

Graduate Art History Course Descriptions Spring 2018

ARTH 602 Research Methods: The Modern “Masterpiece” in Latin America*

Lynda Klich *lklich@hunter.cuny.edu*

Tuesday 7 - 9:40pm

1503 HN

Code 3712

Students will learn to research an art object in depth and compose a comprehensive catalogue entry in two parts. The first is full factual documentation (provenance, exhibition history, and bibliography); the second is a detailed interpretive essay (15-18 pages) on all aspects of the work, written in a publishable, expository style. The course provides fundamental training for academic and curatorial work by emphasizing foundational tools and means of research in the field. It also offers pragmatic instruction in determining appropriate theoretical frameworks and viable methodologies of critical interpretation. Strategies for writing—the organization of information, the clear articulation of ideas, logical structure of argument, and developing an authoritative voice—will be stressed.

The course will focus on the role of the so-called masterpiece in the development of modernism in Latin America and in the shaping of its historiography. Students will research individual works of art from New York collections and will have the opportunity to contribute new research and analysis. There will be instructional sessions in museums and libraries, working with professional staff in order to master searches in both print and electronic media. Students will learn by doing through a series of technical tasks involving information retrieval and analysis pertinent to their objects. The seminar covers a variety of issues (such as national identity, cosmopolitanism, primitivism, and realism) and methodologies (such as postcolonialism, feminism, and social art history), with an emphasis on recent approaches to and pitfalls in the study of Latin American art history. In addition to the final catalogue entry and weekly tasks, students will give a class presentation on the progress and problems in their research.

*This course meets the requirement for Category I (Methodology) of the Advanced Curatorial Certificate.

ARTH 626 Modern Art III

Monica McTighe *mem@limesduck.com*

Thursday 7–9:40pm

1527 HN

Code 58368

This course will cover the major art movements in Europe and the United States from the 1950s through the early 2000s. We will study and discuss the major works of avant-garde art and criticism, beginning with Abstract Expressionism through the practices of conceptual art, feminist art, performance art, and site-specific installation art. Students will learn to analyze works of art in terms of political and critical debates in which they were produced, and their importance for current art production.

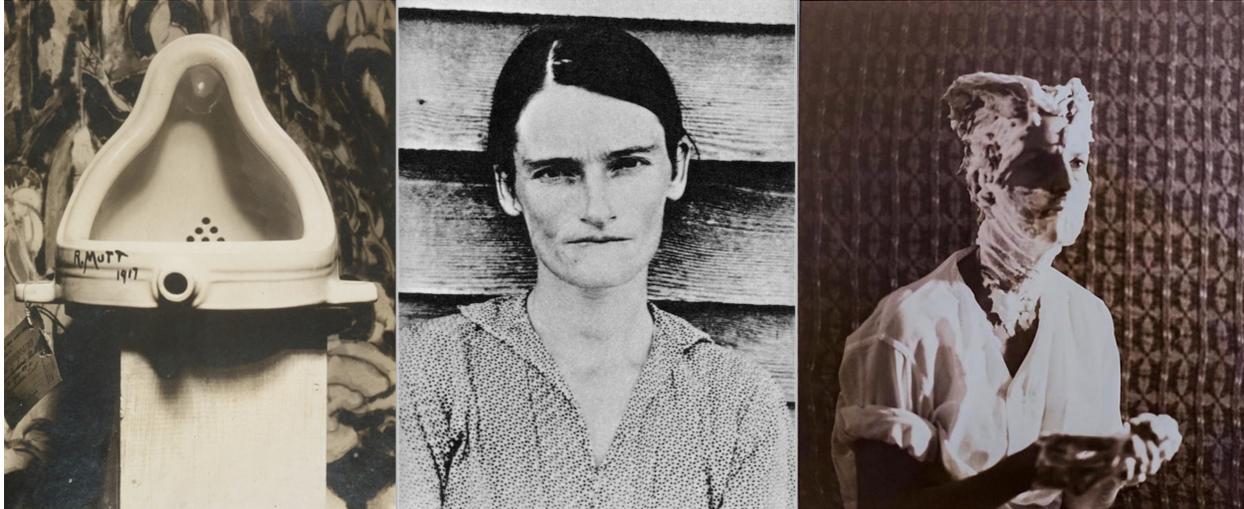
ARTH 734 (001) Theory and Criticism: Strategies of Appropriation in Contemporary Art & Culture

Michael Lobel ml2450@hunter.cuny.edu

Monday 7 – 9:40 pm

1502 HN

Code 3713



“A copy must be absolutely of the same intention as the original, whereas my work deals with an interior movement, and repetition as difference.” –Sturtevant

“The world is filled to suffocating. Man has placed his token on every stone. Every word, every image, is leased and mortgaged. We know that a picture is but a space in which a variety of images, none of them original, blend and clash.” –Sherrie Levine

“Another aspect of the ‘readymade’ is its lack of uniqueness...the replica of a ‘readymade’ delivering the same message; in fact nearly every one of the ‘readymades’ existing today is not an original in the conventional sense.” –Marcel Duchamp

ARTH 734 (002) Theory and Criticism: Image Becomings

Jérôme Game jeromegame@free.fr

Wednesday 4 – 6:40 pm

1502 HN

Code 6275

Since the mid-20th century, Critical Theory has developed a rich and multidisciplinary approach to the notion of meaning – its production, its locations, its authority. In that, it has marked a shift from a thinking informed by absolute norms (such as the ‘subject’, the ‘true’ or the ‘beautiful’) to one that is concerned with interrelations between theory and practice, knowledge and action, the individual and the collective. The implications of this shift on the understanding of aesthetics, as well as on the making of art, have been extensive. In the light of these changes, this course focuses on the notions of experience, representation and value in relation to art from a plurality of disciplinary standpoints (Gender Studies, Deconstruction, Psychoanalytical Criticism, Postcolonial Studies, etc.). If far from being ‘natural’ or ‘essential’, aesthetic meaning is in fact constructed and shifting, how are we then to account for its contextual and relative nature? To answer this question, the course examines a set of theoretical paradigms engaging critically with the image, photographic or painted, fixed or moving, digital or analogic, as an utmost site on which to trace how theoretical productivity has always been going hand in hand with artistic creativity.

The course is structured around lectures and seminar, with readings, collective discussions, individual written exercises, formal presentations, and essay writing.

ARTH 762 (001) Curatorial Practicum: Spaces for African American Art in New York, 1968-1978*

Howard Singerman *howard.singerman@hunter.cuny.edu*

Monday 4 - 6:40 pm

1502 HN

Code 6282

The course, the second half of a two-semester curatorial practicum leading to an exhibition in the Leubsdorf Gallery in fall 2018, will focus on three galleries established in Midtown and Greenwich Village to showcase work by African-American artists: Cinque Gallery, founded in 1969, and initially housed in the Public Theater on Lafayette Street; Acts of Art, founded that same year on Charles Street; and Just Above Midtown, founded in 1974 on 57th Street. Black owned and run, the spaces were inaugurated as commercial galleries and were located quite consciously within the geographic boundaries of a predominately white art world. As Nigel Jackson, founder of Arts of Art, wrote of his gallery in 1971, they were established “for black artists to have, not just a place to hang their art outside of the ghetto areas, but, as a gallery dealing in fine arts and specializing in the fine art of black artists.”

Using recent books by Bridget Cooks, Susan Cahan, and Darby English on the relationship between New York museums and African-American artists, the course will begin with an examination of the political struggle for artistic representation in the 1960s in its broader context, before turning to focus on the specific histories of these galleries. Drawing on archives in New York and elsewhere, and discussions with artists and other associated with the galleries, we will pull together a history of the spaces, assembling rosters of artists and exhibitions for each, as we begin to imagine how these spaces might be represented in exhibition at Hunter.

*This course satisfies Category II (Practicum) of the Advanced Curatorial Certificate.

Arth 762 (002) Curatorial Practicum: Stephen Mueller’s Postmodern Color Field*

Carrie Moyer and Sarah Watson

cmoyer@hunter.cuny.edu

swat@hunter.cuny.edu

Tuesday 6:20 pm – 9 pm

205 Hudson Street

Code 60857

This curatorial practicum is a one-semester course in preparation for a solo exhibition on the painter Stephen Mueller that will open in September 2018 at the 205 Hudson Street Gallery.

Stephen Mueller (1947-2011) was an New York-based abstract painter who, with Bill Jensen, Jonathan Lasker, Elizabeth Murray, Thomas Nozkowski and others, transformed and reenergized American abstract painting during the late 1970s and ‘80s. Highly idiosyncratic yet formally rigorous, these painters brought a sense of criticality leavened by humor and play to the super-sized, self-serious stance that ran through mid-century painting from Abstract Expressionism to Post-Painterly Abstraction to Minimalism.

Mueller moved to New York in 1971 after attending Bennington College where Color Field painting was a powerful presence through the legacies of Helen Frankenthaler and Paul Feeley. A painter very much in his moment, Mueller’s work from the 1970s seems to wrestle with a return to gesture, perhaps in reaction to the dreary future forecast by the binary ideologies offered by of Greenbergian Formalism and Pop Art. Mueller’s arrival in New York City also coincided with the advent of the Gay Liberation Movement. The artist himself became well-known downtown dandy whose melded eclectic influences and interests to create a queer aesthetic dedicated to visual pleasure.

Beginning with the tenets of Color Field Painting, Mueller’s subtle, luminous images anticipate many of the concerns of contemporary painting. The work overflows with visual puns and associations through

“simple” re-combinations of Buddhist iconography, decorative art, cartoons, new-age sensibility and electric, synthetic color. What differentiates Mueller from his peers is his ability to create intimate work without insisting on the presence of his own signifying “mark.” The hybridity of paintings might be overwhelming were it not for the precision and balance that runs throughout Mueller’s compositions. Through his innovative use of acrylic paint, patterns and gradations, Mueller’s canvases become intimate screens that seem to radiate light from within.

From the mid-1970s until his death in 2011, Mueller was the center of a vibrant, diverse group of painters in New York City that included Joe Fyfe, Nancy Haynes, Shirley Kaneda, Harriet Korman, Brice and Helen Marden, Joanna Pousette-Dart, Pat Steir, Billy Sullivan and many others.

The curatorial practicum will focus the challenges unique to developing an exhibition on a single artist. Before the seminar begins, Professor Moyer will select the works for the exhibition, focusing on Mueller’s final two decades when the sum of his labor, experimentation and innovation gelled into its distinct form. The class will begin with an in-depth consideration of Mueller’s oeuvre and its public reception, the critical discourse around painting in the late 20th century as well as the success and failures of single-artist exhibitions. Students will be introduced to methodologies of oral history and then conduct interviews with painters from Mueller’s diverse social milieu. Students will also conduct extensive research and fact-checking on objects in the exhibition including the history and curatorial chronology of each work. Research materials, object descriptions and oral histories will be used for the exhibition catalog. Students will be asked to generate proposals for the layout and design of the exhibition. Public events and programming for the Mueller exhibition will be discussed and developed during the practicum.

*This class satisfies Category II (Practicum) of the Advanced Curatorial Certificate.

ARTH 780.08 Artist’s Institute Seminar: Materialism*

Jenny Jaskey and Sam Lewitt *jenny@theartistsinstitute.org*
Tuesday 7 – 9:40 pm
The Artist’s Institute (132 E. 65th)
Code 6352

Materialism has certainly meant a lot of different things to a lot of different people throughout the history of thought. Some have claimed the term as an orientation toward matter’s physical constituents as the substantial ground of being. Others see materialism as concerned fundamentally with social relations—how humans produce and reproduce the material requirements of life. Using works of art, literature, film, and critical texts as our guide, this class will examine historical and “neo” materialist approaches to art practice and aesthetic theory. Curator Jenny Jaskey and artist Sam Lewitt will co-lead seminar discussions. Readings will include Karen Barad, Alexander Bogdanov, Manuel de Landa, Karl Marx, and Alfred Sohn-Rethel. Artists Sean Raspet and Madeline Hollander, who are both preparing projects for the Artist’s Institute this spring, will introduce students to the material processes behind (and within) their work.

*This course satisfies Category III (History and Curatorial) of the Advanced Curatorial Certificate.

ARTH 780.14 Curatorial Methods*

Catherine Morris *Catherine.Morris@brooklynmuseum.org*
Tuesday 7 – 9:40 pm
1501 HN
Code 3717

Examining curatorial models and methods, this seminar will survey approaches to contemporary exhibition-making including historical precedents, current practices and speculative possibilities. Intellectual frameworks for exhibition-making as well as approaches to and uses of various components of exhibition production including catalogues and publications, installation design, textual

components and related programs will be considered. Discussion will encompass collaborative and artist driven curatorial projects. Analysis of landmark exhibitions, theoretical readings, visits to museum and gallery exhibitions and presentations by visiting curators and artists will be included.

*This course satisfies Category III (History and Curatorial) of the Advanced Curatorial Certificate.

ARTH 7803G Art for and Against the State in Latin America

Harper Montgomery *hmontgom@hunter.cuny.edu*

Tuesday 4 – 6:40 pm

1503 HN

Code 30871

In this course, we will examine the dynamic role art has played within societies in Latin America since the early 1950s to the present. Art will take myriad forms in this class--a great many of which were conceived to challenge traditions of painting and sculpture--and will relate to society in many ways. At times, we will see art is deployed on behalf of the state, at times in support of revolution, and at others as a means of protesting the authority of government. Moving chronologically, we will begin by exploring the relationship of public art and architecture in state sponsored projects initiated during the 1950s, including the new Brazilian capital city and college campuses in Venezuela and Mexico. We will look at the role film played in the wake of the 1959 Cuban Revolution, at the use of art to protest dictatorships in Brazil, Argentina, Chile and Central America during the 60s through the 80s. Weekly readings will focus on art historical texts and on primary statements by artists and critics. Those who are able will be asked to read texts in Spanish, but this is not a requirement and assigned readings will reflect the abundance of excellent, new scholarship that has become available in English during the past several years. Requirements will include class discussions, a short paper, a final presentation, and a research paper.

ARTH 7803H Making Space: English Landscape from 1760 – 1900

Susanna Cole

Monday 4 – 6:40 pm

1503 HN

Code 30872

From 1760-1900, the face of British landscape changed irrevocably, as cities encroached increasingly upon the countryside, population patterns shifted, attitudes to the occupancy and ownership of land were contested, political boundaries were redrawn and the British Empire was expanding to encompass almost a quarter of the world. The British nation was undergoing significant political, economic, and social changes that artists played a key role in the interpretation of attitudes towards. In trying to ground itself in a visual vocabulary deriving from its own artistic and cultural production British landscape, shifted from adopting Italian, French, and Dutch principles of landscape to creating what would become an independent style of British landscape that would change prevailing ideas about the genre itself. Topics will include contemporary theories of landscape, the landscape garden, cartography, academic landscapes, cityscapes, travel and topography, the evolution of the Romantic landscape, Victorian landscape, Arts and Crafts Movement and the development of interdisciplinary scholarly approaches to British Landscape that have developed in the last twenty years.

ARTH 7803M Rome after Empire (300-1100 AD)

Hendrik Dey *hdey@hunter.cuny.edu*

Thursday 7 – 9:40 pm

1502 HN

Code 59744

At the beginning of the first millennium AD, Rome was the capital of the world's greatest empire, a sprawling metropolis inhabited by close to a million people. By millennium's end, Rome was a collection

of ruins inhabited by a few tens of thousands, with a militia barely sufficient for its own defense; yet it was the capital of a spiritual empire that extended across much of the known world. Just as the topography and infrastructure of the city evolved over time, so too did the manifold varieties of 'Rome' experienced and imagined both by locals and by a much greater number of people who never experienced the city firsthand: popes and prelates, local aristocrats and foreign potentates, pilgrims, merchants, Byzantines, 'barbarians,' and so on. We will examine the architecture and topography of the eternal city itself, as well as the figurative arts (mosaics, frescoes, reliquaries and icons, luxury goods, etc.) produced both in Rome and to some extent also about Rome, in an attempt to come to grips with how and why the city that, in a sense, killed Christ transformed into the capital of the Christian world.

ARTH 7803N A Guided Tour of Conceptual Art with Marcel Broodthaers as a Guide

Thierry de Duve tdeduve@gmail.com

Thursday 4 – 6:40 pm

1503 HN

Code 59745

The movement labeled “conceptual art” started in Europe and the U.S. in the early to mid-1960s and by 1967 had spread like wildfire throughout the entire Western art world. Although by 1980 it had ceased to exist in its purest form, it left an indelible imprint on contemporary art practices. But what exactly was conceptual art? Why was it called “conceptual,” what *concept* was at stake in that appellation? Was it even a movement, the way Cubism or Pop Art were movements? Inasmuch as works of visual art are inevitably *objects*, and conceptual art sought the disappearance of the art object (as early as 1968, its most enthusiastic critics spoke of “the dematerialization of art”), was it not bound to fail from the start? But if it failed, why did it impact subsequent practices so much?

Marcel Broodthaers, whose short career as a visual artist (1964-1976) coincides with the heyday of conceptual art, will be our guide in exploring these questions. He was seen as a conceptual artist in his lifetime; he considered other conceptual artists his peers; and his work entertained a constant dialogue with theirs. Like most of them, Broodthaers was a producer of “theory” and, like them, he leveled a political critique against the institution of “art.” But unlike most conceptual artists, who were ex-painters, Broodthaers was an ex-poet. This is not in itself enough to make him the best guide, but it gives him the advantage of an outsider’s view—and us a good starting point.

ARTH 7803V The Eighteenth Century: Art and Material Culture

Tara Zanardi tzanardi@hunter.cuny.edu

Wednesday 4 – 6:40 pm

1527 HN

Code 60339

This graduate lecture examines the major stylistic movements of eighteenth-century European and American art. We will study examples of painting, sculpture, printmaking, architecture, decorative arts, and architectural ornament. We will cover various themes, such as the development of art criticism, the rise of public art exhibitions, the tensions between the academy and private patrons, the breakdown of the hierarchy of the genres, and the impact of increasing globalism on the production of art.

The eighteenth century celebrated global encounters, whether real or imagined, and the major European cities were cosmopolitan in nature. We will look at numerous artists from a variety of countries, including Watteau, Fragonard, Tiepolo, Gainsborough, Kauffman, Carriera, Copley, and Goya, among many others. Artists were active globetrotters, working in different places throughout their careers. As such, the major stylistic movements and visual strategies, such as the rococo and neoclassicism of the eighteenth century, point to the internationalism of this period.

This lecture course combines elements of lecture and discussion based on weekly readings. An exam, oral presentation, and short research paper are assigned.

ARTH 7803U The Museum*

Joachim Pissarro *joachim.pissarro@hunter.cuny.edu*
Thursday 4 – 6:40 pm
205 Hudson
Code 59740

The Museum: We will be looking at the genealogy of this institution, from its prehistory (the Amerbach Kunstkabinett, the base for the Kunstmuseum Basel, purchased by the city of Basel in 1661; the Ashmolean at Oxford; and a third and distant example: the Louvre), to its full blown history during the 19th and 20th centuries. We will then make an incursion into the near present and future to examine this oxymoronic notion: a museum of contemporary art; and explore the likely repercussions of the explosion of new museums in China: there will be 2000 new museums, in China alone, founded and built between 2010 and 2020...

*This course satisfies Category III (History and Curatorial) of the Advanced Curatorial Certificate.

******GRADUATE CENTER**** Must receive instructor's permission to enroll*******

MES 78000 Modern and Contemporary Architecture of the Middle East

Nebahat Avcioglu *navciogl@hunter.cuny.edu*
Thursday 6:30 – 8:30 pm
The Graduate Center

Interested students should contact Prof. Avcioglu for permission to take the course and for more details. Note that this course is offered at The Graduate Center, Middle Eastern Studies Department. Students at Hunter must enroll in an E-Permit.

History and Theory of the European Avant-garde: 1905-1945 and Postscript

Emily Braun
Thursday 4:15 – 6:15 pm
The Graduate Center

This lecture course addresses key movements of the historical avant-garde in France, Germany, Italy, and Russia, from pre-WWI through the rise of totalitarian regimes. The material covered includes the main protagonists, group manifestos, and multi-media artistic production, as well as a focus on issues of gender politics, nationalism, mass culture, elitism, "primitivism" and colonialism, transnational networks, the so-called return to order, and strategies of irony and cultural disruption. While constructed as a deep and selective historical survey (with close readings of material objects), the course simultaneously digs into discursive and ideological frameworks. A subtheme is the theorization of the neo-Marxist "aporias" of the avant-garde begun in the late 1930s and in earnest in the 1960s. The course will end with a look at the ways in which the historical avant-garde proved a model for post-colonial artistic practices through the 1980s. Though given as a lecture course, there are substantial weekly readings and a portion of each class will be dedicated to class discussion. Students at Hunter must enroll in an E-Permit.

Spring 2018 Graduate Art History Schedule (11.21.17)

<i>Course</i>	<i>Sec</i>	<i>Title</i>	<i>Cr</i>	<i>Hr</i>	<i>Day/Time</i>	<i>Room</i>	<i>Instructor</i>	<i>Code</i>
Art H 602	001	Research Methods: The Modern “Masterpiece” in Latin America	3	3	T 7:00-9:40	1503 HN	Klich	3712
Art H 626	001	Modern Art III	3	3	Th 7:00-9:40	1527 HN	McTighe	58368
Art H 734	001	Theory & Criticism	3	3	M 7:00-9:40	1502 HN	Lobel	3713
Art H 734	002	Theory & Criticism	3	3	W 4:00-6:40	1502 HN	Game	6275
Art H 755.01	001	Independent Study	1	1	HTBA	HTBA	Staff	3714
Art H 755.02	001	Independent Study	2	2	HTBA	HTBA	Staff	3715
Art H 755.03	001	Independent Study	3	3	HTBA	HTBA	Staff	3716
Art H 762	001	Curatorial Practicum	3	3	M 4:00-6:40	1502 HN	Singerman	6282
Art H 762	002	Curatorial Practicum	3	3	T 6:20-9:00	205 Hudson	Moyer	60857
Art H 780.08	001	Artist’s Institute	3	3	T 7:00-9:40	Artist’s Instit	Jaskey	6352
Art H 780.14	001	Curatorial Methods	3	3	T 7:00-9:40	1501 HN	Morris	3717
ArtH 7803G	001	Art for and Against the State in Latin America	3	3	T 4:00-6:40	1503 HN	Montgomery	30871
Art H 7803H	001	Making Space: English Landscape from 1760-1900	3	3	M 4:00-6:40	1503 HN	Cole	30872
ArtH 7803M	001	Rome After Empire c. 300-1100 AD	3	3	Th 7:00-9:40	1502 HN	Dey	59744

Art H 7803N	001	Conceptual Art	3	3	Th 4:00-6:40	1503 HN	DeDuve	59745
Art H 7803V	001	18th Century Art	3	3	W4:00-6:40	1527 HN	Zanardi	60339
Art H 7803U	001	The Museum	3	3	Th 4:00-6:40	205 Hudson	Pissarro	59740
MES78000	001	Modern and Contemporary Architecture of the Middle East	3	3	Th 6:30 – 8:30	Graduate Center	Avcioglu	Contact GC
Art H 780.99	002	Curator Assistantship	3	3	TBA	TBA	TBA	3718
Art H 799	001	Thesis Research	3	3	HTBA	HTBA	Staff	3719