

Art History Graduate Course Descriptions Fall 2019

ARTH 602 (002) Research Methods

Michael Lobel *michael.lobel@hunter.cuny.edu*
Monday 4:00 - 6:40
HN 1502
Code 4090

This course provides fundamental training for academic and curatorial work by emphasizing foundational skills and tools for art history, including close visual analysis and primary research. Writing and presentation strategies will be covered as well. Students will research an art object in depth and build a comprehensive essay analyzing various aspects of the work in a publishable, expository style.

Course content will cover the artist Robert Rauschenberg and his circle in the postwar art world. The class will be taught in collaboration with the Rauschenberg Foundation, affording access to works of art and archival documentation held by the foundation. We will most likely focus on the photographic paradigm underpinning the artist's work throughout much of his career.

**Fulfills Research Methods requirement in MA*

***Fulfills Research Methods requirement in Advanced Curatorial Certificate*

ARTH 602 (001) Research Methods

Cruel Radiance: Race in the Photographs of the Farm Security Administration

Maria Antonella Pelizzari *apelizza@hunter.cuny.edu*
Tuesday 7:00 - 9:40
HN 1502
Code 4089

"The camera seems to me," wrote James Agee in his introduction to *Let us Now Praise Famous Men* (1941), "the central instrument of our time and it is why in turn I feel such a rage at its misuse: which has spread so nearly universal a corruption of sight that I know of less than a dozen alive whose eyes I can trust." This writer's engagement at the flaws and dishonesty of representation during the American Depression concerned a medium that circulated images of the disenfranchised.

The compilation of a massive archive of photographs, the Farm Security Administration, reflected a major effort on the part of the US Government to deploy photographs towards documentary clarity and visual information, however, many historians have discussed how these photographs, in black and white and color, exhibited and printed in weekly illustrated, contributed to shape a rhetoric of poverty that was partial and highly controlled.

Signaling the deep wound of the American New Deal, the representation of race is at the center of this history. It is known that Franklin Roosevelt's plight for "the forgotten man" was focused mainly on the rural poor whites, and that the resulting images were assembled towards what Alan Sekula has provokingly defined as "the celebration of the dignity of the passive victim."

This course focuses on photographs of African-Americans taken by a range of FSA practitioners and recuperates their histories concerned with particular locations, conditions of labor, collective ritual and overall culture. If the African-American subject has been often reduced to folklore, exploitation, and social immobility, the course asks for an in-depth research to find the narratives and conditions that have generated these tropes.

We will work with the large collection of FSA photographs at the New York Public Library and the Schomburg Center, where we will examine works by major photographers such as Ben Shahn, Marion Post Wolcott, Russell Lee, Margaret Bourke-White, Walker Evans, Arthur Rothstein, as well as Gordon Parks. The seminar will search for printed material and archival sources that can illuminate this history of representation and explain the construction of a partial narrative of the American Depression.

**Fulfills Research Methods requirement in MA*

***Fulfills Research Methods requirement in Advanced Curatorial Certificate*

ARTH 625 Art and Architecture in Baroque Rome

Ellen Prokop

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Monday 7:00 - 9:40

HN 1501

Code 28180

Rome was the focal point of Western European culture in the seventeenth century. The campaign for the *Renovatio Romae* ("Restoration of Rome") that had been launched in the fifteenth century reached its climax: the papacy poured vast sums of money into the modernization and embellishment of the city. The goal of these monumental building campaigns was to prove—visually—that early modern Rome was the worthy successor of the ancient capital as well as the seat of the one legitimate faith. Throughout the century, artists and architects from across Europe flocked to the city to win prestigious commissions that would secure them wealth and renown. The result is the abundance of masterpieces that still define the urban fabric of the Eternal City.

Although the course aims to be comprehensive, many lectures will concentrate on the seminal figures of the period, including the painter Caravaggio, the sculptor Gian Lorenzo Bernini, and the architects Carlo Maderno and Francesco Borromini. Our discussions, however, will not only track the careers of these major figures but also explore the ambitions and motivations of the patrons responsible for their greatest achievements. In other words, we will be tracing the cultural activities and artistic commissions of the popes and their courts. The course will conclude with a brief examination of the cross-cultural transmission of the artistic idioms developed in Baroque Rome to Catholic Germany, the New World, and European settlements in India and Asia. Our goal will be to determine how the political strategies and devotional concerns of the early modern papacy affected the built environment in Europe and across the Catholic world.

Readings will range from selections of early modern artistic treatises such as Gabriele Paleotti's *Discourse on Sacred and Profane Images* (1582) and artist's biographies such as Domenico Bernini's *The Life of Gian Lorenzo Bernini* (1713) to contemporary studies that feature a broad range of theoretical approaches. Requirements for the course will include a short in-class presentation, one final examination, and one term paper focusing on a significant monument of early modern Rome, Mexico City, Lima, Minas Gerais, or the Philippines (15 pages maximum).

While not required, a reading knowledge of Italian and/or Spanish would be useful.

**Fulfills Renaissance, Baroque, or 18th Century distribution requirement*

ARTH 641 Architecture of the Modern Middle East

Nebahat Avcioglu

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Wednesday 4:00 - 6:40

HN 1501

Code 28179

The Middle East is one of the most significant regions that shaped modern architecture. Today it plays a prominent role in setting collective discussions about the future of architectural practice, around cultural identity, modernism and globalization in general. This course focuses on the 20th and 21st century building activities of the region where major European and American architects were and are still deeply involved in its rapid transformation. The specific vision of modernity developed by Middle Eastern architects with their emphasis on the vernacular, local forms and identities led to a critical appraisal of 'universal' modernism. Focusing on specific case studies from a number of countries, such as Pakistan, Turkey, Egypt, Iran, Iraq and the Gulf kingdoms, the course will examine the practices of modern and contemporary architecture as a response to the increasing social demands, political uprisings and democratic transformations as well as the economics of oil and religious movements. We will closely analyze floor plans, design principles and urban schemes to understand how local identities are gradually supplanted or not by a regional identity through the discursive and political management of universalizing tropes such as 'modern/ism' and 'globalization'. And what feedback-effects, categories or scales such as 'local', 'regional' and 'universal' may have on the practices of Middle Eastern architecture still grappling with the idea of 'multiple modernities'.

On completion of this course successful students will be familiar with the analytical frameworks through which Middle Eastern societies have been studied; be knowledgeable about major architects and their continuing legacy; and be cognizant of key theoretical and methodological issues in modern and contemporary architecture. Students will also

be able to demonstrate knowledge of key debates in Middle Eastern Studies; and to think critically about dominant modes of modernism and modernity.

**Fulfills Non-Western distribution requirement*

ARTH 734 Theory & Criticism

Kant's Critique of Judgement: A Close Reading

Thierry de Duve *td655@hunter.cuny.edu*
Wednesday 4:00 - 6:40
HN 1502
Code 4091/4093/4096

Artists constantly make aesthetic decisions in their work, while art critics and historians also judge aesthetically when they choose works of art, exhibit them, or interpret them. Yet the teaching of aesthetics, as a discipline, is highly technical and therefore most often confined to Departments of Philosophy. This seminar will try to make Immanuel Kant's *Critique of the Power of Judgment*—arguably one of the most technical and complex but also the most relevant aesthetic theories ever produced—accessible to MFA and MA art history students.

The seminar's method will be a close reading of many important passages of the *Critique*, selected and prepared by the instructor. We shall use Werner Pluhar's translation (Kant, *Critique of Judgment*, Indianapolis, Hackett, 1987), which students should acquire, and occasionally refer to Paul Guyer's more technical translation, as well as to a few "satellite" texts by Kant or his commentators. Each week, one or more students will be asked to present the day's assigned passages of the *Critique* to the class. A final essay dealing with questions raised during the semester will also be due.

**Fulfills Theory and Criticism requirement in MA*

ARTH 734 Theory & Criticism

Race and Racism in the Visual Field

Howard Singerman *howard.singerman@hunter.cuny.edu*
Tuesday 7:00 - 9:40
HN 1503
Code 7588/7589/7590

Visibility and its vicissitudes have been an organizing theme for much writing on race and racial difference for some decades, from at least 1952, and the publication of both Ralph Ellison's *Invisible Man* and Franz Fanon's *Black Skin White Masks*, where the raced subject is characterized not by invisibility but as too visible: "Look, a Negro!" "The glances of the other fixed me there, in the sense in which a chemical solution is fixed by a dye," or that a photograph is fixed. Even earlier, in the writings of Zora Neale Hurston and others, race is understood as constructed in the field of vision; she wrote in 1928 about the racial encounter: "I remember the very day that I became colored," a sentence the artist Glenn Ligon reproduced in 1990 in a painting whose legibility turns on telling black from white. This course will focus on texts, artworks, and documents that turn on questions of race and (in)visibility, both in the sense of making visible, of representing the race, and in refusing to be made to appear as, where technologies of vision are used to regulate and type.

**Fulfills Theory and Criticism requirement in MA*

ARTH 7802U Thing Theory

Cynthia Hahn *cynthia.j.hahn@gmail.com*
W 4:00 - 6:40
HN 1503
Code 7318

Art history has returned to the object and "materiality" with enthusiasm. Nevertheless, our approach to the object is not/cannot be unmediated. This course will explore medieval materiality through the use of "Thing Theory," a multi-disciplinary consideration that will include the "social life of things," Bruno Latour's Actor Network Theory,

philosophy's "speculative realism," (or also called Object Oriented Ontology--OOO) and historical investigations of matter and material. We will read Appadurai, Bynum, Harman, Latour, and others in order to understand why material and objects matter. We will explore the particular qualities of materials such as wax, parchment (skin), gold and gems, clay, and stone. Students will choose an object or group of objects to re-vision using these methodological approaches, examples might include reliquaries and other art objects "used" and made in the long Middle Ages.

**Fulfills Ancient or Medieval distribution requirement in MA*

ARTH 7802W Love and Death in Italian Art

Maria Loh *ml3120@hunter.cuny.edu*

Thursday 7:00 - 9:40

HN 1502

Code 28176

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).

**Fulfills Renaissance, Baroque, or 18th Century distribution requirements in MA*

ARTH 7803E Duchamp's Telegram

Thierry de Duve *td655@hunter.cuny.edu*

Tuesday 4:00 - 6:40

HN 1503

Code 7435

This lecture course is a new and profoundly revised version of a course I developed under this or a similar title over a period of fifteen years. Its subject matter is the transition from one art world to another, a transition of which Marcel Duchamp was the messenger. With the photo of a urinal baptized *Fountain*, he sent out a "telegram" in 1917 announcing that the Western art institution had switched from the *Beaux-Arts* system to the art world as we know it today, which I call the *Art-in-General* system. The fact that Duchamp was merely the messenger and not the author or the agent of this institutional change does not in the least diminish his importance as an artist: three classes will be devoted to a survey or in-depth analysis of his work. Three classes will unpack the historical meaning of his "telegram," starting from its reception in the '60s and working our way backwards in time until its real content emerges. Two classes on "the invention of non-art" will seek to understand how and when the switch from one system to the other occurred, and two more classes will explore "missing links" between the two systems. Two classes will be devoted to "acknowledgments of receipt" of Duchamp's "telegram" by artists in the '60s and '70s. Finally, two classes will be devoted to students' presentations and to a general discussion.

You are asked to read the required readings in preparation for each class, and encouraged as well to make use of the list of advised readings so as to broaden your knowledge. The required readings listed under any given date should be read by that date.

Your assignment for the term consists of one oral presentation and one final paper, ten to fifteen pages long. For your oral presentation, of which I expect you to hand in a written outline, present a thorough summary of one or more of the required readings (as per list, see last page of syllabus). For your end-of-term assignment, write an essay on a topic of your choice provided it has a demonstrable connection with the ones that will have arisen in class. Because the course unfolds in a way that asks you to shift your historical and theoretical perspective from one class to the next, you may want to wait until you have an overview of the issues at stake to decide on the topic of your final paper.

**Fulfills Modern, American, or Latin American distribution requirement in MA*

ARTH 7804L The Forbidden City

Wen-Shing Chou wzhou@hunter.cuny.edu
Thursday 4:00 - 6:40
HN 1502
Code 28175

The Forbidden City palace in Beijing constituted the Center of Chinese imperial power from the year 1420, when it was first constructed, until the early twentieth century. Now home to the Palace Museum, the Forbidden City has captured the world's imagination, attracting millions of domestic and international tourists annually. In addition to examining the Forbidden City's magnificent halls, gardens, and collection of art objects, which were made and maintained for the members of the imperial court, this course will examine the shifting roles of the Forbidden City—as a monument, a symbolic form, a social space, a political entity, a center of cultural production, and a site of curatorial and experimental art practices—over a period of approximately six centuries up to the current century.

**Fulfills Non-Western distribution requirement in MA*

ARTH 7804N Clay Bodies: Porcelain Materiality, Collecting, and Display

Tara Zanardi tzanardi@hunter.cuny.edu
Monday 4:00 - 6:40
HN 1503
Code TBA

First produced in China during the Han Dynasty (206 BC-220 AD), porcelain was made initially for the local market and the imperial court. Prized for its translucency and strength, porcelain was eventually exported on a global scale, reaching the Americas, Persia, Africa, and Europe, along with spices, silk, ivory, and lacquer. In order to accommodate the increasing desire for this ceramic and facilitate commercial trade, the Chinese established ports in various cities. By the sixteenth century, European nobility began actively collecting Chinese and Japanese porcelain, and attempted to replicate the production of porcelain, with no true success until the foundation of the Meissen Porcelain Factory in 1710 under Augustus II, Elector of Saxony and King of Poland (1694/7-1733). With the manufacture of both hard- and soft-paste porcelain by Europeans, porcelain's circulation widened. As one of the most highly coveted luxury objects, porcelain played an important decorative role in interior displays. Porcelain held vital artistic significance and cultural importance, especially as Europeans tested the limits of this ceramic with incredible projects, such as Augustus II's porcelain menagerie and Charles III's (r. 1759-1788) three porcelain rooms.

In this course, we will evaluate porcelain's material properties, fabrication, use, and aesthetics, and tie these considerations to broader social practices of display, collecting, and consumption. We will look at key players and sites in the promotion and development of porcelain. We shall discuss porcelain in connection to the fascination with other materials, including lacquerware, fans, silks, and natural history objects and the ways in which these objects were collected and displayed in homes in Europe and throughout the Americas. We will address fundamental questions, such as how did porcelain, whether produced abroad or at home, contribute to the shaping of individual or collective identities, and how did it impact other ceramic traditions? Although we shall cover the broader history of porcelain (and related clay bodies), our focus will be the eighteenth century—the height of porcelain manufacture, rivalry, and experimentation.

While the majority of the course will take place in the classroom for seminar discussion of the material and readings, we shall also visit a ceramic studio to consider contemporary artistic practice of ceramics and porcelain. We will also partake in a study session at a museum to examine different examples of porcelain.

As a seminar, students are expected to develop a major research project, which will include a formal oral presentation and a research paper (18-20 pages). Students will be expected to attend class prepared for discussion each week and the class field trips (during class time).

**Fulfills Renaissance, Baroque, or 18th Century distribution requirement in MA*

ARTH 761.03 History of Collecting and the Market

Joachim Pissarro jpissarr@hunter.cuny.edu
Thursday 4:00 - 6:40
205 Hudson
Code 28173

This seminar will lead through a double inquiry into the paradoxical concept of 'value' in art.

First, we will look at the construct of the "value judgment" (i.e., x is beautiful or y is ugly) — the nexus of aesthetics.

The paradox we will be focusing on is the following:

- A. We all produce tons of value judgments every day, every hour, and they are constitutive, to a large extent, of the business of art history and art making.
When we pronounce such a value judgment as "I love this rose", the 'value' inherent in the judgment pronounced is not quantifiable.
- B. The problematic we will explore is this : what happens when we move from the field of the aesthetic judgment ("this rose is so beautiful!") to the field of the quantifying judgment ("x is worth y"). This passage from an experience of the senses (an aesthetic judgment is principally sense-driven) into the field of economy will offer the premises of this class.

This class itself will then turn into a field study focusing on the multiple facets of the art market. We will look at the agents of the art market, and their complicated — either complementary or conflictual — relationships. These agents can be divided into two groups :

- A. the active agents: the art dealer, the artist, the agent, the art critic, the art historian, the museum director, the museum curator, the independent curator, the biennial director, the museum trustee, the curator/director of a not-for-profit, or alternative art space, the collector, the jury member, the art school director, the art school curator/professor, the art school founder or trustee, etc...
- B. the passive agents: the museum audience, and those who attend the vast number of events produced by the above.

Group A is at the producing end and Group B is at the receiving end.

This seminar will also address the vast discrepancies between a vast and often chaotic, and largely unregulated art market worth \$64 billion per year and the situation of graduate students, equipped with an advanced degree in art history, or studio and curatorial practices, about to enter this art market.

**Fulfills Modern, American, or Latin American distribution requirement in MA*

***Fulfills History of Exhibitions and Collecting requirements in Advanced Curatorial Certificate*

ARTH 78083 The 1970s in Latin America

Harper Montgomery hmontgom@hunter.cuny.edu
Th 4:00 - 6:40
HN 1503
Code 28174

The 1970s in Latin America was a time of terrible crises and wondrous freedoms. Young people in Mexico City, Rio de Janeiro, and Buenos Aires wore bellbottoms and grew their hair long, but they were also subjected to governments that forbid free speech. In this class, we will look at the far-reaching networks, imaginative proposals, and oppositional positions that artists and critics carved out during this contradictory time in Peru, Mexico, Cuba, Colombia, Paraguay, Brazil, and Argentina. Latin American artists in exile in London, New York, and elsewhere will also be considered, as will the relationships among experimental practices by Latin Americans and their North American and European peers. The invention of new, precarious institutional structures will be of special concern and we will look at a burgeoning scene of alternative sites for producing, displaying, and critiquing art, including biennials, museums, and symposia. Questions around the neocolonial forces of art will be equally important to us and will frame how issues of conceptualism, the nationalisms of painting, and indigeneity and craft will shape this seminar's lectures and discussions. Requirements include weekly readings, in-class presentations, and a final research paper.

**Fulfills Modern, American, or Latin American distribution requirement in MA*

ARTH 780.08 Artist's Institute Seminar

Jenny Jaskey *jenny@theartistinstitute.org*
Tuesday 4:00 - 6:40
Artist's Institute
Code 4100

TBA

**Fulfills Modern, American, or Latin American distribution requirement in MA*

***Fulfills History of Exhibitions and Collecting OR Curatorial Practicum requirements in Advanced Curatorial Certificate*

ARTH 755.03 (001) Independent Study

Staff
HTBA Code 4097/4098/4099

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.

ARTH 799 (001) Thesis Research

HTBA
Staff (Full-time Art History Faculty)
Code 4102

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 student file. The deadline for receiving Thesis Agreement Forms is May 20 (the last day of Spring 2019 classes). Electronic signatures are acceptable.

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

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

ARTH 800 (001) Thesis Writing

HTBA
Staff (Full-time Art History Faculty)
Code

In ARTH 80000, the second in a two-course series (the first of which **ARTH79900** is **Thesis Research**), will complete the writing of the MA thesis and submit it to the first and second readers. Over the course of this class, each student works individually with his/her primary advisor towards the completion of polished, submission- ready thesis chapters, which involves the deployment of primary and secondary research, the analysis of objects of visual and material

culture, the crafting and polishing of convincing argumentation, and the editing and polishing of language at the sentence, paragraph, and thesis-level. The student will only receive credit for ARTH 80000 upon successful completion and submission of the thesis.

PLEASE NOTE: this class is required if you entered the MA program in FA'18 or later. If you started the program before that, it is optional but not required. Please consult the Graduate Advisor if you would like to enroll.