

AH Graduate Course Descriptions Fall 2016

ARTH 602 Section 001 Research Methods

Connected Histories: Researching the Colonial and Post-Colonial Object

N. Avcioglu

Tuesday 7 pm-9:40 pm

HN 1503

9560

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A recent critical response to the conventional East/West, North/South or Self /Other divide has been the idea of connectedness, which simultaneously highlights the theoretical significance of history writing and addresses global interactions between people and objects. Such an approach enables art historians to become aware of the methods used to construct artistic knowledge about different cultures both in the past and today. In this course we will go beyond the traditional or canonical ways in which colonial and post-colonial discourses as well as practices have been framed so as to fix the 'Other' and the 'Self' into set categories. Focusing on various modes of interactions between cultures, the course is specifically designed to analyse the forms, epistemologies and politics of representations of the East and South in (and by) the West through practices of collecting and display in galleries, museums and archives. Through this deconstruction our aim will be to think critically about dominant modes of art historical narratives based on collections and display.

Drawing additionally upon neighboring fields (such as literature, history, cultural anthropology, literary criticism, philosophy and museum studies), the course will investigate cultures and politics of identity through the technologies or fabrication of visibility. Problematizing the colonial and post-colonial object in this way will allow us to probe the limits of our theoretical tenets regarding global history, cultural hybridity and alterity. The goal is to promote an understanding of current critical and scholarly debates surrounding art and politics in general and to contribute to students' awareness of collections' capacities to embody and expose ideological discourses.

*This class satisfies Category I of the Curatorial Certificate.

ARTH 602 Section 002 Research Methods

Objects, Collecting, and the Creation of Asian Art History

Wen-shing Chou

Monday 4 pm-6:40 pm

HN 1501

9561

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This course explores the history of collecting, exhibition, and writing about the art of Asia in Europe and the United States. The historiographic and methodological reflections about the presentation of objects are designed to prepare students to engage in their own historical and provenance research and writing. We will investigate major issues and stakes behind the creation of a field and a category of art that was shaped by geopolitical and economic agendas as much as it was informed by art historical discourses and traditions East and West. Our course will focus on objects in collections in the Metropolitan Museum of Art, although explorations of other collections in New York are welcome.

*This class satisfies Category I of the Curatorial Certificate.

ART H 622 Modern Art II

Narratives of Twentieth Century Art from 1900 to 1945

Romy Golan

Monday 7 pm- 9:40 pm

HN 1501

47524

RGolan@gc.cuny.edu

This graduate lecture course will look at the first half of the past century focusing on the following themes: ca. 1900: Cubism, Futurism and urban acceleration; Fauvism vs. Expressionism: a false distinction?; the semiotics of Collage; early abstraction as a transatlantic style; dada and/as war trauma; bodypolitics: classicism and its (Surrealist) double; Russian Constructivism, the Bauhaus and the Culture of Materials; Socialist realist painting vs. the photomural, etc.

It will take a two-pronged approach: factual and historiographic.

Two of our themes--Rooms of our time: the exhibition as medium and In defiance of painting: painting after collage--will revolve around two current exhibitions:

-*Moholy Nagy: Future Present* --at the Solomon Guggenheim Museum until September 7 (make sure to see it over the summer!)

-*Francis Picabia: Our heads are round so our thoughts can change direction*, at MoMA (opens November 20).

ARTH 629 Modern Art IV

Maxim Weintraub

Monday 7 pm- 9:40 pm

HN1503

47523

maximweintraub@gmail.com

This course considers art from the 1970s to the contemporary moment, focusing on select but exemplary artists, critics and theorists in order to isolate significant and recurring themes within the art and art theory and situate them within contemporaneous philosophical and historical developments. In so doing we will consider the influences, directions and legacies of art of the past fifty years.

ARTH 734 Section 001 Theory and Criticism

“Duchamp’s Telegram”

Thierry De Duve

Thursday 4 pm- 6:40 pm

HN 1502

9562/ 9565/ 9571

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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. In passing, a few theoretical questions will be raised, pertaining to the methodology of art history both as discipline and as cultural heritage.

**ARTH 734 Section 003 Theory and Criticism
Gender and Sexuality in Art and Art History**

Michael Lobel

Monday 4 pm-6:40 pm

HN 1503

12505/ 9568/ 9573

Michael.lobel@hunter.cuny.edu

The fields of art history and criticism have been deeply shaped in recent decades by feminist and queer approaches to the work of research and interpretation. This course will consider these circumstances through case studies of individual artistic practices and of notable methodological episodes. Topics to be covered will range over several centuries, potentially including Sigmund Freud's writings on Leonardo da Vinci; issues of gender and sexuality in the early twentieth-century American avant-garde; and more recent examples in which gender and sexual identity are understood as central to how artists present their work. Individual student projects will consider how professional marginalization has impacted scholarly discourse, with a focus on research into lesser known and overlooked figures.

ARTH 780.08

The Artist's Institute Seminar: Sharon Lockhart

Jenny Jaskey

Tuesday 4 pm- 6:40 pm

205 Hudson

9577

jennyjaskey@gmail.com

Instruction of professor required! Please email jennyjaskey@gmail.com by Wednesday, MAY 11 with a statement of interest (can be brief).

Sharon Lockhart (b. 1964, Norwood, MA) draws on the conventions of 1960s structural film, landscape painting, and postmodern dance, and yet her work does not stop at a self-reflexive knowingness of these referents, nor use them towards merely formalist ends. Lockhart's season at The Artist's Institute will be comprised of a series of exhibitions that extend beyond the frame of her films, exploring the long-term friendships and social concerns that motivate her works and become their subject. Among the topics to be explored throughout the season are Lockhart's relationships with peers and mentors from the Los Angeles art community; her interest in the gestures of the calligraphic arts and contact improv; and her research into adolescent development. While working with The Artist's Institute, Lockhart hopes to realize a new project with at-risk youth in New York City that students enrolled in the seminar will help to organize.

*This class satisfies Category III of the Curatorial Certificate.

ARTH 7802U Medieval Art and Thing Theory

Cynthia Hahn

Tuesday 4 pm - 6:40 pm

HN 1502

48662

Cynthia.j.hahn@gmail.com

Art history has returned to the object and "materiality" with enthusiasm. Nevertheless, our approach to the object is not/cannot be unmediated. This course will explore medieval materiality through the use of "Thing Theory," a multi-disciplinary consideration that will include the "social life of things," Bruno Latour's Actor Network Theory, philosophy's "speculative

realism," (or also called Object Oriented Ontology--OOO) and historical investigations of matter and material. We will read Appadurai, Bynum, Harman, Latour, and others in order to understand why material and objects matter. We will explore the particular qualities of materials such as wax, parchment (skin), gold and gems, clay, and stone. Students will choose an object or group of objects to re-vision using these methodological approaches, examples might include reliquaries and other art objects "used" and made in the long Middle Ages.

ARTH 7802W

Love and Death in Italian Art

Maria Loh

Tuesday 7 pm - 9:40 pm

HN 1502

48660

The art of painting was invented by a lovesick teenage girl. In the *Natural History* of Pliny the Elder we hear how the daughter of Butades, the potter of Corinth, traced her lover's shadow upon a wall by the lonely light of a candle as he slept on the eve of his departure. In this manner, when he was no longer there, she would have a memento of him to keep beneath her eyes and hold close to her heart. Art and desire were bound from the start by the twin brothers Eros (Love) and Thanatos (Death). This course will explore the co-presence of Eros and Thanatos in early modern Italian art and literature. One of the key issues in this course is the blurring, transgression, and redefinition of these boundaries. We begin with the tradition of broken-hearted lament from Ovid to Petrarch, and its parallels in sacred and profane art. Next we map out the development of the "erotic" in the elite courts and popular presses. The course will also look at the impact of the Council of Trent (1545-1563) on the development of the double theme of love and death in art. Lectures and seminars will explore issues related to spectatorship, containment, portraiture and necromancy, magic and lovesickness, disciplining the body, spiritual exercises, metamorphosis and martyrdom, and the spectacularisation of death and desire.

ARTH 780 The New York School

Howard Singerman

Tuesday 4 pm - 6:40 pm

HN 1501

TBA

Howard.singerman@hunter.cuny.edu

The New York School focuses on the background, development, and dissemination of abstract expressionism, beginning with readings on the place and politics of the artist in America in the 1930s. Through primary source documents and secondary literature, the course will examine the social and intellectual grounds of the subjects of abstract painting in the 1940s and the emergence of New York as an international art center in the 1950s. Among the artists we will address in depth are Jackson Pollock, Willem de Kooning, Barnett Newman, and Ad Reinhardt. One particular area of interest for the course will be the ways in which the rise of the New York School intersects with New York's art institutions, from the Whitney and the Modern to the New School, NYU, and Hunter College—where Robert Motherwell, William Baziotis, and others taught. The seminar is designed to give students a strong grounding in the artists, institutions, and contexts of the New York School and to further students' understanding of the forms, processes, and meanings of art of the period. More broadly, the course will address the historiography of Abstract Expressionism and will attend to the variety of methodological approaches to the material, and introduce the major critics and historians who have written on the period.

ARTH 762 Section 001 Curatorial Practicum
The Appeal of Community in Magnum Photos (1947-Present)

Antonella Pelizzari

Thursday 7 pm – 9:40 pm

HN 1501

48649

Permission of instructor required! Please email apelizza@hunter.cuny.edu by Wednesday MAY 11 with a brief rationale for your interest in the class.

This is the first part of a two-semester curatorial course (Fall 16-Spring 17) that will explore the work of Magnum Photographers in relationship to a theme that has been relevant in their practice in the past seventy years: that of communities. In these two courses we will work as a group in the preparation of a catalogue and an exhibition that will open in September 2017 at the Bertha and Karl Leubsdorf Gallery. It is mandatory to enroll in both courses in order to work on the exhibition.

Magnum photos is a cooperative agency that was founded in 1947 by Robert Capa, Henri Cartier-Bresson, David Seymour, and George Rogers with the clearly defined goal to elevate documentary photographers as critical and central force in visual storytelling rather than suppliers of visual content. Not only has Magnum been formed on the premises that a community of photographers can share goals and commitments, but this agency has also concerned itself with the representation of marginalized groups around the world in critical moments. Accordingly, Magnum photographers have looked at a wide range of groups, from transient people emerging out of conflicts and civil wars, to individuals who have been marginalized within their own country, and neighbors whose voices has asked to be articulated. Moving across contrasting worlds, these photographers have negotiated their position of outsiders “looking in.”

The course will bring a wide range of theoretical questions to the theme of Magnum and community. We will look at Benedict Anderson’s notion of “imagined community” and will explore the global circulation of these photographs in the printed media. We will also discuss issues of identity and representation through the work of visual anthropologists such as James Clifford, looking at the strategies used by Magnum photographers in their ongoing negotiation of their position as outsiders. We will interrogate how Magnum photography has longed to create a mythical communal idea of society and how this construction has been fraught within the politics of the Western world, examining the tension between the photographers’ visions and what Jean-Luc Nancy has defined as “the inoperative community.”

The goal of the first curatorial course is to delve into a wide range of theoretical questions, becoming familiar with the history of Magnum photographers, and aiming to select the work of ten to twelve artists that will be part of the show. At the end of the semester, each student will have a project that will be discussed in a 15-page final paper. This paper will consider aspects of the photographer’s work that we envision to exhibit. Thus, the paper is based on historical research but it also takes into consideration the material quality of the work, and its future installation.

The second part of the course (Spring 2017) will consists of a more strictly curatorial practice dealing with loan forms, the installation, and the writing of an essay that will accompany the work in the catalogue. The course will discuss strategies of display presenting photography through the unfolding of visual narratives, considering, for example, the possibility of enlarging contact sheets and presenting them side by side to framed prints, the presentation of magazines’ tear sheets, photo books, as well as moving images.

Since the focus of this exhibition is on the wide range of documentary practices of Magnum photos, the installation will highlight multiple dimensions. The display will combine “high” and “low” in order to show how an original photographic project was edited and transformed through its printed form. This part of the course will review exhibition strategies that succeeded in displaying this kind of combined material, asking students to formulate creative solutions and enhance the significance of the works in our gallery space.

*This class satisfies Category II of the Curatorial Certificate.

ARTH 762 Section 002 Curatorial Practicum

Social Practice: program or exhibition?

Arden Sherman and Paul Ramirez Jonas

Wednesdays 4 pm – 6:40 pm

HN 1503

TBA

This practicum will explore the challenges and problems of exhibiting Social Practice through organizing and presenting the work of a prominent Social Practice artist in Spring of 2017 at the Hunter East Harlem Gallery at Hunter College at the Silberman School of Social Work.

Since the advent of the Modern Art Museum, the “proverbial” white cube has been the principal venue to present visual arts. This infrastructure was set up to support the ideal viewing of the modernist artworks. As decades progressed, this convention became the norm within the ecosystem of art exhibition: from contemporary art museums, to commercial galleries, to alternative non-profits, all the way down to artist studios and art schools.

In the 1960s and 1970s, performance, installation, site specific works, land art, and conceptual art, among others, steadily challenged modernist art practice. And yet, even as these new forms rebelled, they still conformed to an exhibition model that was never designed them in mind. Mostly, these new genres were translated back into forms that could fit the exhibition: relics became objects, gestures became marks on a stable grounds, actions were contained in photos or videos, and immaterial ideas were inscribed in printed text. The infrastructure that was built to support one kind of art, began to dictate the formal outcomes for all art.

The acceptance of socially engaged art as its own genre of artistic practice has presented issues for modes of exhibition and display. Since the nature of Social Practice artwork isn’t typically commercially viable or always object-oriented, these artists increasingly do not to produce exhibition friendly solutions for their work. How will Social Practice art be shown as this field grows? Will the infrastructure adapt? Will the exhibition adapt? Will curators cede this territory to education departments who have taken the lead by showing Social Practice in their programs? If Social Practice can only be experienced and not exhibited; how does it then enter the cannon of art history?

This course will be augmented by 6 class visitors that will offer a diverse set of curatorial and presenting strategies for Social Practice.

Readings will include authors relevant to understanding the public sphere and spectatorship: Warner, Habermas, Ranciere; readings relevant to participation and engagement: Freire, Bishop, Boal; writings pertaining specifically to this field: Finkelppearl, Helguera, Jackson; as well as essential exhibition catalogues: InSite, Out of Action, Lygia Clark at MoMA.

*This class satisfies Category II of the Curatorial Certificate.

ARTH 761 Special Topics in Exhibition History + Collecting Practices
Aesthetics of the Margins / Margins of Aesthetics

Joachim Pissarro

Thursday 4 pm – 6:40 pm

206 Hudson

TBA

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This seminar will lead to a critical study on the historical development of the modern Art System, (i.e., a triangular vector formed by the Museum, the Academe and the Market), from its inception in the mid-18th century until now. Even though these three components are in constant tension, even conflict, with each other, they form a whole single dynamic that resulted in a series of exclusive (or exclusionary) moves - that have formed the art world as we know it. Starting with the Universal Museum (surviving examples of which are extremely rare, e.g., the Musée Cantonal des Beaux-Arts, Lausanne), and ending with the explosion of new museums (2000 new museums in China alone between 2012 and 2014), the development of this phenomenon will be the principal focus of this seminar.

Each successive move in the "evolution" of this strange organic System has consisted in shedding one layer after another of dispensable "stuff" (cf Hegel's contemporaneous concept of "the dust of History") - the silex stones, and the fossilized hippocampus were the first to go, creating a second category of museums (e.g., Natural History, Peabody, etc), and soon were followed by what is referred to as Cabinets de curiosités, Musée de L'Homme et al. (The Kunskammer Wien will be a center of focus here) These new side categories (**margins**) were created to house these layers of rejects : minerals, fossils, dinosaur skeletons, crystals AND vestigia of past cultures (e.g., the Museum of Native American Art) -> the history of this museum, its attendance figures and its future will also be a subject of study.

(Reading : L'art et l'âme, Jean Clair - eng tr available).

At this point, we will look at the double edge meaning of the concept of "margin":

- 1/ through this series of exclusive moves, a number of "margins" were created at the periphery of the art system, those marginal topics being there, though largely unattended, if not utterly ignored by the art system;

- 2/ ironically, though, through this series of non-deliberate (and unfounded) exclusions, the art history/art museum world began to gradually exclude itself, turning itself into a margin as well. To simplify, whatever became too "strange" (I.e., with not enough art content) became the marginal province of anthropology, archeology, ethnography.

This series of moves evinced the increasingly marginal role of art history itself, not really taken seriously by social sciences (Sozialwissenschaften), or by the field of human sciences (sciences humaines). Why this double marginalization effect?

At the turn of the century, around the decade of Cézanne's death, a new massive set of exclusive moves comes about with the birth of Modernism, and its side-effects : many more new margins. The difference here is that the modernist margins are created very deliberately, very dogmatically "with a vengeance" (Greenberg). Vengeance against what? This story is all too well-known, but what is not often analyzed, is that art history turns here into a prescriptive science: it doesn't just describe, it prescribes what to see and what NOT to see.

Art history and the art museum are constructed according to new axiological directives -- de facto, art history's methodology presents more analogy with theology than with any of the social sciences.

This will lead to a brief examination of the PO-MO decades (1980s-1990s) as a mere mirror image effect of modernism - and a simple intensification, with a different gravity centre (we will

look at the fight between Bill Rubin (MoMA) and Kruger-Levine-Holzer and Koons). Cf also Primitivism vs Magiciens de la Terre (1989).

The seminar will conclude by opening up questions and new axes of reflection on the current antinomies of the art world: after a 200+ year history of series of attrition moves, the art museum, namely in the emerging zones, is also undergoing a dire revolution, the seismic impact of which we haven't begun to see yet. The unprecedented exponential creations of new museums, with utterly different agendas from ours, in areas that have almost nothing in common with what economists refer to as the NW Zone (from Warsaw to San Francisco) will inevitably result in a complete meltdown of our discipline.

*This class satisfies Category III of the Curatorial Certificate (History of Exhibition and Collecting)

*CURATORIAL CERTIFICATE REQUIREMENTS (separate application required):

Category I: 3 credits ARTH Research Methods course ARTH 602

Category II: 3-6 credits Exhibition Practica, either one to two semesters ARTH 762.

Category III: 3-6 credits chosen from the following: Curatorial Methods with visiting curators ARTH 761 (3 credits), History of Exhibition and Collecting ARTH761 (3 credits), or Approved Artist Institute courses (3 credits).