

# Graduate Art History Course Descriptions Spring 2019

## **ARTH 602 (001) Research Methods: Object, Collecting, and the Art of Asia \***

Wen-shing Chou [wchou@hunter.cuny.edu](mailto:wchou@hunter.cuny.edu)  
Wednesday 4 - 6:40pm  
1502 HN  
Code 12498

This course explores the history of collecting, conservation, exhibition, and writing about the art of Asia in Europe and the United States. How were objects collected, and how were collections formed and exhibited? How did their acquisition, display, and conservation shape the writing of their history, and vice versa? We will investigate major issues and stakes behind the creation of a field and a category of art that was determined by geopolitical and economic agendas as much as it was informed by art and historical practices East and West. The study of this history is designed to prepare students to engage in their own historical and provenance research and writing. Students will conduct independent research throughout the seminar, building to a final research paper. Class will consist of lectures, discussions of weekly reading assignments, and visits to museums exhibits, storage facilities, conservation studios, private galleries, and auction house viewings. Final research paper will focus on objects in collections in the Metropolitan Museum of Art. Comparisons with collections in the tri-state area are welcome.

## **ARTH 602 (002) Research Methods: Studying Latin American Art and Visual Culture in Context**

Harper Montgomery [hmontgom@hunter.cuny.edu](mailto:hmontgom@hunter.cuny.edu)  
Thursday 7 - 9:40pm  
1503 HN  
Code 37601

In this course we will ask how Latin American art and visual culture is affected by the ways in which it has been collected and exhibited. Covering artworks from the 1920s to the present, we will consider objects made by artists from or living in Mexico, Brazil, Argentina, and other countries within the region we call Latin America. Looking at a wide range of objects—including works on paper, painting, sculpture, and conceptual art and new media—we will learn to use feminism, formal analysis, social and cultural history, and post-colonialism. You will be required to complete weekly readings, short weekly research and writing assignments, and a final presentation and research paper. Readings will focus on recent scholarship on collecting and display and recent exhibition catalogues. For the final project you will be asked to research an object in New York and toward this aim we will take at least three field trips to visit collections. Note that two of these field trips will be scheduled outside of the regular meeting time on Thursday evenings and that you will be expected to plan accordingly.

## **ARTH 621 (001) Modern Art I**

Susanna Cole [sc1257@hunter.cuny.edu](mailto:sc1257@hunter.cuny.edu)  
Monday 4–6:40pm  
1501 HN  
Code 60081

This lecture 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 of the Nineteenth-Century. The course will cover artistic movements including the neo-classical, romanticism, realism, landscape, impressionism, post-impressionism and symbolism.

## **ARTH 638 (001) Medieval Art II**

Cynthia Hahn [cynthia.j.hahn@gmail.com](mailto:cynthia.j.hahn@gmail.com)  
Tuesday 4–6:40pm  
1501 HN  
Code 60080

This course will introduce the student to problems and topics in later medieval art with a focus on France but with attention to the global. In particular, the student will learn the importance of medieval art to its audience and study the ability of art to communicate ideas through materiality and imagery. Topics will include art of the courts, the origins and generation of Gothic architecture and sculpture, manuscript painting, stained glass, and what is called in other eras “decorative arts” but which for the middle ages were objects of great value and importance—such as tapestries

and reliquaries. The class will be a cross between lecture and seminar with close readings of art historical writing with many different perspectives and on a wide range of topics. We will make numerous trips to the Metropolitan Museum of Art, including at least one visit with a curator.

**ARTH 734 (002) Theory and Criticism: “Broodthaers’s Lesson”**

Thierry de Duve [td655@hunter.cuny.edu](mailto:td655@hunter.cuny.edu)  
Wednesday 4 – 6:40 pm  
1501 HN  
Code 14468/ 60528/ 60534

After a survey of the art context in which the Belgian artist Marcel Broodthaers (1924-1976) was working, with a focus on René Magritte, conceptual art, and Joseph Beuys, and an in- depth survey of the artist ‘s career and oeuvre, the seminar will concentrate on the lesson we can gather from a particular body of work Broodthaers created between 1968 and 1972. In the wake of the occupation of the Palais des Beaux-Arts, a major repercussion of the May ‘68 students’ uprising on the Brussels art scene, Broodthaers conceived the fiction of a *Museum of Modern Art, Department of Eagles*, of which he proclaimed himself the director. Four years and several avatars of the Museum later, he staged its *Section of Figures* at the Düsseldorf Kunsthalle, in which some 300 objects or images featuring an eagle were systematically denied art status. In order to understand what Broodthaers’s lesson consists in, we shall proceed to a close reading and contextualisation of the two- volume catalogue of this exhibition.

There is no prerequisite, but students will be asked to actively participate in the seminar with presentations on assigned topics pertaining to the intellectual tools needed to make the most of Broodthaers’s extraordinary achievement with this seminal work. A final 15-page essay on a topic related to the matter of the seminar will be due as well.

**ARTH 734 (003) Theory and Criticism: Freud, Lacan, Irigaray, Fanon**

Howard Singerman [howard.singerman@hunter.cuny.edu](mailto:howard.singerman@hunter.cuny.edu)  
Thursday 4 – 6:40 pm  
1503 HN  
Code 14506/ 37604

This course is devoted to reading closely key texts by Freud and Lacan that are often cited, but increasingly, less often read. Among the psychoanalytic terms and concepts we will trace through texts are: castration (and its representations), the death drive, fetishism, identification, narcissism, and the uncanny in Freud, and their rewriting by Lacan after Hegel and Saussure. Among the texts by Lacan we will read are essays on the gaze and the mirror stage, as well as “The Agency of the Letter in the Unconscious, or Reason since Freud,” and “The Signification of the Phallus.” Luce Irigaray and Franz Fanon were both students of Lacan ‘s école freudienne in Paris. Irigaray’s writing with and against Freudian psychoanalysis was crucial to the emergence of French feminism in the 1970s. Fanon’s writing on race and subjectivity draws on Lacan’s mirror phase and the (im)possibilities of identification and the formation of the colonial subject.

The course is a seminar. Attendance and participation are expected. There is a final paper, which can explicate and expand on a single text, read two or more texts across one another, or put concepts to work as “method” in relation to art works or practices.

**ARTH 755.03 (001) Independent Study**

Staff  
HTBA  
Code 12502

Students must have approval of both a full-time Art History faculty advisor and the Graduate Director to register for independent study. Permissions should be forwarded to [lfrantz@hunter.cuny.edu](mailto:lfrantz@hunter.cuny.edu).

**ARTH 780.08 (001) Artist's Institute: Outliers with Lynne Cooke**

Jenny Jaskey [jenny@theartistsinstitute.org](mailto:jenny@theartistsinstitute.org)  
Tuesday 7 - 9:40 pm  
The Artist's Institute (132 E. 65<sup>th</sup>)  
Code 14507

The 2019 Artist's Institute Seminar will be held in conjunction with the **Goldberg Visiting Curatorial Workshop**. Lynne Cooke is Senior Curator for Special Projects in Modern Art at the National Gallery of Art in Washington, DC.

The seminar will focus on intersections between vanguard artists and art work that is routinely assigned to modernism's margins. In class room seminars, visits to exhibitions, artists' studios, and museum collections, we will explore a range of practices by outliers, including folk and self-taught artists, handicraft makers and 'amateurs' of various kinds. Close attention will also be paid to curatorial practices and methodologies underpinning the exhibitions and collection presentations in the institutions visited in these classes. In addition to attending all 5 two-day Workshop meetings over the fall and spring semesters, students will be required to read assigned texts (and bring to class copies of these texts annotated with notes and questions); make short presentations; and write one paper. Students will also participate in the research, planning and implementation of an exhibition to be presented at the Artists Institute in June 2019. The theme of this exhibition will be developed in relation to topics explored in the Workshop meetings.

Three Spring semester dates will be determined by Lynne Cooke and the committed seminar participants. The Artists Institute will be the workshop's home base, and there will be visits to exhibitions and collections throughout the year. Students in the workshop may register for ARTH curatorial credit in the Spring semester through the Artists Institute seminar.

Please note that only student currently participating in the Goldberg Workshop are eligible for the Spring 2019 Artist's Institute Seminar. Any exceptions must first contact Jenny Jaskey for approval.

**ARTH 780.14 (001) Curatorial Methods: \***

Sarah Watson [swat@hunter.cuny.edu](mailto:swat@hunter.cuny.edu)  
Tuesday 4 – 6:40 pm  
205 Hudson Street  
Code 60046

Using the exhibition as a research site, this seminar takes up the curatorial concerns presented in *Refiguring the Future*, on view at 205 Hudson Gallery, February 8–March 31, 2019. The course will investigate the political, conceptual, and practical issues involved in mounting exhibitions of new media work. Weekly readings will address the history of new media art, curatorial methodologies, and theoretical concerns related to *Refiguring the Future*. The class will have several guest lecturers, including the curators, artists from the exhibition, and new media scholars.

**About the exhibition:** *Refiguring the Future* presents a politically engaged and inclusive vision of what art, science, and technology mean. The exhibition addresses pressing contemporary topics including the potential and perils of AI, the biopolitics of hormones, and the evolution of the internet as a tool for control. This exhibition is organized by Eyebeam and Hunter College Art Galleries and is curated by Heather Dewey-Hagborg and Dorothy R. Santos, both members of REFRESH, and REFRESH Curatorial Fellow Lola Martinez.

**Weekly assignment:** written response to each week's readings (300–500 words), turned in along with annotated texts.

**Final Assignment:** 15–20pp research paper. This paper should focus on the curatorial framework and artists included in *Refiguring the Future* to articulate your comprehension of the exhibition, guest lectures, readings, and class discussions.

**ARTH 7804F (001) Ancient Egyptian Iconoclasm: Public Art and Paradigm Shifts from Antiquity to Today**

Edward Bleiberg [edward.bleiberg@brooklynmuseum.org](mailto:edward.bleiberg@brooklynmuseum.org)  
Monday 4 – 6:40 pm  
1503 HN  
Code 39749

This course examines the destruction of ancient Egyptian images (iconoclasm) during the Pharaonic period (ca. 3500 B.C.E.—200 C.E.) and continues into the Late Antique Period (200—600 CE). After a general review of the role of iconoclasm in Egypt it concentrates on the aftermath of Hatshepsut's reign (ca. 1478-1456 B.C.E.) and the destruction after Akhenaten's reign (ca. 1353–1336 B.C.E.), both immediate responses to political/religious change. In addition, iconoclasm associated with tomb robbery and personal vendettas during the Pharaonic period can be analyzed. In the Late Antique period it is possible to link some destruction to early Christian monastic movements in Egypt and the lives of the Egyptian Christian saints. In fact, damage to Egyptian statues and reliefs reflects a very Egyptian understanding of what an image is and how it operated in Egyptian polytheism.

Iconoclasm is as relevant today as it was in antiquity. The course considers how these ancient events inform contemporary life. Does knowledge of the ancient world help us in understanding the fate of Soviet monuments, Saddam's monuments in Iraq, events in Palmyra in 2015, and changing views of Civil War monuments in the USA? The paper assignment will deal with how ancient history can inform our decisions about historical monuments that no longer reflect current societal values or power relationships.

**ARTH 7804G (001) From Tenochtitlán to CDMX: Mapping Mexico's Capital City**

Lynda Klich [lklich@hunter.cuny.edu](mailto:lklich@hunter.cuny.edu)  
Tuesday 7 – 9:40 pm  
1502 HN  
Code 39750

This course charts changing cartographic strategies for representing Mexico City, one of the world's great metropolises since the pre-Hispanic era. Throughout its history, Mexico City has been a center of political, financial and cultural life not only for the country but also for the Americas more broadly. Mapping its territory and structure, therefore, has provided an important mechanism for marking the city's reputation and reach. To understand how this process has played out over the course of five centuries, the class begins with examination of indigenist mapping strategies employed around the time of the Conquest and concludes with contemporary urban interventions. We will explore how mappings of Mexico City have simultaneously provided orientation while pointing to the very complexities and power structures that provide the city's unique sense of historical layering and identity as a modern metropolis.

Taking diverse media and time periods of the capital's history as case studies—including codices, missionary diagrams, urbanscapes, casta paintings, biombos (folding screens), and the plotting of public monuments—the class registers the tensions between the rationalized and logical conventions of mapping and the biases of imperialism, religion, class, race, and gender that underlie them. Then, considering the concept of mapping more broadly, the class examines how cartographic strategies and concepts have informed modern and contemporary visual culture in a variety of forms, including postcards, photography, happenings, Lance Wyman's pictographic logos for the city's expansive metro system, film, and walking-based practices. These topics will elucidate representational shifts as Mexico City has transformed from Precolombian center to colonial capital to independent nation to revolutionary hub to global metropolis. Students are encouraged to take on individual research projects that creatively explore concepts of mapping, within any time period and in relation to other cities.

**ARTH 7804H (001) Global 19<sup>th</sup> Century**

Joachim Pissarro [jpissarr@hunter.cuny.edu](mailto:jpissarr@hunter.cuny.edu)  
Thursday 4 – 6:40 pm  
205 Hudson  
Code 39753

When it comes to the 19th century, the “history of art” has focused its attention predominantly on Europe, with a strong focus on France (romanticism/Delacroix—realism/Courbet—Impressionism/Monet—post-Impressionism/Gauguin).

The story of the 19th century in art is not so simple.

We will be looking at the formations of artistic languages across different cultures and continents: Australia, Africa, Russia, Latin America, North America.

**ARTH 7804I (001) The Long Front of Pop: Modern Art and Mass Culture**

Michael Lobel [michael.lobel@hunter.cuny.edu](mailto:michael.lobel@hunter.cuny.edu)  
Monday 7 – 9:40 pm  
1502 HN  
Code 60286

Building on the presence of the Andy Warhol retrospective at the Whitney Museum, which runs through the end of March 2019, this course will examine episodes in the interaction between art and popular culture over the last century and a half. Its title plays on that of a perceptive 1959 essay by the critic Lawrence Alloway, which argued for a rethinking of the relationship between works of art and the products of mass culture. Potential topics to be treated may include: Courbet and the burgeoning 19<sup>th</sup>-century culture of publicity; developments in mass printing like halftone and chromolithography; the Index of American Design in the 1930s; the work of Pauline Boty, Rosalyn Drexler, and other women Pop artists; screen printing from Japanese *katagami* to Sister Corita Kent; and recent research on Warhol and queer identity. We will attend to various theoretical approaches at the same time we consider how technique, material, and medium create meaning.

**ARTH 7804J (001) The African Metropolis**

Mark Duerksen [mark.duerksen@gmail.com](mailto:mark.duerksen@gmail.com)  
Thursday 7 – 9:40 pm  
1502 HN  
Code 60299

This seminar examines major themes and questions in the history of African urbanism and architecture from antiquity to the cities of the future. Long cast as a sparsely built-up continent (and therefore cast out of architectural history courses), scholars now know that sub-Saharan Africa has long been home to a diverse array of urban cultures and designs. These histories—of places like Djenné-Djenno, Ile-Ife, and Kampala—challenge conventional understandings of Africa, cities, and architecture. Topics considered through urban case studies will include monumentality/mobility and epidemiology, cosmology and cosmopolitanism, port-cities and the slave trade, colonial theories and “slum” clearance schemes, tropical-modernism, and anti-aesthetics. This course will enable students to think critically about the relationship between African architecture and the socio-political, cultural, and ecological environments its forms and discourses have been situated in throughout history. Students will be responsible for a final project on an African city of their choosing.

**ARTH 7802W (001) Love and Death in Italian Art**

Maria Loh [ml3120@hunter.cuny.edu](mailto:ml3120@hunter.cuny.edu)  
Wednesday 7 – 9:40 pm  
1502 HN  
Code 37605

The art of painting was invented by a lovesick teenage girl. In the *Natural History* of Pliny the Elder we hear how the daughter of Butades, the potter of Corinth, traced her lover’s shadow upon a wall by the lonely light of a candle as he slept on the eve of his departure. In this manner, when he was no longer there, she would have a memento of him to keep beneath her eyes and hold close to her heart. Art and desire were bound from the start by the twin brothers Eros (Love) and Thanatos (Death). This course will explore the co-presence of love and death in early modern Italian art and literature. One of the key issues in this course is the blurring, transgression, and redefinition of these boundaries. We begin with the tradition of broken-hearted lament from Ovid to Petrarch and its parallels in sacred and profane art. We map out contesting definitions of the “erotic” from the elite courts and to the popular presses. Lectures will explore issues related to painting and myth-making, art and ideology, portraiture and necromancy, magic and lovesickness, and the containment and conversion of bodies (physical, spiritual, and otherwise).

### **ART890 Time and Timing: Photographies' Histories \*\*\***

Antonella Pelizzari [apelizza@hunter.cuny.edu](mailto:apelizza@hunter.cuny.edu)

Thursday 11:45-1:45

The Graduate Center, CUNY

Code N/A

The history of photography has often been discussed according to core thematics of indexicality and immediacy. Hence the photograph has been perceived as a mute testimony whose relationship with the flow of time is unconditional and irrevocable.

The scope of this lecture course is to break away from the rigidity of these parameters that have marked much of the writing on photography. In an attempt to unpack the relationship between photography and time, we will aim to blur the disciplinary boundaries of photographic studies, considering modalities of vision across media.

For example, how does Daguerre's recording of ghost figures in a Parisian boulevard relate to the perception of panoramas and dioramas? How do photographic illustrated travel books and stereoviews transmit an experience of temporality that is aligned to early tourist packaging? How do war photographs memorialize and narrate history differently or similarly to painted tableaux? Can we read traditional photo-essays in *Life* magazine against the narrative strips of comic books? What happens to the fixed temporality of the still image when the photograph is revisited and interrogated by a community according to both personal and political accounts? Has the continuous flow of images of the digital screen transformed the current perception of photography as stillness? What is the meaning of transience for contemporary photographers and media artists?

These questions will be posed as we revision the most important theories about time and photography according to Walter Benjamin, Siegfried Kracauer, Andre Bazin, Roland Barthes, Gilles Deleuze, together with most recent contributions in film studies, periodical studies, and literary studies. The course wants to open up the multiple definitions of time in photography, exploring the fluidity and malleability of this recording experience as we understand it today.

\*\*\*Please note this class is being offered at the CUNY Graduate Center. Students who wish to enroll should first obtain an E-Permit through CUNYFirst.

### **ARTH 799 (001) Thesis Research**

HTBA

Staff (Full-time Art History Faculty)

Code 12505

The MA thesis in art history represents the final step in the fulfillment of the degree at Hunter. The thesis demonstrates original thinking based on solid research including primary and secondary sources. It proves the student's ability to gather, evaluate, and present material in a critical and scholarly manner. Primary-source research may involve examining archival material such as an artist's personal papers and correspondence, reading contemporary sources, and conducting site visits as well as interviews. Secondary-source research may include but is not limited to an analysis of current and historical literature.

You must choose a full-time faculty member to advise your thesis. The faculty member should be someone who is a specialist in your chosen area and, ideally, someone with whom you have established a scholarly relationship during your course of study at Hunter. The faculty member can be of some assistance in refining an appropriate topic, but the student should already have several ideas in mind before opening the discussion.

The student must complete a Thesis Agreement Form once the topic has been selected. This form must be filled out and signed by the first reader in order to register for "Thesis Research" (ARTH 799). The signed form should then be returned to the Art Office where it will be placed in your personal file. The deadline for receiving Thesis Agreement Forms is December 19 (the last day of Fall 2018 classes). Electronic signatures are acceptable.

The Thesis Agreement Form is available online: <https://huntercollegeart.org/wp-content/uploads/2018/01/ma-thesis-agreement-form.pdf>

Once we have received your signed form you may register online for Thesis Research 79900.