



**ARTH 626****Modern Art III***Katy Siegel**katy.siegel@gmail.com**Wednesday 9:45 – 12:25**1527 HN*

This class will explore the art of the past twenty years. It will be organized thematically; every class meeting will cover a different topic or strategy of interest to contemporary artists. Topics might include abstraction, trash, failure, crowds, music, celebration, and distortion. Each week we will read critical texts and artists' writing appropriate to the subject, focusing on three or four artists. The artists will typically include people like Mike Kelley, Sigmar Polke, Tomma Abts, David Hammons, Aernout Mik, Jessica Stockholder, and Gabriel Orozco. This is a lecture course, and the requirements are attendance, doing the readings, and writing several short papers.

**ARTH 632****Neo Classicism and Romanticism***Tara Zanardi**tzanardi@hunter.cuny.edu**Monday 4:00 pm – 6:40 pm**1501 HN*

This lecture course will cover the two major movements of the second half of the eighteenth and the first half of the nineteenth centuries. These two movements occurred simultaneously and are often difficult to separate, since many artists utilized aspects from both styles. While the debate between "Classicism" and "Romanticism" was heightened in the 1824 Paris Salon and associated with two distinct artistic practices and theories, *disegno* and *colore*, the two movements share many similarities and were practiced by artists who received traditional academic training. By closely examining these movements in their cultural, historical, and political contexts, we will cover a broad range of objects and subjects from Europe and the United States.

**ARTH 638****Late Medieval***Cynthia Hahn**chahn@hunter.cuny.edu**Tuesday 4:00 pm – 6:40 pm**1502 HN*

This course will cover themes in Gothic art through the discussion of current scholarship. Included will be the birth of the Gothic and the role of the patron, court art and artistic exchange, devotional art and the process of looking, Gothic architecture--issues of structure, aesthetics and economics, secular art and gift culture, and many others.

**ARTH 734****Theory & Criticism: French Art of the 60's***Joachim Pissarro**Joachim.pissarro@hunter.cuny.edu**Thursday 4:00 pm – 6:40 pm**205 Hudson*

This course explores the neo-avant-garde in 1960s France and the critical and theoretical debates it engaged. While focused on artistic production in Paris, the class will also explore the cultural exchange taking place within an expanded European dialogue as well as positioning it as a counterpoint/response to the primacy of the New York City art scene. This class will emphasize the BMPT Group (comprised of Daniel Buren, Olivier Mosset, Michel Parmentier, and Niele Toroni) and Supports/Surface (Louis Crane, Daniel Dezeuze, Claude Viallat, etc.), as well as Nouveau Réalisme, examining both conceptual as well as materialist based practices of the period. Students will engage with French philosophy of the moment through the texts of Althusser, Bourdieu, Barthes, and Debord as well as Marx, Heidegger, and Nietzsche, exploring in-depth such topics as Institutional Critique, the "death of the author," Poststructuralist critiques of signification/representation and Antihumanism.

This course will serve as the historical and theoretical foundation for a curatorial practicum to be offered the following semester that will produce an exhibition on the BMPT Group at the Leubsdorf Gallery in the Spring of 2016. To participate in the practicum the following semester, students are REQUIRED to take this course.

**ARTH 734**                      **Theory & Criticism: Organism**

*Katy Siegel*                      *katy.siegel@gmail.com*  
*Monday 4:00 pm – 6:40 pm*              *205 Hudson*

Organism is intended as a sequel to the fall semester's seminar on Organism and the early-mid twentieth century (although that class is not a prerequisite for the spring 2015 course). This class will once again look at theories of biology, philosophy, and ecology as they pertain to the ways in which we conceive organism; the literature and art, however, will be from the past thirty years or so, much of it from our current moment. We will look at issues including the capacity for autonomy and self-organization, the difference between the animate and the inanimate, relations between biological life forms and their environment, the place of humans in the world, and the different ways to think about or be with the world available to us. Readings will range from Bruno Latour to Donna Haraway to Robert Hazen, and artists to be studied will include Terry Winters, Martin Puryear, Carol Bove, Pierre Huyghe, Helen Marten, and Michael E. Smith. Students will conduct their own research project, and also choose an organism to observe throughout the semester, primarily through drawing, note-taking.

**ARTH 734**                      **Theory & Criticism: TBA**

*Staff*  
*Tuesday 7:00 pm – 9:40 pm*                      *1503 HN*

**ARTH 7802A**                      **Global Conceptualism**

*Harper Montgomery*                      *hmontgom@hunter.cuny.edu*  
*Monday 4:00 pm – 6:40 pm*                      *1502 HN*

Open work, non-objectual art, systems art, arte de los medios, information art, conceptualism, anti-art, and dematerialization were all terms used during the late 1960s and early 70s to describe art that, rather than presenting representations, generated ideas. Many working in these modes sought to understand our bodies' relationships to the new media and technologies that were transforming daily life by paradoxically making it feel at once more specific and more global. Considering conceptualism as a means to negotiate identity and location, this course will focus on a group of artists working between New York, Buenos Aires, and Rio de Janeiro from the late 1960s through the early 80s. Readings will include scholarship on affect, instituent practices, and media theory, and primary texts by Marshall McLuhan, Oscar Masotta, Art & Language, and many others. Seminar participants are required to present and discuss weekly readings and develop a semester-long research project.

**ARTH 7802B**                      **The New York School**

*Howard Singerman*                      *howard.singerman@hunter.cuny.edu*  
*Thursday 7:00 pm – 9:40 pm*                      *1502 HN*

In conjunction with the exhibition "Robert Motherwell and the New York School at Hunter," this course 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. It will also address the critical and methodological approaches to abstract expressionism in recent decades. 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 Hunter College, where Motherwell taught from 1951 to 1959.

**ARTH 7802E**                      **Latin American Photography**

*Iliana Cepero*                      *ilianac@stanford.edu*  
*Tuesday 7:00 pm – 9:40 pm*                      *1502 HN*

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 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 in Colombia and Mexico. We discuss critical problems such as: realism, indigenism, social commentary, propaganda, nationalism, violence, and ethics.

**ARTH 7802C**

**Sp Topics: Art and Politics in the Revolutionary and Napoleonic Age**

*Tara Zanardi*

*tzanardi@hunter.cuny.edu*

*Wednesday 4:00 pm – 6:40 pm 1503 HN*

Europe in the late eighteenth and early nineteenth centuries was marked by political, social, cultural, and economic turmoil, punctuated by major revolutions, wars, and dynastic changes. The Europe after 1815 bore little resemblance to its former self, often creating a nostalgic longing for the past, a theme addressed by authors and artists. This course will explore the interplay between developments in politics and in the visual arts from the 1780s through the end of Napoleon’s reign in France. During this highly contentious period both history and art were highly politicized and politics itself was consistently conducted through artistic means. Artists engaged directly or subtly with topical themes by supporting or opposing specific political figures, conflicts, or movements, sometimes using their paintings, prints, and sculptures for political and historical propaganda. While we will examine a number of artists engaged in political subject matter during this period, we will focus on three key figures, Francisco de Goya, Jacques-Louis David, and Antonio Canova. These artists represent distinct responses to their unique circumstances and provide significant examples for us to evaluate how artists expressed, depicted, and responded to the complex political upheavals of the revolutionary and Napoleonic period.

**ARTH 7802D**

**Contemporary Art and Classical Traditions**

*Maxim Weintraub*

*maximweintraub@gmail.com*

*Thursday 7:00 pm – 9:40 pm 1503 HN*

This course examines contemporary art’s investment in narratives and visual forms of classical antiquity. Exploring recent artistic appropriations of and engagements with classical narratives and representations, we will consider how such classical subjects might open onto more enduring themes while also taking on new urgency and meaning in the contemporary moment. The course will isolate and contextualize the current fascination with such figures from classical mythology as Ariadne, Narcissus and Sisyphus, and consider a broad range of modern and contemporary artists who have appropriated and interrogated forms and subjects from the rich terrain of classical antiquity as a means of addressing decidedly contemporary ideas and concerns.

**ARTH 7802F**

**Sp Topics: Architecture of the Modern and Contemporary Mosque in the Middle East and Europe**

*Nebahat Avcioglu*

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*Thursday 4:00 pm – 6:40 pm 1502 HN*

The mosque is a fundamental part of Muslim life. Crowds gather inside and around it to pray, socialize or simply admire. Irrespective of how modest or monumental, the mosque speaks of Islam’s visibility and enduring presence since its birth in the 7<sup>th</sup> century. Mosques embody the artistic and architectural achievements of Muslim societies often characterized by both rivalry and cultural dialogue. We will study some of the finest and most influential examples of historical mosques distinguished by their style and inventiveness to show how their designs evolved through the centuries. The main focus of the course is, however, the buildings erected since the late 19<sup>th</sup> century to the present. Through the study of these buildings we will analyze the complex relationship between religion and modernist thought, European imperialism, post-colonialism and identity politics. It was during this last two centuries that the mosque emerged as a national, ethnic, and diasporic marker for Muslim societies. We will study architectural plans, structure and material as well as photos and written sources within their historical and theoretical contexts.

We will also study compelling cases of European and American mosques. Since the late nineteenth century the European mosque has come to constitute an architectural category in its own right as a new building type. They will be studied within imperialist, secularist and post-modern cultural climates. Aesthetic categories such as orientalist, modernist, and contemporary (i.e. global) will be explored in order to better locate religious architecture within its expanding, pan-Islamic, imperialist, diasporic and cross-cultural contexts. The goal is to bring forth a connected history of the mosque and the multiplicity of meanings that can be attached to these buildings and their sites.

**ARTH 780.08**                      **Artist's Institute Seminar: Carolee Schneemann**

*Jennifer Jaskey*    *jennyjaskey@gmail.com*

*Tuesday 4:00 pm – 6:40 pm*                      *location TBA*

Carolee Schneemann's pioneering works of performance art from the mid 60s and 70s overshadow a career that extends, temporally and thematically, beyond that prolific decade. She began as a painter, elaborating and deconstructing Cezanne's optical re-organization of the picture plane in order to reconnect the metonymic excursions of the eye back to the sensuous body. Even in this early moment, her formal experiments carried with them provocations to the prevailing order of sexuality and body identity. As Schneemann moved into other mediums—film, kinetic assemblage, performance, video—this critique simultaneously expanded and became more intimate. While her autobiographical short film *Fuses* (1965) is credited as the first erotic film made from the perspective of a woman, its use of collage, chemical abrasion, and overpainting also pushed the formal limits of experimental materialist filmmaking. As the first to seek a vocabulary for those pleasures inherent to the female body, Schneemann was influential within a group of artists engaged in the project that has come to be called the neo avant-garde, as well as to the successors of that tradition.

That is to say that contrary to her popular reception, her contributions were never simply to feminist body art, but extended in various directions at once. Her canonical performance, *Meat Joy* (1964), for example, integrated a ritualized celebration of the erotic into the extemporaneous logic of Fluxus and experimental sound art. Similarly, at the level of content, Schneemann's creativity roamed widely, producing revisionist histories of ancient art (*Ghost Rev*, *Eye Body*, *Cycladic Imprints*), outspoken criticism of American military policy (*Viet-Flakes*, *War Mop*), and idiosyncratic theories for dream analysis (*Fresh Blood*, *Cat Scan*) into the 80s and 90s.

Schneemann's season at the Artist's Institute will serve as an opportunity to reevaluate her career in terms of its under-appreciated contributions to a range of genres and, at the same time, a moment to diagram her enduring influence on contemporary artists. The Institute's program will exhibit Schneemann's artistic sources and peers, alongside contemporary artists and thinkers who will provide further commentary on her work. Fellows enrolled in The Artist's Institute seminar will respond to their engagement with Schneemann's work with curatorial projects that contribute to the Institute's public program at its new location at 132 E. 65<sup>th</sup> Street.

Permission of Instructor is required: any interested student must submit of letter-of-motivation that articulates the nature of their interest in the work of Carolee Schneemann and its curatorial elaboration at The Artist's Institute. Please e-mail [jenny@theartistsinstitute.org](mailto:jenny@theartistsinstitute.org).

**ARTH 780.14**                      **Curatorial Methods**

*Tim Griffin*

*Monday 7:00 pm – 9:40 pm*                      *1502 HN*

Course Description TBA