



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

## FALL 2015 COURSE DESCRIPTIONS

### **ART 70000: Methods of Research: Readings in the History of Art**

GC: Mon, 2:00 – 4:00 pm, 3 credits, Prof. Romy Golan, Rm 3421

Office hours: TBA

email: [Rgolan@gc.cuny.edu](mailto:Rgolan@gc.cuny.edu)

This course will focus on readings in the history of art focusing on theoretical questions internal to the discipline such as: the becoming historical of art, the concept of *Kunstwollen* vs. the vicissitudes of style, aura vs. reproduction, intermediality, post-colonialism and cultural difference, time-warps vs. timelines, biennials and globalization, the blurring between art history and art criticism.

Requirements: weekly assigned readings, short weekly papers for class discussion.

Preliminary readings: Martin Heidegger, "The origin of the work of art" (1935)

### **ART 72000 – Topics in Ancient Art & Architecture: Alexander's Legacy: The Art of Hellenistic Kingdoms from Sicily to Afghanistan**

GC: Thurs. 6:30 – 8:30 pm, 3 credits, Prof. Rachel Kousser, Rm 3421 Cross-listed with CLAS74200

Office hours: TBA

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While most surveys of Hellenistic art focus on Greece itself, this class looks more broadly at the ancient Mediterranean from the conquests of Alexander through the death of Kleopatra. It pays particular attention to the intersection of indigenous and imported artistic traditions in the main Hellenistic kingdoms – Anatolia, Egypt, Sicily, the Near East, and Macedonia – as well as the creation of a shared, Mediterranean-wide visual language. The class examines both well-known monuments (e.g., the Great Altar of Pergamon) and new material derived from recent excavations, for instance those of the harbor of Alexandria.

### **ART 74000 – Topics in Islamic Art & Architecture: Early and Mediaeval Islamic Art and Architecture (ca. 632-1250)**

GC: Tues. 6:30 – 8:30 pm, 3 credits, Prof. Elizabeth Macaulay-Lewis, Rm TBA

Cross-listed with MALS 74400/MES 78000

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Since the emergence of Islam in seventh-century Arabia, the world of Islam, which spans continents and centuries, has produced art and architecture that is as remarkable as it is diverse. How to define Islamic art, however, is more complex. Unlike Christian, Jewish or

Buddhist art, the art produced in the lands where Islam was a dominant religious, political or cultural force is commonly referred to as “Islamic Art”. This course aims to introduce students to the Islamic art and architecture by framing the emergence of Islamic visual and material culture in Late Antiquity to better understand the monuments, art and architecture produced during first centuries of Islam. The course also introduces the major theoretical and methodological issues involved in the study of Islamic art and architecture, while also focusing on the development of critical visual skills. This course will present an overview of a specific period, dynasty, or region in Islamic art and then focus on an extended discussion of a monument or object in each class. Visits to the MET and other museums will also be planned.

Requirements:

- (1) Completion of all readings and informed participation in class.
- (2) An object / building report on a specific work of art, monument or building (no more than 4,000 words) due at the middle of the semester.
- (3) A picture-based final examination, where students are asked to write about specific objects, monuments, and architecture.

**ART 75000 – Topics in European Art & Architecture 1300-1750:**

**The Quest for the Spiritual in German Painting and Graphics from 1375 to 1550**

GC: Mon. 4:15 – 6:15 pm, 3 credits, Prof. Barbara Lane, Rm 3421

Office hours: TBA

email: [b.g.lane@att.net](mailto:b.g.lane@att.net)

This course will study German painting, woodcut, and engraving from the late Gothic period to the Reformation. The spirituality of these works inspired German artists of the Romantic period and were among the most significant sources of German Expressionism. After investigating how spirituality is expressed in the work of early German painters such as Master Bertram, Master Francke, Witz, Lochner, and Pacher, we shall study the development of early fifteenth-century printmaking by concentrating on Master E.S. and Schongauer. We shall then focus on Dürer and Grünewald, who produced some of the most spiritual work of the period, and conclude with a review of how the paintings and prints of Cranach, Altdorfer, and Holbein relate to the aims of the Reformation.

Course Requirements: There will be one midterm and a final examination. Students with a good reading knowledge of German and a strong background in Northern Renaissance art may choose to write a term paper instead of taking the final examination.

Preliminary Reading:

Panofsky, Erwin. The Life and Art of Albrecht Dürer. Princeton, 1967.

Snyder, James. Northern Renaissance Art: Painting, Sculpture, the Graphic Arts from 1350 to 1575. Englewood Cliffs, N.J. and New York, 1985, Ch. IV, XI, XII, XIV, and XVI-XX. Students who have no background in Northern Renaissance Art may find it helpful to read Ch. V-X. 5 auditors will be accepted.

**ART 76010 – Topics in Late 18<sup>th</sup> and 19<sup>th</sup> Century Art & Architecture: The Big Picture: Key Trends in 19<sup>th</sup>-Century European Painting**

GC: Wed. 4:15 – 6:15 pm, 3 credits, Prof. Judy Sund, Rm 3421

Office hours: TBA

email: [judysund@mac.com](mailto:judysund@mac.com)

Canonical works are discussed within the contexts of overarching themes and concepts (e.g., “primitivism,” “painting’s politicization,” “musicality,” “reshaping devotional imagery”), rather than as a series of chronologically ordered “movements.” Discussion will focus on what makes certain pictures and oeuvres iconic – with attention to both that which separates them from that which went before, and that which anticipates aspects of 20<sup>th</sup>-century modernism. New approaches to old subjects, the upending of traditional academic hierarchies, formal experiments, and the impacts of popular and non-Western visual cultures are among the issues to be considered.

### **ART 76040 – Topics in Contemporary Art: Global Contemporary Art**

GC: Tues. 2:00 – 4:00 pm, 3 credits, Prof. David Joselit, Rm 3421

Office hours: TBA

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This class will propose a model for understanding global contemporary art by focusing on three distinct dynamics that structure it. A first unit on “heritage and contemporaneity” will consider how, during the 1980s, when postmodern pastiche was theorized in the west, a ratio between specific national and regional histories in a wide range of locations across the world (heritage) and contemporary international styles (such as conceptual art) was negotiated in many art worlds outside Euro-American art centers. This section of the class will also take into account questions of indigenous art practices and how and when they are able to circulate globally. A second unit will consider how “appropriation” and the assemblage of readymades has become a kind of international global style, and evaluate its potential political efficacy. The third and final unit will propose a kind of “photographic diaspora,” in which the circulation of images and information describe a notion of identity and sovereignty that need not be directly tied to geographical units. The theoretical model here is Ariella Azoulay’s notion of a “citizenship of photography.” Readings will include texts on globalization, major contemporary art exhibitions and theories, and close analysis of a limited number of artists.

### **ART 77400 – Topics in Modern Latin American Art & Architecture: Postwar Art in Latin America**

GC: Wed. 11:45am – 1:45 pm, 3 credits, Prof. Anna Indych-López, Rm 3421

Office Hours: Wed 2-3 pm

email: [aindych@ccny.cuny.edu](mailto:aindych@ccny.cuny.edu)

This course examines a broad spectrum of postwar artistic modalities in Latin America (1945 – c. 1980), including the production of artists working transnationally and Latino/a artists in the United States, which formulate a critical transition between the prewar vanguards and contemporary practices. The class begins with the rise of geometric abstraction and moves on to more experimental practices, such as conceptualisms, non-objectual art, systems/information art (*arte de los medios*), mail art, performance (*arte de acción*), new media, and activist art. Overarching themes include the impact of modernization, technology, urbanization, exile, violent dictatorships, and on-going political crises on the art of the region. Lectures and discussions critically investigate a broad range of topics, including artists’ engagement with gestalt theory, phenomenology, and anthropophagism among other discourses; collaborative practices, participation strategies, and alternative networks of distribution; the relationship of Latin American art and artists to European and U.S. cultural centers; the theoretical positions of Latin

American intellectuals and art critics such as Marta Traba, Ferreira Gullar, Nelly Richard, and Juan Acha; and the institutionalization of art from the Americas through the establishment of modern art museums, international biennials, art fairs, and galleries. No auditors allowed

Requirements: Requirements include weekly readings, discussion, an in-class presentation based on the readings, an exam or two, and a short writing assignment

Preliminary Readings:

Hugo Achugar, "Latin American Modernities," in Ariel Jiménez, ed., *Alfredo Boulton and His Contemporaries: Critical Dialogues in Venezuelan Art, 1912–1974* (exh. cat. NY: The Museum of Modern Art, 2008), 14–30.

Sérgio B. Martins, "Introduction," *Constructing an Avant-Garde: Art in Brazil, 1949-1979* (Cambridge, MA: MIT Press, 2013), 1-16.

**ART 79500 – History of the Motion Picture: History of Cinema I**

GC: Thurs. 11:45 am – 1:45 pm, 3 credits, Prof Marc Dolan, Rm TBA

Cross-listed with FSCP 81000/THEA 71500/MALS 77200

Office hours: TBA

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This is a course in the history and historiography of the silent cinema, from the zoopraxiscope experiments of Eadweard Muybridge to the reluctant conversion of industries, artists, and audiences to fully synchronized sound. Much of the course will explore how the foundations of modern filmmaking evolved out of the rudimentary work of the earliest filmmakers--how the Edison and Lumiere "actuality" films led to the explicitly labeled "documentary," the cinematic tricks of Georges Melies to the fantastic action/adventure film, the early melodramas of Porter, Guy-Blache, and Griffith to the so-called "classical" narrative style, etc. Readings will primarily be drawn from David Bordwell and Kristin Thompson's *Film History: An Introduction* and Leo Braudy and Marshall Cohen's anthology *Film Theory and Criticism*, but other readings will be put on reserve to reflect the specific interests of registered students. Individual pre-class viewing assignments will be varied some weeks depending on students' more focused areas of interest. All students will conclude the semester with a final presentation and paper that goes beyond our weekly assignments to enlarge our collective understanding of the first third of a century of global cinema

**ART 81000 – Selected Topics in Asian Art & Architecture: The Arts of South Asia Since 1850 and the Challenges of Global Modernism**

GC: Tues. 9:30 – 11:30 am, 3 credits, Prof. Molly Aitken, Rm 3421

Office hours: TBA

email: [mollyemma@gmail.com](mailto:mollyemma@gmail.com)

This course examines South Asian art and architecture since 1850. During the colonial era, British institutions and tastes and the invention of photography radically changed the way the visual arts were conceived, produced and received in South Asia. Around the turn of the 20<sup>th</sup> century, nationalist critics challenged these transformations, calling for arts that would be both modern and Indian. These critics typically looked to tradition to express national identity. As a result, artists from the Sub-continent still confront expectations that they should be responsible

in some way to their national affiliations and traditions. Artists have responded by variously embracing, side-stepping, and critiquing these expectations. The course will begin by addressing problems of nationalism and tradition in South Asia's modern and contemporary arts in order to set the stage in the latter half of the course for a critical discussion of the emerging idea of global modern and contemporary art. We will consider how the visual arts of India and Pakistan have shaped and are being shaped by academic trends and institutional mandates that seek to formulate a category of the global. Discussions will also include popular arts, such as calendar art, comic books and Bollywood cinema, as well as traditions like temple sculpture that art institutions, the market and art historians have tended to ignore.

**ART 83000 – Seminar: Selected Topics in Medieval Art and Architecture: Performance and Devotion in Medieval Art**

GC: Thurs. 11:45 am – 1:45 pm, 3 credits, Prof. Cynthia Hahn, Rm 3421

Office hours: TBA

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Medieval art is not art for art's sake. It consists of material objects created to facilitate interaction with viewers, spaces, and other objects in dense and complex ways. This seminar will consider the literature on performance and devotional art to investigate interactions and points of contact. The primary focus of our investigation will be liturgical and devotional materials, especially manuscripts and reliquaries. Readings will include basics on performance such as work by J.L. Austin and Judith Butler, and essays from *Visualizing Medieval Performance*, as well as Jill Stevenson, *Performance, Cognitive Theory, and Devotional Culture*, and also, work on devotion by Jeffrey Hamburger. The class will visit the Morgan Library and the Metropolitan Museum of Art and interact with the curators.

**ART 86020 – Seminar: Selected topics in Modern Art: Revisiting the Bauhaus and its Legacy**

GC: Wed., 2:00 – 4:00 pm, 3 credits, Professors Rose Carol Washton Long and John Maciuika, Rm 3421

Office hours: TBA

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This seminar examines the historical roots, trajectory, impact, and global legacy of the twentieth-century's best-known school of architecture, art, and design. What did the Bauhaus get right? What did the Bauhaus get wrong? Starting with the school's roots in the 19th-century industrial revolution, the Arts and Crafts movement, and the art education movement, the seminar will use readings, discussion, oral presentations, and written research papers to evaluate the Bauhaus's progress and its downfall.

Introductory lectures on the emergence of the school from the rubble of WWI, will also focus on the cross-fertilization of the school with Soviet, Central European, and American culture, as well as examining how gender, religion, and politics complicated its mission of combining high and applied art to produce designs for the modern world. The seminar will also examine the offshoots of the school at such later twentieth-century institutions as Black Mountain College, the Illinois Institute of Technology, the New Bauhaus in Chicago, the Hochschule für Gestaltung in Ulm, and the department of architecture at Harvard. 4 auditors permitted.

Suggested readings:

Barry Bergdoll and Leah Dickerman, eds. *Bauhaus 1919-1933: Workshops for Modernity*, exh. cat. (New York: MoMA, 2009)

Magdalene Droste, *The Bauhaus, 1919-1933* (Cologne: Taschen, 1990); esp. illustrations.

**ART 87300 – Seminar: Selected Topics in American Art & Architecture: Wall to Wall New York: Muralism, 1900-1940**

GC: Tues. 11:45 am – 1:45 pm, 3 credits, Prof. Katherine Manthorne, Rm 3421

Office hours: TBA

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This seminar explores the relationship between architecture and the built environment of New York from 1900 to 1940. Numerous buildings feature relief sculpture and murals including but not limited to Mowbray's Pierpont Morgan Library murals; Pogány's Art Nouveau murals, Meirère's Art Deco murals; the extensive work of Winold Reiss; the existing and destroyed murals of Rockefeller Center; the New School's cycles by Benton, Orozco, and Egas; Shahn's Bronx Post Office Murals; Marsh's ceiling work for the former Custom's house; the WPA mural project; and culminating in the 1939 World's Fair. We analyze them from multiple perspectives: (1) how do these artworks respond to and affect the built spaces around them? (2) taking into account the urban context and reception: how and why did the walls of this major city become the locus for art work from conservative to avant-garde? (3) how did the impulse to "think big" affect subsequent aesthetic developments in the US? (4) what considerations went into the choice of materials, from mosaic and fresco to oil painting? Examination of works in situ and discussion with curators and conservators enhance our study.

**ART 89000 – Selected Topics in the History of Photography: The Photo Essay: Forms and Narratives**

GC: Thurs. 9:30 – 11:30 am, 3 credits, Prof. Antonella Pelizzari, Rm 3421

Office hours: TBA

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How has the photo essay contributed to the understanding of photography as a narrative? This question shapes the medium's modern history since the inception of magazine culture in interwar Europe and the flurry of photo books channeling Surrealism, Weimar culture, and New Deal America. These documentary and fictional photo sequences have impacted generations of artists since then. The examples range from Robert Smithson's *Monuments of Passaic* to Sophie Calle's *Suite Venitienne* where photographs unfold into a new kind of travelogue and performance. Looking at a wide range of examples between the 1920s and the present, the course highlights the non-prescriptive nature of the photo essay and the ways in which photography has participated in open-ended storylines.

**ART 89600 – Selected Topics in Film Studies: Documentary/Non-Fiction Film**

GC: Mon. 4:15 – 8:15 pm, 3 credits, Prof. Noah Tsika, Rm: C-419

Cross-listed with FSCP 81000/THEA 81500

Office hours: TBA

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This course explores the transnational development of documentary and its social and institutional articulation as (often simultaneously) an art form, a pedagogical tool, a therapeutic discourse, and a vehicle for public policy; it embraces investigations of a variety

of national contexts, raising the following questions: How, over the past 100 years, have documentaries managed to balance political and artistic aspirations? How have their makers sought to position themselves in relation to social knowledge, artistic endeavor, and humanist activism? How might social and cultural theory help us to understand the operations of documentary in different national contexts and at various historical moments? Threaded throughout this course are the interrelated matters of reenactment, narrative staging, and outright fabrication, and the question of what these devices "do" to documentary.