

HUNTER COLLEGE FALL 2018 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.

LATE MEDIEVAL ART
Hahn
Art H 221

Prof.
TH 1:10-3:50PM

Course Description Forthcoming

REALISM, IMPRESSIONISM, & POST IMPRESSIONISM
Art H 245

Prof. de Beaumont
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, literary, and cultural forces that were then transforming life and thought in the French capital. Interaction among celebrated and less well known artists will be emphasized, as well as the increasing decentralization of the European art world with the approaching twentieth century.

Requirements include mid-term and final examinations in essay format, and a term paper on a work of later nineteenth-century art in a New York City museum, to be submitted and graded in two stages (although this is not a Writing Intensive class). *A visit to the Metropolitan Museum will be scheduled early in the semester.*

MODERN ART IN LATIN AMERICA
Art H 247

Prof. Otayek
M 9:45-12:25PM

By focusing on five cultural centers (Mexico City, São Paulo, Havana, the Rio de la Plata, and the Andes) this course examines various manifestations of modern art that developed throughout Latin America during the first half of the twentieth century. In addition to exploring the specific social, cultural, and historical contexts that engendered vanguard art movements, the class undertakes close readings of primary theoretical texts in order to understand the issues pertinent to these movements, including national identity, Pan-Americanism, and universalism.

The course considers various strategies and mediums used to transmit vanguard ideas, such as manifestos, literary magazines, and alternative exhibition spaces. Additionally, it discusses the critical dialogue with movements such as Cubism, Futurism, Surrealism, and Constructivism existing in the work of Latin America's modern artists that resulted from their peripheral location to European cultural centers.

20TH CENTURY ART II	Prof.
Bucarelli	
Art H 250	W 7:00-9:40PM

Right after the end of World War II, the United States thrive as the most powerful and influential political force. New York in particular becomes the international center of the cultural and artistic world. What Paris had been for roughly a century, New York becomes in very few years for a long time.

This course will provide an in-depth survey of the history of European and North American art of the second half of the twentieth century, up to the 1970s. Beginning with Abstract Expressionism, it will focus on the major art historical movements in both geographical areas, such as Post-War Neo-figurative art and Post-War Abstractionism, Documentary photography, Nouveau Realism, Pop Art, Minimalism, Conceptual Art, Earth Art and Post-Modernism. The course will examine the theoretical development in art criticism during these crucial decades, as well as the historical, cultural, political, social and economic foundations of the movements in their particular context, and it will also discuss international connections, relationships and influences.

20TH CENTURY ARCHITECTURE II	Prof.
Kaplan	
Art H 256	TH 4:00-6:40PM

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.

ART OF EAST ASIA: RITUAL AND RELIGION	Prof.
Chou	
Art H 262	TH 1:10-3:50PM

As the first part of a year-long sequence on art of East Asia, this course focuses on visual and material culture from 4th century BCE to 10th century CE with an emphasis on art of ancestral worship, funerary rituals, and the transmission of cultures and religions on the Silk Road. The first five weeks will be devoted to the study of ritual vessels of Shang and Zhou dynasties (ca. 1600-256 BCE.) and the funerary arts--painting, sculpture, and grave goods--of the Qin and Han (221 BCE-220 CE) in China, Prehistoric Period (11th Mil. BCE-6th c. CE), and of the Three Kingdoms period (57 BCE-668 CE) in Korea. In the remainder of the semester we will trace the spread of Buddhism from Northern India to China, Korea, Japan, and the Himalayas from the 3rd to the 10th century CE by examining religious art and practice in rock-cut cave temples, mural paintings, and temple complexes.

HISTORY OF PHOTOGRAPHY

Prof.

Pelizzari

Art H 280

W 9:45-12:25PM

Photography, a form of image making that we all practice in everyday life, presents intricate and fascinating histories of technical processes, creative expressions, and social demands. The course investigates these histories and multiple facets of the medium from its early days, focusing on canonical works by photographers since the announcement of the invention, in 1839. 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, often marked by imperialistic design. This history evolves in the twentieth-century, revealing the medium's increasing experimentation and artistic autonomy. The dialogue between contemporary art and photography is brought to our present, exploring the strategies by which digital image making challenges the notion of photography as a truthful representation of the world and how it expands its narrative capacity. 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.

AMERICAN ART 1900-1960

Prof.

Lobel

Art H 20N02

CANCELED

T 1:10-3:50PM

This 200-level lecture course comprises a survey of major figures, movements, and episodes in American art in the first half of the twentieth century. Topics to be covered include the Ashcan School and popular culture; the Armory Show and the impact of European modernism; the Harlem Renaissance and African-American identity; issues of gender and sexuality in the work of the Stieglitz circle; documentary photography and leftist politics in the 1930s; Mexican muralism; and the ascendance of Abstract Expressionism at mid-century. Attention will be paid both to artistic practices and the social, historical, and political contexts that gave rise to them.

***THIS IS AN EXPERIMENTAL COURSE AND DOES NOT COUNT TOWARDS THE ART HISTORY MAJOR OR MINOR (More questions? Please speak with your Academic Advisor (1119HE))**

RESEARCH METHODS: EIGHTEENTH-CENTURY FRENCH ART IN NEW YORK CITY COLLECTIONS

Beaumont

Art H 300

Prof. de

TH 9:45-12:25PM

In this course designed to familiarize students with the basic research methods of art history and some of its more advanced methodologies, we will focus on the rich field of eighteenth-century French art in New York City public collections. The key goal is for each student to prepare a 12 to 15-page research paper and to deliver a corresponding oral presentation to the class.

There will be a strong curatorial component to the course, in which we will avail ourselves particularly of the distinguished holdings of the Metropolitan Museum of Art and The Frick Collection. It is hoped that we will be able to arrange museum visits in which we might speak with curators from both institutions.

After a series of introductory classes in which students will familiarize themselves with the literature on 18th-century French art as approached from varied scholarly perspectives, each student will select one object (the decorative arts as well as prints and drawings are strongly encouraged), on which they will write both their research paper and a corresponding catalog entry. There will be student presentations toward the end of the semester, as well as a "hypothetical exhibition," in which we will imagine as a group how this particular selection of works could be brought together in a meaningful way.

Requirements: Assigned scholarly readings; active participation in class discussions; possibly, a preliminary mid-term quiz in essay format; a 12 to 15-page research paper, a corresponding 3 to 4-page catalog entry, and a corresponding 15 to 20-minute oral presentation to the class.

RESEARCH METHODS: EARLY MODERN PORTRAITURE

Art H 300

Prof. Loh

W 4:00-6:00PM

The broad topic of this course is early modern portraiture. Emphasis will be placed on Italian art in the period around 1400 to 1600, and priority will be given to works in the Met collection. The course, however, will focus first and foremost on skills training. It will provide students with a basic understanding about the nature of and debates around early modern portraiture; arm them with the key research skills that will enable them to undertake independent research in an area with which they might have some to virtually no familiarity and to face the ever-shifting challenges of research and critical thinking across fields and disciplines; engage them critically with visual, textual, and historical sources in order to build a logical argument; and train them to present their research and conclusions in a public forum and to respond with intellectual openness and generosity to the work of other scholars. Please note: this course will be reading, writing, and participation intensive, and you will be expected to do a substantial amount of independent research and thinking. In addition to the graded assignments listed below, short exercises will be assigned as and when in class. For

this reason, attendance is crucial. Please check your HUNTER email account weekly for announcements. Course readings will be posted on Blackboard.

HISTORY OF MODERN CRAFT AND DESIGN**Prof.****Mills**

Art H 351.16

W 1:10-3:50PM

Why is design modern? And why is craft more pervasive than ever today? These two questions lie at the heart of this course, which examines the history of design and its subfield, craft, from their beginnings in the late-eighteenth century until today. Following an art historical approach, we analyze the visual appearance of objects and locate their meaning in a cultural, social, political, and economic context. Distinctively, we think more about the materials, function, and use of objects, and draw heavily on the history and philosophy of technology to study shifts in production, design, and object value. The course surveys a range of objects in graphic and fashion design, electronics, urban planning, and interior furnishings, and considers ethical questions alongside historical developments. Course requirements include field studies, close-text analysis, exams, and a podcast production.

7 WONDERS OF THE ANCIENT WORLD**Prof. Dey**

Art H 311.04

W 4:00-6:00PM

The Great Pyramid of Giza; the Hanging Gardens of Babylon; the Temple of Artemis at Ephesus; Pheidias' gigantic statue of Zeus at Olympia; the Mausoleum at Halikarnassos; the Lighthouse at Alexandria; the Colossus of Rhodes. For a 60-year period in the third century BC, all seven of these stunning monuments coexisted, so impressing the Greeks who controlled the territories where they were located that they came to be listed together as the 'Seven Wonders of the World.' Still today, when most of them are lost, they stand among the greatest monuments of classical civilization. Our study of these seven marvels will open up a window onto the technical and cultural achievements of several of the most influential civilizations of the ancient Mediterranean world: the Egyptians; the Babylonians; and the Greeks themselves. We will ask not only how these extraordinary works of art and architecture were created, but also, perhaps more importantly, why. In addition, we will use each monument as a point of departure to explore the broader social and artistic horizons of the cultures that produced them.

BETWIXT AND BETWEEN: INTERMEDIA AND CONTEMPORARY ART**Prof. Mowder**

Art H 450.14

M 1:10-3:50PM

In 1966 the artist Dick Higgins wrote, "For the last ten years or so, artists have changed their media...to the point where the media have broken down in their traditional forms, and have become merely puristic points of reference." Indeed, the generation of artists working in the early 1950s increasingly began to blur the boundaries between media, their work becoming generally unclassifiable. This practice can be considered evidence of what Higgins termed 'intermedia.' The term has a much longer history, however, dating back to the early nineteenth century with the British Romantic writer Samuel Taylor Coleridge. Covering this history and that of contemporary art, this seminar course will trace a genealogy of discursive artistic practices, ones that fall outside of, or between, traditional

media. Requirements for this course include critical reading, discussion, and an individual research project culminating in a presentation and final paper. ARTH300 Research Methods is a prerequisite for this class.

An Artistic Dialogue: British and French Painting in the Nineteenth-Century
Prof. Cole

Art H 450.15

W 9:45-12:25PM

Traditional views have tended to stress the impact that nineteenth-century French painters had on their British counterparts, this course will focus on dismantling that emphasis and look at the cross-channel exchange of artistic ideas that took place during the nineteenth-century. Topics will include but are not limited to the dialogue between the two national schools and their artistic affinities; the examination of common subjects; technique; theoretical approaches and case studies of the contributions each school made to each other in this transformational moment. As well we will look at issues of reception and the imagined possibilities each national school found in the other.