

Spring 2014 Undergraduate Course Descriptions – Art History

ARTH 111 Introduction to Art History

This course is designed to provide students not only with an introduction to major historical periods and cultures, styles, techniques and theoretical issues in the history of art, but also with an understanding of the ways in which art and artists both shape and are shaped by the cultures in which they operate. We will focus on key art-historical periods and cultures, and a sampling of artworks and monuments most characteristic of each period and culture, as well as on the methods of art history: visual analysis, descriptive and analytical writing, and important terms and concepts. In addition, all weekly lectures and discussion sections will have a thematic component focused on the relationship between the creators of art and the societies in which they lived and worked.

ARTH 220 Early Medieval Art

Susannah Fisher

This course surveys Western European art and architecture from third to the twelfth century. In addition to presenting the major monuments, it will explore the following themes through lectures and class discussions: the impact of Christianity as a "Religion of the Book" on art, artistic responses to the cult of relics, medieval image theory, and the art of empire and rulership. Supplementing the textbook will be articles on specialized subjects for class discussion. There will be two short papers and two slide exams.

ARTH 230 Renaissance Art History

Elinor Richter

The focus will continue on the arts of Central Italy, particularly Florence and Rome, but the emergence of Venice as an international art's center now becomes increasingly important. Emphasis will be placed on such artists as Leonardo da Vinci, Raphael, Michelangelo and Titian.

ARTH 240 Baroque Art and Architecture in Northern Europe

Ellen Prokop

This course will survey the painting, sculpture, architecture and prints produced in northern Europe (comprising the Netherlands, England, Germany, Scandinavia and Russia) during the Baroque period, from the late sixteenth through the early eighteenth centuries. Although the course aims to be comprehensive, many lectures will concentrate on seminal figures of the period, including the painters Peter Paul Rubens, Anthony Van Dyck, Frans Hals, Johannes Vermeer and Rembrandt; the sculptors Adriaen de Vries, Artus Quellinus the Elder and Balthasar Permoser; and the architects Inigo Jones, Sir Christopher Wren, Nicholas Hawksmoor, Balthasar Neumann and Dominikus Zimmermann. We will examine central subjects of early modern art, especially religious

and palace architecture, court portraiture, and the rise of genre painting, and explore issues of cross-cultural exchange, including the relationship between northern artists and their southern counterparts such as Caravaggio and Gian Lorenzo Bernini in Italy and Diego de Velázquez in Spain, and patronage, particularly the development of an art market for a middle-class audience. Finally, we will analyze how religion, ideologies, politics and socio-economic conditions affect the visual arts.

Requirements will include two examinations, one research paper focusing on a work of art in a New York City collection (approximately 2,000–2,500 words), and active class participation. The assigned reading will comprise one survey textbook and a series of articles, essays and books chapters.

ARTH242 American Architecture & Urbanism

Anna Jozefacka

This course surveys the major tendencies in architecture and urban design in the United States, from the pre-colonial era through to the early twentieth century. Though chronological in format, the illustrated lectures will explore the thematic undercurrents and conditions that influenced the character of architecture in this country. While discussing the built environment, we will take into account such forces as cultural and national identity, industrialization, urbanization, and consumer culture. They will be discussed in addition to the regional and environmental conditions relevant to architecture. In this class, students will become familiar with the work of key figures of the American architectural scene as well as with general/popular building trends. They will learn of period aesthetic currents and their architectural evocations, and become acquainted with those building types ‘invented’ in the United States, such as the saltbox and skyscraper. In terms of requirements, there will be a midterm, final, and term paper.

ARTH 243 Eighteenth-Century European Art

Kim de Beaumont

Course requirements include mid-term and final examinations in essay format, and a 6-10 page term paper on a work of eighteenth-century art in a New York museum.

ARTH 245 Nineteenth-Century Art: Europe and England 1845-1900

Susanna Cole

This course studies the emergence, cultural significance, and accomplishments of the second half of the 19th century avant-garde in Europe and England. Lectures cover a variety of topics including the development of an urban mentality, gender issues,

colonialism, industrialization, idiosyncrasies of individual artistic movements and the changing relationship of avant-gardism to bourgeois society.

ARTH 246 **American Art, 1760-1900**

Kevin Avery

This course illuminates the major masters and movements in American painting from about 1760 to 1900, tying trends in artistic expression to contemporaneous historical and cultural manifestations and transitions during the birth and earlier history of the United States. The course concentrates on major masters in the principal genres of painting during the period: in portraiture, John Singleton Copley, Gilbert Stuart, and Charles Willson Peale, James A. M. Whistler, Thomas Eakins, and John Singer Sargent; in historical and narrative painting, Benjamin West, Copley, John Trumbull, William Sidney Mount, Eastman Johnson, and Winslow Homer; and in landscape, Thomas Cole, Frederic Church, and other representatives of the so-called Hudson River School. Also included are late nineteenth-century trends such as American Impressionism and Romantic Expressionism, exemplified respectively in the works of such artists as Childe Hassam and Albert Pinkham Ryder.

ARTH 249 **20th Century Art**

Stephanie Peterson

This course will focus on major art historical movements in Europe and North America in the first half of the twentieth century. Primary source texts will provide the foundation for a greater understanding of the social, political, and aesthetic concerns driving these movements. Beginning with Post-Impressionism, this course will provide a survey of Cubism, Expressionism, the return to order, Social Realism, Constructivism, Dada, and Surrealism, culminating with the emergence of the New York School in the 1940s. Emphasis will be placed on contextualizing each movement in its respective artistic center and time period, while examining exchange across international boundaries.

ARTH 251 **Contemporary Art**

Sarah Mills

This course focuses on art made within the last thirty years from around the world. After beginning with a brief review of key issues springing out of postmodernism in the 1960s and 1970s, both a chronological and thematic path charts the relevant debates within art and the art world in the remaining decades. Themes will vary from medium-specific art (photography, video/digital, graffiti, performance/participatory) to topics of visual culture, new modes of art exhibition and critical issues within contemporary art criticism. The course also deals as much as possible with the local art scene and current debates,

such as the razing of Five Pointz in Long Island City. Visits to artists' studios and New York City's galleries and museums will be required.

ARTH 300 Research Methods in Art History: New York Architecture

Anna Jozefacka

Using architecture of New York City as the area of inquiry, this class will familiarize students with various methodologies and theoretical models (critical theories) that art and architectural historians have developed to analyze painting, sculpture, and architecture. Intended for upper level art history majors, this class is designed to help students acquire analytic and interpretative skills for the discussion of art and architectural works. It will also provide aid toward the acquisition of effective academic research and writing skills. For these reasons, the class is organized around a series of workshops and exercises that focus on practical aspects of researching, writing, editing, and presenting an art history paper that is based on a specific object, in the case of this class, a building.

At the beginning of the semester, each student will be assigned a building located in New York, which he/she will analyze and research during the course of class. The result of his/her effort will be a research paper and a new contribution to the field of architectural history.

ARTH 300 Research Methods in Art History: The Mexican Renaissance

Lynda Klich

Students will learn to conduct in-depth research on a single art object and write a comprehensive historiographical research paper (12-15 pages) on all aspects of the work. 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 methods of critical interpretation. Strategies for writing—the organization of information, the clear articulation of ideas, logical structure of arguments, and developing an authoritative voice—will be stressed.

Student research will focus on Mexican modernist works from New York collections. 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 also learn by doing through a series of technical tasks involving information retrieval and analysis pertinent to their objects. In addition to the final paper and bibliographical tasks, students will be required to complete weekly reading and response assignments (including an open-notes exam) and will give oral presentations on their research.

ASIAN 330.53

Asian American Art History

Midori Yamamura

Wednesdays, 9:10am-12:00 pm

This introductory course will explore how Asian Americans' unique history in the United States, along with their sociopolitical and cultural positioning, distinctively shaped their creative expressions. Students will be introduced to a broad survey of Asian American art and explore issues of race, identity, cultural hybridity, U.S. colonial-/postcolonialism, gender, alternative artistic strategies, and social activism that continuously helped transform the status of Asian Americans in U.S. society. Students will analyze how Asian American arts from diverse cultural heritages—including Chinese, Japanese, Korean, Filipino, Vietnamese, Cambodian, and South Asian—serve as the foundations for Asian American arts. Students will examine key moments of Asian American History: the laws of 1882 (Chinese Exclusion Act); 1917 (Asian Indians); 1924 (Koreans and Japanese); 1934 (Philippine immigrants), and U.S. wars against Asia—The Philippines (1899-1910); Japan (1941-45); Korea (1950-53); Vietnam (1965-75); and Afghanistan (2001-present). Students will be expected to produce regularly assigned reading responses, a written analysis of a current exhibition featuring Asian American artists, and a final research paper developed in consultation with the instructor.

Cross Listed with Asian American Studies: Search CUNYFirst under ASIAN

ARTH 351 Special Topics in Modern Art: Photography in Latin America
Iliana Cepero Amador

This course examines the history of Latin American photography, from the early photographic productions of the nineteenth century to the contemporary conceptual tendencies. We begin with photographers' representations of the local landscape and its inhabitants, we continue with the establishment of the first photographic studios, and we follow with the advent of modernist trends, such as surrealism and abstraction. We approach the strong documentary practice in the region that swings from registering the everyday life and autochthonous rituals, to chronicling political upheavals—as exemplified in the Mexican and Cuban revolutions—to cataloguing the “disappeared” under the military juntas of Argentina and Chile. We also explore the role of photography for the construction of a political figure as in the first Peronism (1946-1955), the treatment of labor in 1970s Cuban and Brazilian photo essays, the incorporation of postmodern concepts by Latin American photographers in the 1990s, and the photographic representations of narco-culture. We discuss critical problems such as: realism, *indigenism*, social commentary, propaganda, nationalism, violence, and ethics. Some protagonists of this story: Martín Chambi, Manuel Alvarez Bravo, Graciela Iturbide, Sebastián Salgado, Alberto Korda, Mario Cravo Neto, Sara Facio, Luis González Palma, Marta María Pérez, and Vik Muniz.

ARTH 351 Special Topics in 19th Century Art

Susanna Cole

This course examines the development of art in Europe and England from the 1780's to 1900. It will explore topics including, but not limited to, revolutionary practices, the avant-garde, modernity, primitivism, mass-culture, industrialization, and urbanism through the works of major figures from David, Goya, Turner, Manet, Seurat and Cezanne. The course will cover artistic movements including the neo-classical, romanticism, realism, landscape, impressionism, post-impressionism and symbolism.

ARTH 351 Special Topics: Sound Art

Meredith Mowder

While the term “sound art” only came into being in the 1980s, sound in the visual arts has a far longer history, ranging from Modernist experiments with synesthesia to the avant-garde exploits of Dada and Futurism. Sound art also has a distinctly musical heritage, emerging from the compositional experiments of John Cage, Tony Conrad, La Monte Young, Maryanne Amacher, and Pauline Oliveros, among others. This course aims to trace a history of sound in the arts in the 20th century from the historical avant-garde to the present. We will spend significant time listening to landmark recordings in this history, as well as discussing why, even today, the term “sound art” remains elusive. We will cover the historical and theoretical groundwork needed to consider the boundaries of sound art, the differences between sound art and music, exhibition strategies, and what sound may offer the visual discipline of art history.

ARTH 371 Arts of Japan

Eileen Hsiang-ling Hsu

This course examines major aesthetic, cultural, and religious developments as reflected in the arts of Japan from the prehistoric period to the present. Topics include handscroll (*emaki*) and screen (*byōbu*) painting, Buddhist sculpture, ceramics, woodblock prints (*ukiyo-e*) and garden design. As Japanese culture is characterized by the constant interaction between its native spirit and outside stimuli, the patterns of artistic transformation and innovation are examined with regards to each phase of this interaction. While continental influences are clearly the dominant theme, there are periods when the native aesthetics and sentiment inspire a unique artistic expression, reflecting Japanese people's deep emotional connection with nature and its poetic and Zen-inspired attitude towards human affairs. The contrast between the wholesale adoption of continental models, chiefly Chinese, and the flowering of native sense for harmony and beauty, as well as the ingenious synthesis between the two extremes of the pendulum, will be emphasized throughout the course.

Requirements:

Mid-term exam, final exam, and term paper . Students may improve their academic standing by slide presentations based on the term papers.

Main texts:

Mason, Penelope. *History of Japanese Art* (Upper Saddle River, N.J.: Pearson Prentice Hall, c2005)

Supplemental Reading:

Stanley-Baker, Joan. *Japanese Art* (New York: Thames and Hudson, 2000)

Murase, Miyeko. *Bridge of Dreams: the Mary Griggs Burke Collection of Japanese Art* (New York: Metropolitan Museum of Japanese Art. 2000)

ARTH 381.03 Art and Visual Culture of the African Diaspora in Latin America

Linda Rodriguez

This course will focus on the art and visual culture of the African diaspora in Latin America (with some material from Africa, Spain, and Haiti). We will first explore the idea of diaspora and the different ways that historians, anthropologists, and art historians have studied African diasporic cultural and artistic practices in the Americas. We will examine the art and visual culture of sacred contexts – like that of Santería in Cuba and Candomblé in Brazil (among others) – as well as art created by artists of African descent outside of those contexts. To bring these secular and sacred spheres together, we will ask how artists have viewed the intersection of race and artistic practice. Did they view themselves as members of a diaspora? What were the cultural politics of artistic production that they confronted? Is art of the African diaspora always “self-consciously diasporic”?

ARH 420 Advanced Studies Seminar in Medieval Art: Saints, Relics, Reliquaries

Cynthia Hahn

Medieval reliquaries have recently been the subject of a major exhibition that traveled from Cleveland, to Baltimore, to London. Why are reliquaries of interest to modern museum goers?

A short answer is that they are strangely beautiful containers crafted of gold and gems to hold something often considered valueless--old bones and/or dust. A longer answer considers their central and important place in medieval society.

Much of medieval artistic production was created to ornament churches and in turn churches were ornamented to be pleasing to God and worthy of his saints. Architecture, sculpture, textiles, and especially reliquaries were created to celebrate saints and their relics.

This course will consider shrines, manuscripts of saints' lives, and reliquaries in their varied ability to "adequately" represent and communicate the power of the saintly.

Students will do a wide variety of readings, write and present a research paper (most likely on an object in the Metropolitan Museum of Art). The Class will visit the Morgan Museum and the Met at least twice, and the Cloisters if possible. We will discuss these collections with their medieval curators. In preparation for the course, students should visit the Hildesheim show currently at the Met, closing on Jan 5.

**ARTH 450 Advanced Studies Seminar in Modern Art: The New York School
Howard Singerman**

The New York School seminar will focus 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 William Baziotes, Ad Reinhardt, and Robert Motherwell taught.