

**HUNTER COLLEGE SPRING 2019  
UNDERGRADUATE ART HISTORY  
COURSE DESCRIPTIONS**

**EARLY MEDIEVAL ART**  
Art H 220

**Prof. Cannizzo**  
M 9:45-12:25PM

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Course Description Forthcoming

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**HIGH LATE RENAISSANCE**  
Art H 230

**Prof. Loh**  
T 4:00-6:40PM

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What was the Renaissance and what did it mean to become Modern during this period? This course will begin by looking at the developments in Italian Renaissance art and architecture in the period around the turn of the century (1500) until the Sack of Rome in 1527. In a second instance, consideration will be given to the interaction between art and politics in the period that culminates with the closing of the Council of Trent (1563). The third part will then look at the “art of crisis” in the final decades of the sixteenth century as the geopolitical map of Italy is redrawn from all sides. The focus will be placed on Rome, Venice, and Florence with some attention to interactions with Northern Europe and the New World.

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**SOUTHERN BAROQUE**  
Art H 235

**Prof. Prokop**  
T 7:00-9:40PM

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Rome was the focal point of Western European art in the seventeenth century. The campaign to modernize the city that had been launched during the Renaissance reached its climax and the papacy poured vast sums into the restoration of their seat of power. Throughout the century, artists and architects from across Europe flocked to Rome to win the prestigious commissions that would transform the city, and their achievements had a profound impact on the arts as practiced across southern Europe. This course will survey the art and architecture of Baroque Rome and trace how artists across the peninsula and in Spain and France responded to these innovative monuments.

Although the course aims to be comprehensive, many lectures will concentrate on the seminal figures of the period, including the painters Caravaggio, Diego Velázquez and Nicolas Poussin; the sculptor and architect Gianlorenzo Bernini; and the architects Francesco Borromini, Guarino Guarini and Louis Le Vau. Our discussions, however, will not only track the careers of these major figures but also explore the motivations of the patrons responsible for their greatest works. Other topics that will be explored throughout the semester include religious architecture, Counter-Reformation iconography, court portraiture, the rise of genre painting, issues of cross-cultural exchange and the intersection of the arts and sciences.

Assigned readings will include one survey textbook supplemented by several short articles and excerpts from primary source documents. Requirements consist of a

midterm and a final examination; one short research paper (three to four pages); the draft of a brief Wikipedia article; and active class participation.

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**COLONIAL LATIN AMERICA**  
Art H 244

**Prof. Klich**  
TH 1:10-3:50PM

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This course focuses on art and architecture created in Latin America from the sixteenth century to the early nineteenth century. The conquest of the Americas by Spain and Portugal initiated a vibrant era of cultural convergence between indigenous peoples and their conquerors, engendering the region's rich social fabric and introducing issues of identity formation, racial and class hierarchies, and political/economic dependency that remain pertinent even today. We will explore how native cultural traditions merged with new practices imported from Europe, Asia, Africa, and the Islamic world to transform the visual culture of the region, reflecting the region's complex societies. With an emphasis on modes of transmission, the creation of new, or altered, iconographies and art forms, and on how colonial art and architecture participated in global networks, we will closely examine mission architecture, cathedrals, religious painting and sculpture, civic portraiture, urban- and landscapes, luxury domestic goods, and scientific and travel representations. We will also read contemporary accounts of the period and explore more recent methodological models for the study of the period. There will be mid-term and final exams, along with a short paper.

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**18<sup>th</sup> CENTURY ART**  
Art H 243

**Prof. De Beaumont**  
TH 9:45-12:25PM

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This survey of European art from around 1700 to 1790 will focus primarily on Italian, French, and British art, stressing the interplay of distinctive national developments and major international trends. Special attention will be given to the role of the Enlightenment and other complex political, literary, and cultural forces in transforming life and thought in Europe throughout the period. The "hierarchy of genres" imposed by artistic academies will be considered in relation to the increasing pluralism of artistic activity among celebrated artists and many lesser known figures. It was in mid-eighteenth-century Paris and London that the art world as we know it today began to emerge, with its focus on art exhibitions and auction houses, published art criticism and appreciation for art among a growing middle-class public. Outstanding achievements in sculpture and architecture, as well as the decorative arts and book illustration, will be addressed.

Requirements include mid-term and final examinations in essay format, and a term paper on a work of eighteenth-century art in a New York City museum, to be submitted and graded in two stages.

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**CONTEMPORARY ART**  
Art H 251

**Prof. Kaplan**  
TH 9:45-12:25PM

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This course will explore key artistic practices from 1980 to the present. Though we will focus on major developments in Europe and the United States--with particular attention paid to New York--we will also look at key figures from Latin America, Asia, and Africa,

and the rise of the transnational artist. As this is a period defined more by individuals than movements, we will see how artists respond to events in their own lives, as well as dramatic social, political, and environmental shifts. In addition to looking closely at works of art, we will also discuss critical texts and primary sources, with an emphasis on artists' interviews and statements. Overall, we seek to answer the question: What are the driving forces behind contemporary art, and how is art connected to our everyday world? In addition to lectures and class discussions, visits to museums and galleries will also be required.

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**MODERN ARCHITECTURE I**  
Art H 255

**Prof. Jozefacka**  
M 1:10-3:50PM

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This course surveys developments in the field of Western architecture from 1850 to 1950 with the geographical emphasis on Europe and North America. It focuses on the period of one hundred years during which architecture underwent profound transformation marked by the gradual and often contentious shift from traditional and history-oriented approach to building design toward architectural projects grounded in modern and anti-historicist formal language. The course underscores changes that took place in the building technologies in terms of new materials and methods of construction that were intrinsically linked to the period's design aesthetics. Focusing primarily on architecture, but including other related disciplines such as urban planning and applied arts and design, this class introduces students to the main theories and their protagonists of various architectural movements that shaped the course of architectural theory and practice during this period. The course comprises of in-class lectures. Students will be evaluated based on two exams (midterm and final), a 5-page term paper, and class participation.

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**POST WAR LATIN AMERICA**  
Art H 257

**Prof. Montgomery**  
T 1:10-3:50PM

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Modern and Contemporary Latin American and Latinx Art -- In this course, we will examine the dynamic role art has played within societies in Latin America and the Latino U.S. from the early 1950s to the present. Art will take myriad forms in this class--a great many of which were conceived to challenge traditions of painting and sculpture--and will relate to society in many ways. Throughout, we will ask how artists have responded to the question, "what does it mean to be modern?" considering how this question has gained great significance in Latin America. Moving chronologically, we will explore Surrealism, geometric abstraction, architecture, Pop, performance, installation art, public projects and new media, as well as themes such as feminism and indigenous rights. Requirements include weekly readings, attending lectures, taking mid-term and final exams, and writing a 5-page paper.

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**RESEARCH METHODS: Studying the Latin American Object in Context** Prof.  
**Montgomery**  
Art H 300

W 9:45-12:25PM

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In this course we will consider how Latin American modern and contemporary art is affected by the way it has been collected and exhibited. Covering artworks from the

1920s to the present, we will examine how collecting and display shape how we study objects made by artists from or living in Mexico, Brazil, Argentina, and other countries within the region called Latin America. Looking at a wide range of objects—including works on paper, painting, sculpture, and conceptual and new media—we will consider methods for writing about such objects. Feminist, formalism, social and cultural history, and post-colonialism will be explored in the course through assigned readings, discussions, and student research. Students will be required to complete weekly readings, short weekly research and writing assignments, and a final presentation and research paper.

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**RESEARCH METHODS: Race, Gender and Labor in American Art, 1920-50****Prof. Lobel**

Art H 300

T 1:10-3:50PM

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The period after World War I saw a number of important transformations on the American scene, with the Harlem Renaissance building a community for African-American artists and the Depression era introducing a wide variety of cultural programs under the auspices of federal initiatives like the WPA. It was also a time of widespread burgeoning political consciousness, particularly around issues of labor and class. This course will explore this period, and concurrently introduce students to research methods in the field, with particular attention paid to African-American visual culture, federal support for the arts, and documentary photography under the Farm Security Administration. Students will be exposed to a range of primary research methods for art history, among them close visual analysis, archival research, and a consideration of the social and historical context of images. We will also focus on some of the building blocks of scholarly writing, including compiling a bibliography and editing strategies.

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**SPECIAL TOPICS: TITIAN**

Art H 331.01

**Prof. Loh**

TH 4:00-6:40PM

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At the end of his long, prolific life, Titian was rumored to paint directly on the canvas with his bare hands. He would slide his fingers across bright ridges of oil paint, loosening the colors, blending, blurring, and then bringing them together again. With nothing more than the stroke of a thumb or the flick of a nail, Titian's touch brought the world to life. The clinking of glasses, the clanging of swords, and the cry of a woman's grief. The sensation of hair brushing up against naked flesh, the sudden blush of unplanned desire, and the dry taste of fear in a lost, shadowy place. This course focuses on Titian's place in the history of art. The aims will be twofold: first, students will be instructed on the social, cultural, and economic world in which the artist operated. Second, this course will examine the different methodologies that art historians have taken in their approach to Titian.

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**PARIS 17<sup>TH</sup>-19<sup>TH</sup> CENTURY**

Art H 450.16

**Prof. De Beaumont**

T 1:10-3:50PM

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It has been said that no one sees Paris for the first time.<sup>[1]</sup> Quite apart from its presence on the map of France or its importance as one of the major cities of Western Europe, Paris lives in the imagination, both of its own inhabitants and of people

throughout the world. In this advanced studies seminar meant to be a capstone course for undergraduate art history majors, we will explore evolving conceptualizations of Paris in art and architecture from the 17th through 19th centuries. Particular attention will be paid to the changing patriotic significance of public spaces such as the Louvre Palace, the Pont Neuf, the Place de la Concorde (formerly Place Louis XV), and the Panthéon (formerly Church of Sainte-Genève); trends in domestic architecture and interior decoration reflecting new ideas of selfhood and personal space; and the combined effects of industrialization, “Haussmannization” and the aftermath of the Franco-Prussian war in setting the stage for Impressionist Paris. Our goal will be to discern the common threads of emerging modernity in seemingly disparate artistic developments.

Requirements for the course will include assigned scholarly readings, active participation in class discussions, a 15-page research paper on a subject to be determined toward the beginning of the semester, with a corresponding oral presentation to the class.

<sup>[1]</sup>Edmondo De Amicis (trans. Mme. J. Colomb), *Souvenirs de Paris et de Londres*, Paris, Hachette, 1880, p. 17 (“On ne voit jamais Paris pour la première fois, on le revoit.”).

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**PHOTOJOURNALISM: 1940’s- PRESENT**

Art H 470.03

**Prof. Pelizzari**

M 4:00-6:40PM

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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 looks at 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 consider 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 at the New York Public Library. Students are encouraged to engage critically and write historical essays on the history of particular photographers who witnessed, recorded, and also circulated their work globally.

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**PICTURING BUDDHIST BIOGRAPHIES**

Art H 470.04

**Prof. Chou**

TH 4:00-6:40PM

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The saintly biography is one of the most important narrative genres across religious traditions. It also plays an integral role in the spread of Buddhism across Asia. This

course explores the sophisticated pictorial traditions that developed around life stories of Buddhist saints. We will begin by examining early depictions of the life of the Buddha in India, and trace biographical representations of the Buddha's disciples, tantric adepts, yogis, rulers, Chan/Zen masters across Pan-Buddhist Asia. We will explore themes of karma, devotion, renunciation, moral ambiguity, spiritual transformation, the rhetoric of holy madness, as well as the complex interplay of gender, asceticism, and cross-cultural imagination. A special emphasis will be placed on the distinctive narrative logics of the visual in relation to texts. We will also investigate how individual and communal identities, as well as concepts of time and space, are constructed and challenged through biographical depictions of Buddhist figures both ancient and modern.