paid to the roles of the Academy, classicism's markets, collectors, exhibition venues, critical reception. Students should already be familiar with neoclassical art, and will be required to do weekly reading on different aspects of the subject, give a presentation of their research subject to the class, and complete a publishable written paper based on the class presentation and subsequent critique. Auditors permitted.

SPRING 2003 - COURSE DESCRIPTIONS

ART 81300 - Seminar: Selected Topics in European Art and Architecture, 1300-1750: The Art of Bronzino

GC: Mon., 2:00-4:00 P.M., 3 credits, Prof. Cox-Rearick, Rm. 3416, [55301]

The art of Agnolo Bronzino, one of the major exponents of the late Renaissance style in painting, sculpture, and architecture known as Mannerism (ca. 1520-70). Bronzino dominated Florentine painting during its second phase known as the Maniera--or, as the Italians call it, *la bella maniera*. His paintings of sacred and secular works for his major patron Duke Cosimo I de' Medici, and for other Florentine aristocrats, will be the focus of the seminar. His drawing oeuvre and tapestries will also be studied, and his prolific activity as a poet will be considered. Two major portraits and an important drawing of his are in New York museums or collections and will be studied.

The seminar has a "research methods" component, using Bronzino's works as its material but useful for work on any topic in Renaissance art. Sessions will be documentation and primary sources, connoisseurship (attribution and dating), iconography, historical style context (Mannerim and Maniera), writing a catalogue entry, etc. Recommended prerequisite: a survey course in Italian High and Late Renaissance art, such as Hunter's AH 624, CUNY courses such as Prof. Saslow's in Fall 2002 or Prof. Cox-Rearick's Mannerism seminar in Spring 2001 (or the equivalent from other schools). Reading knowledge of Italian is desirable but not required. Course requirements: several brief reports on topics treated in the first half of the term; an oral report (length depending on class enrollment) during the last 2 weeks of the term. The written version of this report (with notes and bibliography) is the final paper. Auditors by permission of instructor.

ART 81300 - Seminar: Selected Topics in European Art and Architecture, 1300-1750: 15th Century Fresco Cycles in Italy

GC: Tues., 2:00-4:00 P.M., 3 credits, Prof. Schneider Adams, Rm. 3416, [55302]

In this course we explore the major fresco cycles of 15th century Italy. Beginning with Giotto's Arena Chapel by way of introduction, the course considers such cycles as Masaccio's Life of St. Peter in the Brancacci Chapel, the Famous Men and Women by Castagno, Piero's True Cross Cycle in Arezzo, Benozzo Gozzoli's Adoration of the Magi in the Medici Palace, Filippo Lippi's Prato cycle, and others. Students will be asked to consider iconography, environment and context, and style when they give their reports. A final paper is due at the end of the semester. No auditors allowed.

ART 85500 - Seminar: Selected Topics in Modern Art: The Weimar Republic: Constructs of Gender, Race and Religion in the Visual Arts

GC: Mon., 4:15-6:15 P.M., 3 credits, Prof. Long, Rm. 3416, [55304]

This course will focus on representation in the Weimar Republic, particularly on the constructions of gender, race, and religion that emerged in the visual culture of this highly debated period from 1918 to 1933 when Germany first experimented with parliamentary democracy. A paradoxical mood of optimism and despair, which resulted in part from the inflated expectations for the new Republic, contributed to visual representations whose thematic and structural complexity echoed the conflicts and contradictions within Weimar. We will concentrate on how the dark undertones of anti-feminism, anti-semitism, anti-modernism, and anti-republicanism are reflected in the visual culture of this period, which ended with the capitulation to Hitler and National Socialism.

SPRING 2003 - COURSE DESCRIPTIONS

ART 85500 - cont'd

After a series of lectures exploring how constructions of gender, race, and religion have been treated in the literature, students will present papers on how specific painters, photographers, designers, sculptors, architects, and critics responded to these issues in their work. We will examine well-known figures such as Otto Dix, George Grosz, Hannah Höch, Käthe Kollwitz, Lazlo Moholy-Nagy, August Sander as well as many lesser known individuals such as Gertrud Arndt, Irene Bayer, Ilse Bing, Karl Hubbuch, Grethe Jürgens, Annelise Kretschmer, Jeanne Mammen, Ringl + Pit, among others. Knowledge of German is helpful but is not required. Students will be required to present an oral report and a paper based on their report. Auditors permitted.

ART 85500 - Seminar: Selected Topics in Modern Art: Matisse and Picasso

GC: Thurs., 4:15-6:15 P.M., 3 credits, Prof. Flam, Rm. 3416, [55305]

An in-depth study of two artists whose work and legend dominated early 20th century art. Emphasis will be placed on the interrelationships between the two men and their work, with particular attention given to the critical discourse that has developed around them. Five (5) auditors permitted.

ART 86000 - Seminar: Selected Topics in Contemporary Art: African-American Art: 21st Century 'Post-Black' Aesthetics

GC: Thurs., 2:00-4:00 P.M., 3 credits, Prof. Vendryes, Rm. 3416, [55306]

The course begins with an overview of African-American art and artists with a concentration on key exhibitions and objects promoted as masterworks. Thereafter, changes in the art education of African Americans and the marketing of African-American art by dealers and writers will be used to inform readings of contemporary work by African Americans. Artists' studio and gallery visits are an important component of the course. Discussion will be guided by readings centered on, and that inspired, theories in response to representations of African America in fine art and popular culture. Four (4) auditors permitted.

ART 87100 - Seminar: Selected Topics in American Art: American Women Artists: From the Armory Show to the Dinner Party

GC: Wed., 4:15-6:15 P.M., 3 credits, Prof. Levin, Rm. 3416, [55307]

This seminar will explore American women artists from the Armory Show in 1913 to Judy Chicago's landmark work, *The Dinner Party* in 1979, now on view at the Brooklyn Museum of Art. We will examine work by women in the context of both American and art world culture. Key political events include the suffrage movement, which culminated in the passage of the Nineteenth Amendment in 1920 and the Women's Liberation Movement of the late 1960s and 1970s. The course will look at discrimination that took place in art schools, galleries, and museums, often leading to the erasure of women's work, and at the impact and attitudes of female patrons and collectors. The instructor's experience as a curator at a major American museum during the 1970s will provide an eyewitness account of one institution's treatment of women artists during that era. Auditors by permission of instructor; please e-mail request to: gail_levin@baruch.cuny.edu.

SPRING 2003 - COURSE DESCRIPTIONS

ART 87100 - Seminar: Selected Topics in American Art: Abstract Expressionism

GC: Fri., 9:30-11:30 A.M., 3 credits, Prof. Hadler, Rm. 3416 [55308]

This course focuses on the origins and development of Abstract Expressionism in New York in the 1940's situating the artists in their historical and cultural milieu. Major artists such as Pollock, Gorky, Rothko, de Kooning and Krasner will be studied. Key revisionist texts will be examined. Auditors permitted.

ART 88200 - Seminar: Selected Topics in American Architecture and Urbanism: The Federal Period: Architecture and National Culture

GC: Mon., 11:45 A.M.-1:45 P.M., 3 credits, Prof. Murphy, Rm. 3416, [55786]

This seminar will focus on architecture and material culture produced during the Federal period (c. 1780-1820) in the US. The fundamental question posed will be that of the relationship between the new political entity of the U.S. and its material expression in landscapes, buildings, furnishings, and other works of art. Readings and discussions will cover New England, the Mid-Atlantic, and the South. The first part of the semester will be devoted to group discussions of common readings as well as visits to Federal-period sites. In the second part of the semester, students will present their research findings to the group. These presentations will guide students as they revise they develop their term papers. Topics for independent research could include the work of specific carpenter-builders, architects, particular landscapes or buildings of the period, makers of decorative arts objects, or painters and sculptors (although the group readings will not focus on paintings or sculpture. Auditors permitted.

ART 89500 - Seminar: Special 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 THEA 81500], [55309]

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, Bazin, 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.

SPRING 2003 - COURSE DESCRIPTIONS

ART 89900 - Dissertation Workshop

GC: Wed., 6:30-8:30 P.M., 0 credit, Prof. Tenenbaum, Rm. 3416, [55312]

A writing workshop will be offered next spring 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.

SEE ALSO

THEA 81500 - Captured Bodies, Migrating Spirits: Slavery and Its Historical Legacy in the Cinemas of the Americas

GC: Wed., 6:30-9:30 P.M., 3 credits, Prof. Carlson, Rm. C-419, [55062]

Captured Bodies, Migrating Spirits will investigate the ways in which New World slavery and its historical consequences have been represented by the cinema. The course will take a hemispheric approach viewing works from Brazil, Cuba, Martinique, the United States, and elsewhere.

The focus will be a comparative analysis of the storytelling forms used to render the three historical stages common to all slave owning cultures of the Americas. First is the massive plantation system and resistance to it from within and without. Second is the agrarian period following the abolition of slavery. Finally, there is the stage of massive migrations to urban areas and resettlement within industrial economies.

Close analysis of the films will be complemented by attention to the intertwined roles of music, religion, and prose fiction in telling and preserving the same historical knowledge.

In addition, the course will examine the works in the critical contexts of the postcolonial theory of writers such as Edouard Glissant (*Caribbean Discourse*), Antonio Benitez Rojo (*The Repeating Island*), and Paul Gilroy (*The Black Atlantic*). The films may include *Nightjohn* (USA), *The Last Supper* (Cuba), *Quilombo* (Brazil), and *Sugar Cane Alley* (Martinique). Prose fiction may include *The Kingdom of This World* (Cuba), *Train Whistle Guitar* (USA), and *Texaco* (Martinique). Auditors by permission of instructor.

THEA 81500 - Cyborgs and the Cinematic Imagination

GC: Tues., 6:30-9:30 P.M., 3 credits, Prof. Hitchcock, Rm. C-419, [55063]

The course will begin with several definitions of the cyborg which we will consider alongside significant early representations (Shelley's *Frankenstein*, Lang's *Metropolis*, and a few salient clips from *Bride of Frankenstein*). Next, we will analyze the components of early Cold War Cyborgania (*Forbidden Planet*, *The Day the Earth Stood Still*) and its relationship to the cyborg of the nuclear apocalypse (*Terminator* and its myriad "progenies"). The third topic, the cyborg and capital, could easily be a course in itself, but we will restrict ourselves to the alien and alienation in the *Alien*

SPRING 2003 - COURSE DESCRIPTIONS

THEA 81500 - cont'd

series and the trenchant dystopia of muties and replicants in Blade Runner--the touchstone of the cyborganic intellectual--(and its contrast with Dick's Do Androids Dream of Electric Sheep? And Gibson's Neuromancer). These readings will connect to the no less important problem of engendering the cyborg--a space, in particular, where feminist theory and fiction have been a good deal more radical than most high-profile film narratives (alongside the plethora of significant criticism in this area--Haraway, Balsamo, Wolmark, etc.--we will read at least one feminist sci-fi novel, Russ's The Female Man or Piercy's He, She, and It for instance). A fifth case study on cyborg narrativity will feature memory and the fate of history (the memory chip/clip as the memorial to the death of time in Total Recall, but also the time/space reversals of cyborgania in Twelve Monkeys or The Matrix). Finally, we will consider whether AI stands for artificial imagination and whether this sense of artifice might ground rather than universalize cinema in the digital age. Auditors by permission of instructor.

THEA 81500 - Cultural Theory and the Documentary Film

GC: Thurs., 6:30-9:30 PM, 3 credits, Prof. Griffiths, Rm. C-419, [Cross-listed with WSCP 81000],[55064]

This is a lecture course examining documentary cinema through the lens of cultural theory. The course is organized around three key topics: the documentary archive and the ethnographic gaze; national identity and documentary aesthetics; and experimental and postcolonial documentary practice. The course offers students a broad introduction to cultural theory, drawing upon such theoretical frameworks as historiography, race, gender, social class, nation, ethnography, and postmodernism. Films screened in class will encompass the following genres: silent ethnographic film, Griersonian documentary, feminist documentary, direct cinema, auteurist documentary, postcolonial documentary, activist video, and mainstream documentary. The course considers how these films circulate within and across historical, social, and cultural spheres and evoke discourses of "truth," "realism," and "authenticity" through their representational forms and cross-cultural readings. Auditors by permission of instructor.