

**HUNTER COLLEGE FALL 2019
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.

EARLY MEDIEVAL
Art H 230

Prof. Hahn
T 4:00-6:40PM

With the dramatic tragedy of the fire of Notre Dame in Paris on 4/15/19, we all ask ourselves why this Gothic building meant so much to the world? This class begins with an examination of the technology and problems of the 'modern' style of Gothic building that created the enormous cathedrals, a type that eventually spread across Europe and even to America. We will look into the cult of relics that represented the "heart" of such projects and the reliquaries it produced, as well as the stained glass and sculpture that decorated the cathedrals.

Gothic is an art of cities. The fairs and commerce that flourished in the shadow of the cathedrals gave rise to unprecedented wealth and luxury, not least among the aristocracy. Beautiful Ivories, metal objects and jewelry were made to supply these markets. Universities were founded and students needed books. Paris became a center of the production of manuscripts both for the Church and for individuals in a rising tide of 'private devotion.'

This course will focus on France and the rise of the Capetian dynasty but will also consider art produced in Germany, Italy, Spain, and England.

There will be a mid-term, final, and three short papers required.

EARLY RENAISSANCE
Art H 225

Prof. Loh
T 7:00-9:40PM

The Renaissance is often described as the birth of modernity. This course will begin in the hellfires and celestial skies of Giotto's Scrovegni Chapel in Padua (1303-1305) and end in those of Luca Signorelli in Orvieto (1499-1502) in order to test the validity of this cliché. Giotto, Simone Martini, the Lorenzetti,

Leon Battista Alberti, Filippo, Brunelleschi, Donatello, Masaccio, Andrea Mantegna, Piero della Francesca, Filippo Lippi, Domenico Ghirlandaio, Sandro Botticelli, and the Bellini are among the artists that will be covered.

REALISM, IMPRESSIONISM, AND POST IMPRESSIONISM

Art H 244

Prof. Bucarelli

TH 1:10-3:50PM

DESCRIPTION FORTHCOMING

NORTHERN BAROQUE

Art H 240

Prof. De Beaumont

T 9:45-12:25PM

This course will survey the history of 17th-century Northern European art, with special attention to the broader historical developments that were redefining the map of Europe and setting the stage for religious, social, and cultural transformation in the centuries to come.

The term “Northern Baroque” is a broad and sometimes ambiguous designation for achievements as varied as those of Sir Peter Paul Rubens (1577-1640), Rembrandt van Rijn (1606-1669), Johannes Vermeer (1632-1675), and—if we are to consider France a “northern” European country—Nicolas Poussin (1594-1665) and Claude Lorraine (1600-1682), who actually spent most of their careers in Italy. Taking as our point of departure the religious and political conflicts that led to the formation of a predominantly Protestant Dutch Republic in the late 16th century, we will explore the tensions between innovation and tradition among Dutch and Flemish artists who shared a common artistic heritage but a newly divided sense of national identity. Particularly important to our discussion will be varied artistic responses to the precedents set by great masters of the Italian Renaissance; the increasing importance of middle class patronage; the expression of nationalism through “lesser” genres such as landscape and still-life; and the thriving market for prints and illustrated books. Major developments in architecture and town planning, particularly in Amsterdam, Paris, and London will also be addressed.

Course requirements include assigned scholarly readings, mid-term and final exams in essay format, and a term paper of 6-10 pages on a work in a New York museum, to be submitted and graded in two stages. The class will visit the Metropolitan Museum and The Frick Collection during class hours, so that students may select their term paper topics.

20TH CENTURY ART I

Art H 251

Prof. Kaplan

TH 4:00-6:40PM

This course explores contemporary art practices from roughly 1980 to the present. We will focus on major developments in Europe and the United States, as well as figures from Latin America, Asia, and Africa. In general, we will see how the global economy of the late twentieth century has given rise to the global transnational artist in the twenty-first century. Over the course of the semester, we will examine how artists respond to events in their own lives, the work of their colleagues and predecessors, and dramatic social, political, and environmental changes. 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. What are the driving forces behind key movements and individuals, and do artists practice what they preach? This course will include several field trips to see ongoing exhibitions throughout the city.

20TH CENTURY ARCHITECTURE II

Art H 256

Prof. Jozefacka

M 1:10-3:50PM

The timeframe of this lecture course is the 1950s to the present. This course opens with Modern architecture transitioning from its entrenchment as avant-garde expression to the preferred form for large scale commercial and government projects. It concludes with Modernist form as one of many alternatives. The course addresses the ever-diversifying language of Modern architecture, with its global reach and regional variations. In addition, it outlines the ways Modern architectural theory and practice has been systematically challenged since the 1960s and augmented by emerging architectural theories. 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 the various architectural movements that shaped the course of architectural theory and practice during this period. The course comprises of in-class lectures and a walking tour.

ART OF EAST ASIA

Art H 263

Prof. Chou

T 1:10-3:50PM

This course is a chronological and topical survey of the emergence and development of the arts of the brush from the 3rd century CE to the 20th century in China with an emphasis on the last millennium. Topics will include media, methods, and techniques of the arts of the brush, formation of artistic canons, the practice of copying, theories on representation, foundation of imperial painting academies, practices of connoisseurship and collecting, emergence of the literati tradition and its spread to Korea and Japan, the interplay between painting and calligraphy, antiquarianism and self-expression, encounters with foreign traditions, the transition from social realism to abstract lyricism, and engagement with the painterly and written tradition in contemporary Chinese art. Each class will explore a predominant theme of a given period through major figures and works of art, and when appropriate, selected primary texts.

HISTORY OF PHOTOGRAPHY

Art H 280

Prof. Pelizzari

W 4:00-6:40PM

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.

RESEARCH METHODS OF ART HISTORY

Art H 300

ART HISTORY MAJORS ONLY**Prof. de Beaumont**

TH 9:45-12:5PM

The primary purpose of this Research Methods of Art History seminar will be to familiarize students with a range of art historical methodologies and to provide them with the skills they will need in order to produce a well-argued and thoroughly documented art historical research paper. We will accomplish this goal through a study of European genre painting in the 18th century.

In the initial part of the course, we will consider the growing proliferation and variety of representations of contemporary life in European art during the period under discussion. Although artistic academies continued to promulgate the superiority of "history painting"—referring to subjects from ancient or biblical literature, Greco-Roman mythology, or allegory—the practice of artists from across the professional spectrum increasingly encompassed interior genre scenes often strongly influenced by 17th-century Dutch art, but reflecting an intense fascination with the latest trends in furnishings and fashion. Still more innovatively, the observation of social interaction in outdoor urban spaces took on a new importance beyond the traditional category of view painting. The concept of the "painter of modern life" familiar to us from the writings of the 19th-century poet and critic Charles Baudelaire (1821-1867) will be seen to have deep roots in the art of the 1700s.

Requirements for this course will include assigned scholarly readings, a mid-term quiz after an initial series of lectures/discussions, a 12-15-page research paper involving extensive on-site library research, and a related oral presentation to the class. Although students will be encouraged to focus their research on works of art on view in New York City public collections, a selection of topics reflecting the full international scope of these new developments will be strongly encouraged.

RESEARCH METHODS: THE QUESTION OF RACE IN THE PHOTOGRAPHS OF THE FARM SECURITY ADMINISTRATION

Art H 300 Sec 02

ART HISTORY MAJORS ONLY**Prof. Pelizzari**

W 4:00-6:40PM

The compilation of the large archive of photographs of the Farm Security Administration (FSA) during the 1930s responded to the US Government effort to bring documentary clarity and visual information to the social landscape of the American Depression. However, these documents

revealed many flaws. As many historians have discussed, the FSA 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 was 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 African-American subject was often reduced to folklore, exploitation, and social immobility.

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, exploring the narratives and conditions that generated stereotypes and diminishing tropes.

We will work with the large collection of FSA photographs at the New York Public Library and at 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.

CUBAN ART FROM THE COLONIAL ERA TO THE PRESENT

Art H 381.08

ART HISTORY MAJORS ONLY**Prof. Montgomery**

W 9:45-12:25PM

In this course, we will explore Cuba's rich and complex history by examining its extraordinary visual art and culture. Progressing chronologically, we will begin with the colonial period, moving into the nineteenth-century and the wars of independence, continuing to the diverse cultural productions of the twentieth-century, and concluding with contemporary art. Throughout the lectures and class discussions, we will consider issues related to national identity and to the geopolitics of Cuba's unique position as an island and an oppositional intellectual and intellectual voice in the region. The complexity of art and politics will be examined from many points of view and the culture of Cuba in many forms: as the built environment, print culture, painting, sculpture, installation, film, and performance. Requirements for the course include weekly readings, two quizzes, three short papers, and an oral presentation.

PICTURING THE ORIENT: IMAGES OF THE OTTOMANS IN WESTERN ART 1453-1800

Art H 460

ART HISTORY MAJORS ONLY**Prof. Avcioglu**

TH 1:10-3:50PM

The purpose of this course is twofold: first to introduce students to a select group of works of art and architecture elucidating the cultural, political and economic links between Europe and the Ottoman Empire from the 15th century to the 19th; and second to present the main issues in the study of cross-cultural interactions by emphasizing the complexity of representation. The lectures

will address a different epoch each week focusing on a large group of paintings, engravings and buildings. They will be studied in their wide-ranging historical contexts, with special attention paid to the changing ideas about the Orient and how these changes reflect different aspects of European interaction with the Ottomans, as well as the transformations in artistic conventions. The course will open up new perspectives on the transmission and diffusion of artistic knowledge between cultures. By analyzing the images of the Ottomans within the European visual culture students will also learn about the art and architecture of the Ottoman Empire. Some sections of the course will involve examining and discussing original works of art from the Metropolitan Museum of Art collections.

No auditors permitted.

SEMINAR: CUBISM

Art H 450.18

ART HISTORY MAJORS ONLY

Prof. Braun

TH 4:00-6:40PM

Long considered the foundational movement of 20th century modernism and the avant-garde, Cubism continues to yield new studies and approaches. This course will begin with the origins of the movement, including contested theories and definitions of Cubism in the years before World War I and immediately after. Students will become familiar with its chief protagonists, the evolution in style and factions, and its manifestations in other countries and cultures through artists' travels, exhibitions, critical writings, and dealer and collector networks. Recent interpretations of cubism, including those that use feminist theory, semiotics and post-colonialist perspectives, will also be addressed. Cubist collage will be studied in depth, including its relationship to both traditional "self-aware" pictures from the 17th century to contemporary mass culture (the music hall, cinema, advertising, and politics).

The course will involve site visits to New York Museum collections. Grading will be based on 1 research paper (object-based, historiographic, or with a transcultural focus), an annotated research bibliography, and two class presentations.

No auditors permitted.