

**HUNTER COLLEGE SPRING 2017
UNDERGRADUATE ART HISTORY
COURSE DESCRIPTIONS**

EGYPTIAN ART

Art H 205

Prof. Bleiberg

M 4:00-6:40PM

Egyptian art emerges from rock art by the mid-fourth millennium BCE. Within the first five hundred years of its 4,000 year history, Egyptian artists established basic means of communicating political, social, and religious ideas through images. This course leads students through this development and the elaborations and innovations that subsequent Egyptian artists contributed to this system. Students will become familiar with the most important monuments of Egyptian art and architecture including sculpture, relief, painting, tombs and temples. They will learn to interpret material culture as historical evidence and will come to understand Egyptian concepts of style and iconography.

ROMAN ART

Art H 216

Prof. McDavid

T 4:00-6:40PM

In this course, the art and architecture of ancient Rome are studied from the Etruscan period through Late Antiquity. Formal development, technical innovation, and social context are emphasized in this survey of classical material culture.

LATE MIEVEAL ART

Art H 221

Prof. Monti

T 9:45-12:25PM

Course description forthcoming; please check: <http://www.hunter.cuny.edu/art/courses-schedules> for the most current information

18TH CENTURY EUROPEAN ART

Art H 243

Prof. deBeaumont

W 4:00-6:40PM

This survey of European art from around 1700 to 1790 will focus primarily on Italian, French, and British art, stressing the interplay of distinctive national developments and major international trends. Special attention will be given to the role of the Enlightenment and other complex political, literary, and cultural forces in transforming life and thought in Europe throughout the period. The "hierarchy of genres" imposed by artistic academies will be considered in relation to the increasing pluralism of artistic activity among celebrated artists and many lesser known figures. It was in mid-eighteenth-century Paris and London that the art world as we know it today began to emerge, with its focus on art exhibitions and auction houses, published art criticism and appreciation for art among a growing middle-class public. Outstanding achievements in sculpture and architecture, as well as the decorative arts and book illustration, will be addressed.

Requirements include mid-term and final examinations in essay format, and a term paper on a work of eighteenth-century art in a New York museum, to be submitted and graded in two stages.

AMERICAN ART

Art H 246

Prof. RanogajecT 7:00-9:00PM

This course introduces the art of the United States from the colonial period until the advent of avant-garde modernism around 1900. It covers the traditional fine arts of painting, sculpture, and architecture, as well as photography, prints, illustration, and landscape design. It finds meaning and significance in artworks by paying attention to their embeddedness in specific historical contexts. It examines the always changing understandings of art and artists and the institutions, practices, and theories that define their history.

20TH CENTURY ART I

Art H 249

TBAT 4:00-6:00PM

Course description forthcoming; please check: <http://www.hunter.cuny.edu/art/courses-schedules> for the most current information.

20TH CENTURY ART II

Art H 250

Prof. MowderM 9:45-12:25PM

Course description forthcoming; please check: <http://www.hunter.cuny.edu/art/courses-schedules> for the most current information.

CONTEMPORARY ART

Art H 251

Prof. MowderTH 1:30-3:50PM

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.

MODERN ARCHITECTURE II

Art H 256

Prof. KaplanTH 7:00-9:40PM

This course surveys the evolution of modern architecture, architectural theory, and design, from approximately 1930 to the present. Though we will focus primarily on buildings, complexes and urban planning in the United States and Europe--with particularly close attention paid to New York--we will also look at developments in other parts of the world, particularly Latin America. We will see how, in addition to possessing specific formal qualities, each building or plan reflects the cultural, social, economic, environmental and technological conditions under which it was made. In short, architecture does not exist in a vacuum; it is intrinsically linked to its surrounding environment and context. Each class will focus on a specific architect, group, or style. In exploring these various examples, we will find figures who uphold modernist tropes, thus believing in architecture's ability to shape and inspire progress, while others vehemently critique the modernist project and seek to invent new paradigms.

**MODERN & CONTEMPORARY LATIN AMERICAN ART:
ART FOR AND AGAINST THE STATE**

Art H 257

Prof. MontgomeryT 1:10-3:50PM

In this course we will examine the dynamic role art has played within societies in Latin America from 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 manifold 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 tool of protest against the 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, and at the use of art to protest dictatorships in Brazil, Argentina, Chile and Central America during the 60s through the 80s. We will end by considering art's relationship to social-political contexts in Chicano and Latinx art in the United States.

RESEARCH METHODS: PORTRAITURE

Art H 300

Prof. Loh

W 4:00-6:40PM

The history of portraiture is often conceptualized from a post-photographic perspective that overemphasizes the truth value of the document; the underlying concerns of this approach tend towards questions of authenticity: either the authenticity of the image in terms of mimetic realism (is it an accurate portrayal) or the authenticity of the subject in relation to his/her identity (who is it?). The first is a question of style; the second is a question of biography. A history of portraiture, however, can and should move beyond these two methodological comfort zones. This course seeks to offer some new paths of inquiry. Focusing on early modern representations (i.e., works made roughly between c.1400 and c.1700), the course explores the development of the genre of portraiture and the categorical properties that are specific to the genre as well as the qualities it shares with other genres. This course aims to provide training in key research skills for students in art history.

RESEARCH METHODS: VELASQUEZ

Art H 300

Prof. Prokop

M 7:00-9:40PM

Interpretations of the life and work of the Spanish old master Diego Velázquez (1599–1660) are remarkably diverse. Contemporary admirers praised him as the “painter of truth,” Enlightenment authors derided him as the dull documentarian of a backward nation, nineteenth-century historians identified him as a proto-Realist, and avant-garde artists and critics claimed him as the first modernist. This seminar will introduce students to the artist's exceptional legacy, the study of which illuminates the development, preoccupations, and methods of the discipline of art history.

The first half of the course will examine Velázquez's career in detail, paying close attention to artistic production and theory at the court of Philip IV of Spain (r. 1621–1665). The second section will consider the historiography of the artist in depth with a focus on exploring different methodologies (i.e. critical approaches) as they have been applied to his surviving works. Written requirements include a bibliographic assignment and a research paper of approximately 3,000 words that includes the submission of a substantial outline.

ISLAMIC ALBUMS

Prof. Avcioglu

This course explores one of the most fascinating artistic practices of Islamic civilization: the *muraqqa'*, or album. As a special display format the album stands apart from the illustrated manuscripts whereby the text and image form a unity. By contrast, unexpected mixtures of media and topics define the repertoire of many Islamic albums. They are composed of multiple paintings, cut-ups, drawings, and calligraphic specimens, dating from different periods and encompassing many stylistic movements. We will focus on the albums produced in the Ottoman, Mughal and Safavid empires from the 15th century to the 19th and explore the themes of collecting and display. We will address their compilers and patrons as curators, in charge of selecting and interpreting Islamic art. Students will write about specific albums and actively participate in the class discussions by weekly summaries of class readings and a Powerpoint oral presentation. Visits to the museums are planned.

17TH CENTURY FRENCH ART
Art H 361.01

Prof. deBeaumont
TH 9:45-12:25PM

In this special topics lecture course, we will consider French art and architecture from the reign of Henri IV (r. 1589-1610) through that of the "Sun King" Louis XIV (r. 1643-1715), who consolidated royal power in the second half of the seventeenth century and transferred his court from Paris to Versailles. The contributions of great figures like Jacques Callot (1592-1635), Georges de La Tour (1593-1653), Nicolas Poussin (1594-1665), Claude Lorrain (1604/5?-1682), and Philippe de Champaigne (1602-1674) will be studied within a larger national and international context. Also highlighted will be the unprecedented achievements in architecture (both public and domestic, including garden design) and urban planning that characterize the entire period. The influence exerted on royal patronage by great ministers – Cardinal Richelieu (1585-1642), Cardinal Mazarin (1602-1661), and especially Jean-Baptiste Colbert (1619-1683) – will be given due consideration, as will the establishment of the French royal academic system that would remain a dominant force in artistic training and theoretical discourse over the next two centuries. Major developments in sculpture will be examined as well.

Course requirements include a mid-term (but no final) examination in essay format, and a term paper on a work of seventeenth-century French art in a New York City museum, as well as a related oral presentation to the class.

ARTS, CULTURE, & PUBLIC POLICY
Art H 381.05

Prof. Atlas
T 4:10-7:00PM

This course will explore arts and culture as part of the public domain including public policy, public space, and public participation in decision making. It will consider the values and relationships that underlie cultural policy: Who makes it? How is made? How does it intersect with other public policy areas? How is it changed? The course will also address public and private funding, cultural equity, and cultural methodologies for civic participation and community change. It will draw on timely examples from New York and nationally, and a diverse group of guests- policymakers, advocates, and cultural practitioners- will bring the pressing issues of the day into the classroom.

**HAGIOGRAPHY IN BUDDHIST ART
PICTURING BUDDHIST BIOGRAPHIES**
Art H 470.01

Prof. Chou
F 1:10-3:50PM

Perhaps the most ubiquitous genre across religious traditions, the saintly biography plays an important role in the spread of Buddhism across Asia. This course will begin by looking at early art and literature surrounding the life stories of the historical Buddha; it will then explore saintly biographies of later tantric adepts, state rulers, Chan/Zen masters, monks, nuns, and hermits that are variously modeled after the Buddha's life stories. Immersing in the visual and textual sources from Buddhist traditions in South-, East-, Southeast Asia, and the Himalayas, we will discuss themes of karma, devotion, renunciation, moral ambiguity, spiritual transformation, religious kingship, the rhetoric of holy madness, as well as the complex interplay of gender, asceticism, and cross-cultural imagination. A special emphasis will be placed on the narrative logic of visual in relation to texts. We will also investigate how individual and communal identities, as well as concepts of time and space, are constructed and challenged through biographical depictions of saintly figures both ancient and modern.

CONTEMPORARY ART IN CHINA
Art H 470.02

Prof. Grube
M 1:10-3:50PM

The official modern art canon in China consists primarily of political and politicized art. Yet, highly ideological and political art forms are rarely viewed positively or taken seriously as the framework within which the radical artistic experiments of the 1980s and 1990s took place. This course seeks to understand Chinese contemporary art through its artistic and theoretical links to an earlier 20th century past. We will study important developments in style and subject matter over time, emphasizing the art forms and formats privileged by China's fine art institutions. We will focus on how the socialist state-sponsored system conditioned the modes and methods of artistic production from 1949 until the present, and how the transition from socialist to consumerist systems of mass communication, cultural production and popular consumption introduced new visual forms during the 1990s.

**ILLUMINATED MANUSCRIPT IN ITS
CULTURAL CONTEXT**
Art H 420.01

Profs. Hahn and O'Driscoll
T 3:00-5:40PM

With instructor permission only, limited to 8 students in 420 and 8 in 780. Medieval manuscripts, their texts and images centuries old but perfectly preserved within closed book covers, represent one of the most lively and beautiful testimonies to a past way of life. One can see them at times in exhibitions but one rarely gets to 'turn their pages.' This course represents a unique opportunity to study original medieval manuscripts at the Morgan library. Taught jointly by Professor Hahn and Morgan associate curator, Dr. Joshua O'Driscoll, the class will meet for 10 weeks at the Morgan and 4 remaining weeks at Hunter. The course will cover the history of manuscripts in thematic sessions including: materials, making, the political use of manuscripts, illustration of the Bible, devotional books, etc. Students will write a research paper on a manuscript and present their findings to the class. The enrollment is strictly limited to 8 students at each level, by permission of instructor. Please email Dr. Hahn at chahn@hunter.cuny.edu.