

**HUNTER COLLEGE SPRING 2018  
UNDERGRADUATE ART HISTORY  
COURSE DESCRIPTIONS**

**LATE MEDIEVAL ART**  
Cannizzo  
Art H 221

**Prof.**

**M 9:45-12:25PM**

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Course Description Forthcoming

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**RENAISSANCE II**  
Art H 230

**Prof. Rocco**  
**M 1:10-3:50PM**

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Course Description Forthcoming

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**18th CENTURY ART**  
Art H 243

**Prof. Zanardi**  
**TH 1:30-3:50PM**

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This course examines the major stylistic movements of European and American painting, sculpture, printmaking, architecture, decorative arts, and architectural ornament from the late seventeenth through the end of the eighteenth centuries. 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 artists' travels. 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, Wright, Kauffman, Neumann, Carriera, Copley, and Goya, among many others.

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**NEOCLASSICISM & ROMANTICISM**  
Art H 244

**Prof. De Beaumont**  
**T 1:10-3:50PM**

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This course surveys European art from around 1760 to 1848, an age of profound political and social upheaval. Neoclassicism and Romanticism—traditionally characterized as clearly opposing artistic styles—will be explored as interrelated creative responses to the constantly shifting ideologies and circumstances of the emerging modern world. In our look at this period we will focus on the contexts in which art works were produced, exhibited, and understood, in relation to successive political regimes, the effects of the industrial revolution, the rise of nationalism, and the establishment of European colonies in Africa and the Middle East. While Paris remains a major artistic center throughout this period, due attention will be paid to international developments and innovative trends in Spain, Britain, and Germany, as well as to sculpture, architecture, and the decorative arts.

Course requirements include assigned readings, mid-term and final exams in essay format, and a term paper based on a work of art in a New York City museum.

**20th CENTURY ART II**  
Lobel  
Art H 250

**Prof.**  
T 1:10-3:50PM

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Course Description Forthcoming

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**CONTEMPORARY ART**  
Art H 251  
9:45-12:25PM

**Prof. Mowder**  
TH

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The goal of this course is to help students develop an understanding of key themes and artists in contemporary art and theory, as well as facilitating a familiarity with the language of contemporary art and art criticism. First and foremost, we will seek to answer the question, what is contemporary art? Looking at key works, artists, common themes, and contexts from the 1960s to now, we will establish a firm historical base for answering the aforementioned question. Our class meetings will consist of a lecture and time for discussion of the weekly readings.

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**MODERN LATIN AMERICA**  
Art H 257

**Prof. Montgomery**  
W 9:45-12:25PM

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Course Description Forthcoming

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**ART OF EAST ASIA: PAINTING & CALLIGRAPHY**  
Art H 263

**Prof. Lee**  
TH 4:00-6:40PM

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Course Description Forthcoming

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**RESEARCH METHODS: THE 60'S**  
Art H 300

**Prof. Mowder**  
W 4:00-6:00PM

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Course Description Forthcoming

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**RESEARCH METHODS: MEXICAN MODERNISM**  
Art H 300

**Prof. Klich**  
TH 1:10-3:50PM

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Students will learn to conduct in-depth research on a single art object and write a comprehensive research paper (10-15 pages) on all aspects of the work, including visual analysis, historiography, and critical interpretation. The course provides fundamental training for academic scholarship by emphasizing foundational tools and means of research in the field. It also offers pragmatic instruction for determining appropriate analytical or theoretical frameworks and viable methodologies for sound art historical analysis. Strategies for writing—the organization of information, the clear articulation of ideas, logical structure of arguments, and developing an authoritative voice—are stressed.

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Student research will focus on works by modern artists working in Mexico from roughly 1920-1940 from Mew York collections. There will be instructional sessions in libraries, working with professional staff in order to master searches in both

print and electronic media. Students will also learn by doing through a series of technical tasks involving information retrieval and analysis pertinent to their object. In addition to the final paper and bibliographical tasks, students will be required to complete weekly reading and response assignments, take an open-note essay exam, and give an oral presentation on their research.

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**REMBRANDT'S ETCHINGS**

Art H 341.01

**Prof. De Beaumont**

M 9:45-12:25PM

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This course will focus on the etchings of Rembrandt van Rijn (1606-1669), generally considered the most innovative and experimental aspect of his consummately innovative and experimental oeuvre. Rembrandt made etchings throughout his long career, beginning in the late 1620s, when he was still an ambitious young painter in his home town of Leiden, through around 1660, when despite professional setbacks he had become a legend in his own time. The international dissemination of his prints had helped to foster that legend, and in examining their varied form, content, and function within the artist's wide range of endeavors, we will have occasion to explore the fundamental achievements and mysteries of his art.

Course requirements include assigned readings, active participation in class discussions, a mid-term (but no final) exam in essay format, a research paper written in two stages, and a related oral presentation to the class.

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**NEW YORK CITY ARCHITECTURE**

Art H 351.14

**Prof. Jozefacka**

T 9:45-12:25PM

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Between the mid nineteenth and mid twentieth centuries New York City evolved into the quintessential modern metropolis with a complex urban infrastructure and diverse architectural fabric. Since then, the city has augmented its architectural stock and engaged in debates about preservation vs progress. This lecture course explores the city's urban and architectural history and is organized around thematic topics designed to address the city's past and current architectural development. Shifts in the stylistic character of New York's physical composition, its buildings, engineering structures (bridges and tunnels), and public spaces (parks, squares, and streets), will be discussed in the context of social and political history as well as general architectural and urban planning theory and practice. Using New York as a case study, students participating in the class will gain greater knowledge of present day debates regarding how cities are shaped architecturally as well as learn how to analyze and research architectural structures in an urban environment. This class is organized around in-class lectures and on-site visits. Students will be evaluated based on one exam (final cumulative exam), one 4-page paper, one 5-page paper, one 7 to 8 -page paper, and class participation.

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**PHOTOGRAPHY AND CURATORIAL PRACTICE IN AN ERA OF RADICAL CHANGE****Prof.**

**Squiers**  
Art H 351.15

M 4:00-6:40PM

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Course Description Forthcoming

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**HIMALAYAN ART: VISUAL LANGUAGE AND NARRATIVE**  
**Pakhutova**  
Art H 470.03

**Prof.**

M 1:10-3:50PM

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Course Description Forthcoming

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**DUCHAMP'S TELEGRAM**  
Art H 450.12

**Prof. de Duve**  
W 4:00-6:40PM

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This seminar is not on Marcel Duchamp, even though four out of fifteen classes will be devoted to a survey or in-depth analysis of his work. It is on the transition from one art world to another, guided by the hypothesis that Duchamp was its messenger. With the photo of a urinal baptized Fountain, he put a message in the mail in 1917 announcing that the Western art institution had switched from the 'Beaux-Arts' system to the art world as we know it today, which I call the 'Art-in-General' system. The seminar will take us through a curious back-and-forth journey in time and space, with stopovers at such crucial dates as 1964, 1863, 1648, or 1884, and a lot of commuting between Paris and New-York.

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## Spring 2018 Undergraduate Art History Courses (revised 11.3.17)

Course	Sec	Title	Cr	Hr	Day/Time	Room	Instructor	Code
Art H 221	001	Late Medieval Art	3	3	M 9:45-12:25	1501 HN	Cannizzo	5020
Art H 230	001	Renaissance II	3	3	M 1:10-3:50	1501 HN	Rocco	26648
Art H 243	001	18 <sup>th</sup> Century Art	3	3	Th 1:10-3:50	1501 HN	Zanardi	5101
Art H 244	001	Neo-Classicism & Rom-A Revel	3	3	T 1:10-3:50	1501 HN	deBeaumont	26649
Art H 249	001	20 th Century Art I	3	3	T 1:10-3:50	1527 HN	Lobel	63271
Art H 251	001	Contemporary Art	3	3	Th 9:45-12:25	1527 HN	Mowder	3701
Art H 257	001	Modern Lat Amer	3	3	W 9:45-12:25	1527 HN	Montgomery	6290
Art H 263	001	Art of East Asia:Paint&Calligr	3	3	Th 4:00-6:40	1501 HN	Lee	58365
Art H 300	001	Research Methods: "The Global 1960s"	3	3	W 4:00-6:40	1501 HN	Mowder	3702
Art H 300	002	Research Methods: The Mexican Renaissance	3	3	Th 1:10-3:50	1503 HN	Klich	5496
Art H 341.01	001	Special Topics Northern Baroque Art Subtitle: Rembrandt's Etchings	3	3	M 9:45-12:25	1503 HN	deBeaumont	6280

<b>Art H 351.14</b>	<b>001</b>	<b>New York City Architecture</b>	<b>3</b>	<b>3</b>	<b>T 9:45-12:25</b>	<b>1503 HN</b>	<b>Jozefacka</b>	<b>59739</b>
<b>Art H 351.15</b>	<b>001</b>	<b>Photography and Curatorial Practice in an Era of Radical Change</b>	<b>3</b>	<b>3</b>	<b>M 4:00-6:40</b>	<b>1501 HN</b>	<b>Squiers</b>	<b>59737</b>
<b>Art H 470.03</b>	<b>001</b>	<b>Himalayan Art: Visual language and Narrative</b>	<b>3</b>	<b>3</b>	<b>M 1:10-3:50</b>	<b>1502 HN</b>	<b>Pakhutova</b>	<b>59746</b>
<b>Art H 450.12</b>	<b>001</b>	<b>Duchamp's Telegram</b>	<b>3</b>	<b>3</b>	<b>W 4:00-6:40</b>	<b>1503 HN</b>	<b>Deduve</b>	<b>58367</b>
<b>Art H 402.01</b>	<b>001</b>	<b>Independent Study</b>	<b>1</b>	<b>1</b>	<b>HTBA</b>	<b>TBA</b>	<b>Staff</b>	<b>3703</b>
<b>Art H 402.02</b>	<b>001</b>	<b>Independent Study</b>	<b>2</b>	<b>2</b>	<b>HTBA</b>	<b>TBA</b>	<b>Staff</b>	<b>3704</b>
<b>Art H 402.03</b>	<b>001</b>	<b>Independent Study</b>	<b>3</b>	<b>3</b>	<b>HTBA</b>	<b>TBA</b>	<b>Staff</b>	<b>3705</b>
<b>Art H 498.01</b>	<b>001</b>	<b>In Service</b>	<b>1</b>	<b>1</b>	<b>HTBA</b>	<b>TBA</b>	<b>Staff</b>	<b>3706</b>
<b>Art H 498.02</b>	<b>001</b>	<b>In Service</b>	<b>2</b>	<b>2</b>	<b>HTBA</b>	<b>TBA</b>	<b>Staff</b>	<b>3707</b>
<b>Art H 498.03</b>	<b>001</b>	<b>In Service</b>	<b>3</b>	<b>3</b>	<b>HTBA</b>	<b>TBA</b>	<b>Staff</b>	<b>3708</b>
<b>Art H 498.04</b>	<b>001</b>	<b>In Service</b>	<b>4</b>	<b>4</b>	<b>HTBA</b>	<b>TBA</b>	<b>Staff</b>	<b>3709</b>
<b>Art H 498.05</b>	<b>001</b>	<b>In Service</b>	<b>5</b>	<b>5</b>	<b>HTBA</b>	<b>TBA</b>	<b>Staff</b>	<b>3710</b>
<b>Art H 498.06</b>	<b>001</b>	<b>In Service</b>	<b>6</b>	<b>6</b>	<b>HTBA</b>	<b>TBA</b>	<b>Staff</b>	<b>3711</b>