

**HUNTER COLLEGE FALL 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.

GREEK ART

Art H 215

Prof. Dey

T 1:10-3:50PM

Course Description Forthcoming

EARLY MEDIEVAL ART

Art H 220

Prof. Monti

T 4:00-6:40PM

Course Description Forthcoming

RENAISSANCE ART I

Art H 225

TBA

TH 4:00-6:40PM

Course Description Forthcoming

NORTHERN BAROQUE

Art H 240

Prof. de Beaumont

TH 1:10-3:50PM

This course will survey the history of 17th-century Northern European art, with special attention to the broader historical developments that were redefining the map of Europe and setting the stage for religious, social, and cultural transformation in the centuries to come.

The term “Northern Baroque” is a broad and sometimes ambiguous designation for achievements as varied as those of Sir Peter Paul Rubens (1577-1640), Rembrandt van Rijn (1606-1669), Johannes Vermeer (1632-1675), and—if we are to consider France a “northern” European country—Nicolas Poussin (1594-1665) and Claude Lorraine (1600-1682), who actually spent most of their careers in Italy. Taking as our point of departure the religious and political conflicts that led to the formation of a predominantly Protestant Dutch Republic in the late 16th century, we will explore the tensions between innovation and tradition among Dutch and Flemish artists who shared a common artistic heritage but a

newly divided sense of national identity. Particularly important to our discussion will be varied artistic responses to the precedents set by great masters of the Italian Renaissance; the increasing importance of middle class patronage; the expression of nationalism through “lesser” genres such as landscape and still-life; and the thriving market for prints and illustrated books. Major developments in architecture and town planning, particularly in Amsterdam, Paris, and London will also be addressed.

Course requirements include mid-term and final exams in essay format, and a term paper of 6-10 pages on a work in a New York museum, to be submitted and graded in two stages. A class trip to the Metropolitan Museum of Art will be scheduled as early as possible during the semester, so that students may select their term paper topics.

REALISM, IMPRESSIONISM, & POST IMPRESSIONISM	Prof. de Beaumont
Art H 245	T 9:45-12:25PM

This course will examine the successive avant-garde art movements in Paris during the later 19th century (1848 to about 1910) in relation to the complex political, cultural, and literary forces that were then transforming life and thought in the French capital. Interaction among great and lesser known artists will be emphasized, as well as the increasing decentralization of the European art world with the approaching twentieth century.

Course requirements include mid-term and final examinations in essay format, and a six-page term paper to be submitted in two stages. A class trip to the Metropolitan Museum of Art will be scheduled as early as possible during the semester, so that students may select their term paper topics.

MODERN ART IN LATIN AMERICA	Prof. Valle
Art H 247	TH 1:10-3:50PM

Course Description Forthcoming

20TH CENTURY ART II	Prof. Mowder
Art H 250	M 9:45-12:25PM

This course will survey art of the U.S. and Europe from WWII to the turn of the 21st century. We will explore the key works, artists, themes, theories and contexts that come to define this period. Reading seminal texts of art criticism and critical theory will provide the necessary grounding for understanding the shift from modernism to postmodernism. Class will consist of a lecture and discussion of the readings.

20TH CENTURY ARCHITECTURE	Prof. Kaplan
Art H 255	TH 7:00-9:40PM

This course surveys the evolution of modern architecture, architectural theory, and design from approximately 1880 to 1980. 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 briefly at developments in other parts of the world. We will see how, in addition to possessing specific formal qualities, each building or plan reflects the cultural, social, economic, and technological conditions under which it was made. In short, architecture does not exist in a vacuum. In exploring various movements and primary source documents, we will find certain architects who looked to previous masters for inspiration, while others broke with tradition, thus revolutionizing the built environment. Our overriding question will be: Why does architecture matter, and how does it impact our lives? This course will include a handful of site visits and walking tours to examine key structures within New York.

ISLAMIC ART & ARCHITECTURE	Prof. Avcioglu
Art H 260	TH 9:45-12:25PM

Course Description Forthcoming

ART OF EAST ASIA: PAINT & CALLIGRAPHY	Prof. Chou
Art H 263	TH 4:00-6:40PM

Course Description Forthcoming

HISTORY OF PHOTOGRAPHY	Prof. Pelizzari
Art H 280	W 4:00-6:40PM

Photography, a medium that we all practice in everyday life, presents intricate and fascinating histories about technical processes, creative expressions, and social demands. The course investigates these histories, surveying canonical works produced by photographers between the announcement of the invention, in 1839, and our present time. The lectures survey the main technologies of photography in the nineteenth-century, as they became accessible to a large public and introduced new aesthetics in portraiture, urban landscapes, and the representation of distant geographies. This history continues in the twentieth-century, when photography reveals its experimental and artistic autonomy. The dialogue between contemporary art and photography is brought to the present, exploring the strategies by which digital art is challenging the idea of photography as truthful representation of the world. The goal of these lectures and class discussions is to become literate about photography as a form of visual language that can reflect society and culture, from past to present.

RESEARCH METHODS	Prof. Zanardi
Art H 300	TH 9:45-12:25PM

This research methods course will examine the ways in which objects shaped and were shaped by different points of cultural contact during the long eighteenth century. Through close observation and thematic study, we will investigate how specific objects (or types of objects) played a pivotal role in establishing and maintaining global networks. We will address the significant ways objects, such as furniture, porcelain, textiles, and prints were produced and circulated, and the manner in which these works operated on a global

market. We will consider the works in relation to broad themes and practices, such as colonial conquest, the Trans-Atlantic slave trade, consumption patterns, chinoiserie, and scientific expeditions.

Making use of New York City collections, each student will choose a single object from the 1700s and write a comprehensive research paper (12-15 pages) on all aspects of the work, and, in particular, address the ways in which the object engages with the seminar theme. This methods class provides fundamental training for art history scholarship by emphasizing foundational tools and means of research in the field. It also offers instruction in different methodological approaches to the discipline.

RESEARCH METHODS: COSTUME BOOKS IN ISLAMIC AND EUROPEAN CONTEXT

Art H 300

Prof. Avcioglu
M 4:00-6:40PM

This course looks at the parallel development of Islamic and European costume books and the theoretical debates surrounding the notions of ethnography, observation, representation and collecting, as well as serialisation and archive. Drawing upon the fields of literature, anthropology and criticism, the course investigates cultures of imperialism, colonialism, identity politics around the aesthetics of albums, artists' books and photographic compilations.

EL GRECO: A MODERN OLD MASTER

Art H 341.05

Prof. Prokop
W 7:00-9:40PM

Controversy characterized the career of Doménikos Theotokópoulos (1541–1614), commonly known as El Greco. The artist frequently quarreled with his patrons and colleagues, alienating some with his contentious nature and marginalizing others with his idiosyncratic style. Although he managed to achieve some professional success during his lifetime, his reputation declined rapidly after his death, reaching its nadir in the eighteenth century among proponents of Neoclassicism and academic painting. The widespread reassessment of El Greco's artistic legacy did not occur until the late nineteenth century, when the emergence of modernism triggered a complete re-evaluation of the European artistic canon. This course will introduce students to the life and career of this extraordinary old master, focusing in particular on his remarkable critical fortunes.

This is a Writing Intensive course and requirements will comprise three short written assignments (2–5 pages each), one of which will be an online exhibition. Additional requirements include a final examination and active class participation.

CUBAN ART FROM THE COLONIAL ERA TO THE PRESENT

Art H 381.07

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

In this course, we will familiarize ourselves with Cuba's rich and complex history by examining its extraordinary visual culture. Progressing chronologically, we will begin with

the colonial period, moving into the nineteenth-century and the wars of independence, continuing to the diverse cultural productions of the twentieth-century, and concluding with contemporary art. Throughout the lectures and class discussions, we will consider issues related to national identity and to the geo-politics of Cuba's unique position as an island and an oppositional intellectual and intellectual voice in the region. The complexity of art and politics will be examined from many points of view and the culture of Cuba in many forms: as the built environment, print culture, painting, sculpture, installation, film, and performance. Requirements for the course include weekly readings, an exam, and three short papers.

CITY AND COUNTRY

Art H 450.06

Prof. Cole

W 9:45-12:25PM

In this seminar we will examine and analyze images and ideas of the city and the country from the 1700's-1900. We will explore the ways in which these two conceptual and visual categories were imagined and became established as locations, both oppositional and dependent on one another. The course will look at technological developments, industrialization, social and economic changes, theories of landscape and ideas of the natural. Through the exploration of visual and literary material from England and France during this period, we will work to understand and dismantle our cultural vision of the city as the locus of the modern, the industrial and the progressive and the country as the locus of the pastoral, the harmonious and the unchanging.

PHOTOJOURNALISM

Art H 450.12

Prof. Pelizzari

T 1:10-3:50PM

Photojournalism, in the words of Wilson Hicks, editor of *Life* magazine in the 1930s and 1940s, is the "particular coming together of the verbal and visual mediums of communication," in essence, the combination of words and pictures that go to produce a compelling story on the page. This course explores critical moments in the history of photographic recording of wars and trauma - from the Spanish Civil War to World War II, Vietnam, and the numerous recent conflicts and terrorist attacks – and explores how photographs shaped a narrative that was always intrinsic to the text and its printed media. We will look at the history of renown war photographers such as Robert Capa, Margaret Bourke-White, Eugene Smith, Philip John Griffith, Gilles Peress, and many others, and will discuss not only these photographers' individual approach to conflict but also, the mediation of their work across magazines, photo books, and in our time, the web. The course will schedule a field trip to the archives of the International Center of Photography and it will encourage ongoing discussions in relationship to the exhibition on Magnum Photos that will open at the Hunter College Art Gallery in late September 2017. Students will be encouraged to engage critically with photography as media and write historical essays on the history of particular photographers who witnessed, recorded, and also circulated their work globally.

SPECIAL TOPICS: PERFORMANCE ART**Prof. Mowder**

This seminar course will examine the history of performance art beginning in the early 20th century and ending with the contemporary boom in performance and performance-centered exhibitions. While the course will progress chronologically, each meeting will also consider a specific theme. With ephemerality as one of performance art's key defining features, some prevailing issues we will consider are performance's complicated relationship to modes of documentation, to the art market, and to the art institution. The fundamental goals of this course are to foster a thorough understanding of the history of performance art, to consider performance's cross-disciplinary nature thereby widening common and established artistic vocabularies of 20th century art and theory, and to have students develop and present original research on a related topic of their choice.