

Art History Graduate Course Descriptions Spring 2020

ARTH 602 (001) Research Methods

Scrutinizing the Western Gaze: The 'Turk' in Eighteenth-Century European Art

Nebahat Avcioglu *navciogl@hunter.cuny.edu*
Monday 4:00 - 6:40 HN 1502
Class 2477

The image of the 'Turk' is exceptional in European (and American) art history. Although not originated in the 18th century, it was during this period that it emerged as a social, political and aesthetic catalyst for several of the most salient features of the Enlightenment's epistemological program. In literature and in the arts, its advocates portrayed the Turk in playful, antagonistic or innocuous terms, creating a genre in itself that came to be known as the "Turquerie". As a stylistic category it falls between late baroque or early rococo, but also as a transition between these periods: as a way in and out of them. *Turquerie*, seen as a largely fantasized 'Other' or 'other worldly', is also considered as the forbearer of Orientalism. To make a distinction between these categories, or again 'Exoticism', we will examine the image of the "Turk" as a set of formal strategies casting a discursive space in which to negotiate and produce new forms, meanings and identities from Western points of view and in their interest. However, since the image of the 'Turk' cannot be severed from European experiences of the Ottoman Empire, Europe's *intimate other* as it were, we will also discuss the role played by a few key-Ottoman Turks in the making of such a sophisticated and powerful visual strategy: *Turquerie*.

The rich and complex historiographical tradition around this topic invites an innovative course structure. Instead of a final research paper students will be collectively participating in the compilation of a reference-work, which will be published by Oxford University Press within the *Oxford Bibliographies in Art History* Series as the article "Turquerie". We will research and identify major resources and investigative categories so as to compile a large collective annotated bibliography/visual repertoire. Each entry/citation will be subject to weekly peer-review in class. The final Bibliography will include 50 to 150 citations. You can contact me if you have any questions.

**Fulfills Research Methods requirement in MA*

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

ARTH 602 (002) Research Methods: Early Modern Portraiture

Mariah H. Loh *ml3120@hunter.cuny.edu*
Tuesday 7:00 - 9:40 HN 1502
Class 5221

What do we see when we look at a Renaissance portrait? What was a self-portrait in the age before selfies? Who was allowed to have their portraits done and under what kinds of circumstances? What can we learn by gazing at the silent faces of these distant men and women? What stories are they trying to tell us and what tales can we provide for them today? 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 research skills training.

**Fulfills Research Methods requirement in MA*

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

ARTH 622 Modern Art II

Romy Golan *rgolan@gc.cuny.edu*
Monday 7:00 - 9:40 HN 1527
Class 47406

The art of the first half of the past century has been given very different narratives. In this survey, each week will foreground one narrative over others and these will be: Fauvism, Expressionism and early Cubism as animations of the inorganic; *Papier collé* and *collage* as semiotics of mass culture; Abstraction as international language; Futurism and Dada as warfare for/against war; the *Readymade* as prop; Russian Constructivism as *Proletcult*; Metaphysical

Painting, Magic Realism, and Surrealism as returns of the non-same; the Bauhaus as transmedial pedagogy; World Fairs as geopolitical stagecraft.

There will be two exams: a mid-term and a final, both in the classroom.

**Fulfills Modern Art (19th, 20th, 21st Century) distribution requirement in MA*

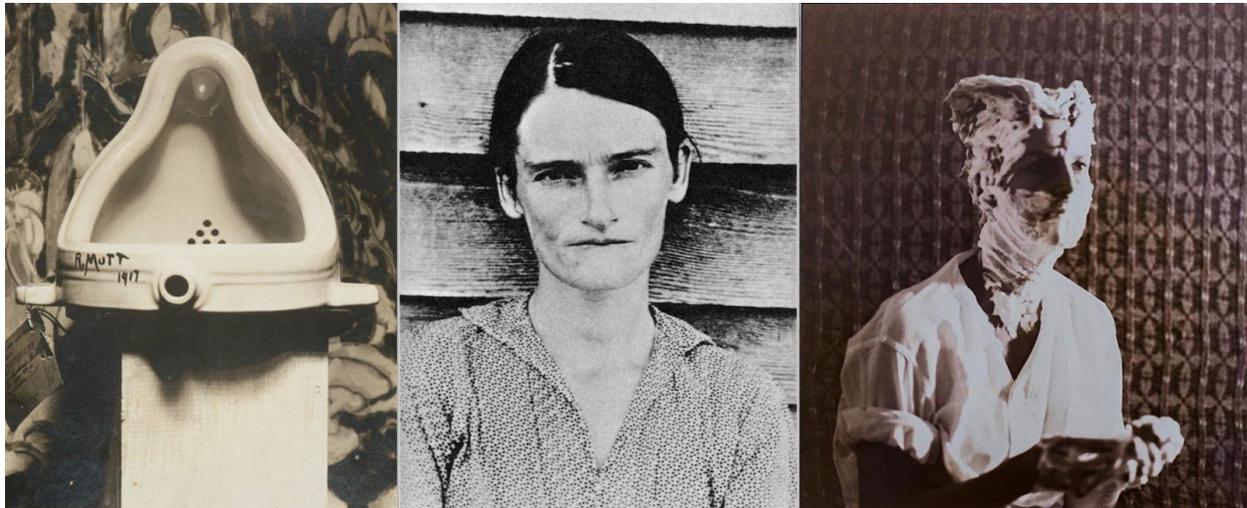
ARTH 734 Theory and Criticism: Strategies of Appropriation in Contemporary Art & Culture

Michael Lobel *michael.lobel@hunter.cuny.edu*
Monday 7:00 -9:40 HN 1503
Class 4252/5463/5464

“A copy must be absolutely of the same intention as the original, whereas my work deals with an interior movement, and repetition as difference.” –Sturtevant

“The world is filled to suffocating. Man has placed his token on every stone. Every word, every image, is leased and mortgaged. We know that a picture is but a space in which a variety of images, none of them original, blend and clash.” –Sherrie Levine

“Another aspect of the ‘readymade’ is its lack of uniqueness...the replica of a ‘readymade’ delivering the same message; in fact nearly every one of the ‘readymades’ existing today is not an original in the conventional sense.”
–Marcel Duchamp



**Fulfills Theory and Criticism requirement in MA*

ARTH 734 Theory and Criticism: Aesthetics and its Impact on the Production of Art, from Kant to Today

Joachim Pissarro *jpissarr@hunter.cuny.edu*
Thursday 4:00 - 6:40 205 Hudson
Class 4286/58046/5222

I have a friend blessed with an intellect as keen as a drill, who, though he takes an interest in aesthetics, has never during a life of almost forty years been guilty of an aesthetic emotion. So, having no faculty for distinguishing a work of art from a handsaw, he is apt to rear up a pyramid of irrefragable argument on the hypothesis that a handsaw is a work of art.

Clive Bell

*The poetic character of thinking is still veiled over...
But poetry that thinks is in truth the topology of Being.
This topology tell Being the whereabouts of its actual presence.
Martin Heidegger, *The Thinker as Poet**

*First of all, you must cut off your tongue because this decision will take away from you the right to
express yourself with anything other than your brush.
Matisse*

This last quote was 73-year old Matisse's advice to young artists. Yet, Matisse himself was one of the foremost theoreticians of early modernism: he used his tongue (or his pen) as much as his brush in order to express himself. This class will explore the paradoxes and tensions between "your tongue" and "your brush," or between discourse and art.

For the last 220 years art has become more than a formal aesthetic exercise: it has become a language expressing a new kind of Truth. What are the foundation and the history of modern art's formidable (and outrageous) claim? From the Schlegel brothers to Baudelaire, and from Nietzsche to Baudrillard, this class will examine the main texts that embody this unprecedented claim. In parallel, the impact of this speculative theory on modern art will be a center of focus: from Friedrich and Delacroix to Gauguin, and from Matisse, Malevich, and Mondrian to Newman and Judd, this class will end with a study of the legacy of this 20-year old tradition of a speculative theory on contemporary art.

This seminar will engage in a few characteristic features of the dawn of the modern age. We will take a look at what happens in Germany in the mid- to late 18th century: an interesting series of coincidences need to be investigated. Within a few decades, starting in 1750 with Alex Baumgarten's *Aesthetica*, one sees the birth of aesthetics (a brand-new discipline that questions the nature of what is beautiful, and, more critically, our capacity to utter a judgment on what is beautiful, or not beautiful). Shortly thereafter, the premises of art history (and archeology) are set in print by Johann Joachim Winkelmann: *Reflections on the Painting and Sculpture of the Greeks*, 1755 (trans. 1765). And in 1795, the palatial abode of the French Kings, the Palace of the Louvre, opens its doors to the public.

These three 'symptoms' (as Nietzsche would call them) -- birth and autonomization of aesthetics, as a separate and new branch of knowledge; birth of art history; the rise of the museum as a new kind of public institutions -- announce the dawn of the modern era.

We will take about a dozen major figures -- principally from German philosophy (from Baumgarten, and Kant, to Hannah Arendt and Jürgen Habermas, via Hegel, Nietzsche, Heidegger, and Adorno) and investigate the points of contacts and dialogues between each of these philosophical giants, and the artists who read them and responded to them -- through their works, or through actual written pamphlets, manifestos, letters.

Perhaps it is this causal link between art and human emotion that contributes both to the splendor of Romanticism and to its vulnerability.

**Fulfills Theory and Criticism requirement in MA*

ARTH 755.01 Independent Study

Staff

Class 2479/2480/2481

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 762 (001) Curatorial Practicum: A History of Art at Hunter College

Howard Singerman

howard.singerman@hunter.cuny.edu

Monday 4:00-6:40

HN 1503

Class 47404

The 2020-21 academic year marks the 150th anniversary of Hunter College, and to celebrate the occasion, the department is organizing an alumni exhibition focused on the graduate program in Studio Art. Hunter has offered the

MFA since 1981 and awarded its first MA degrees in Studio in the late 1950s. To date, the college has awarded graduate degrees in Studio to over 1300 people, and a group of current MA and MFA students have already begun to build an alumni database, not only of Studio graduates, but of MA art historians and faculty. The project of the Curatorial Practicum is not only to finalize the roster of artists and the exhibition checklist, which will be done in consultation with department faculty and gallery staff, but also to determine the curatorial rationale or narrative of the exhibition. How can an exhibition of 13 artists represent 1300? Does it need to? How will the final framework of the exhibition represent the department and its history? What is the function of an alumni exhibition? Can that form be pushed beyond the expected? In addition to grappling with these practical and theoretical questions, students will engage with the department's archives, as well as connect with alumni through interviews and oral histories, and in person meetings. This work will culminate in the form of publishable texts that highlight aspects of the program's history in relation to broader narratives of professional art education, the New York art world, and its socio-political environment.

**Fulfills Curatorial Practicum requirements in Advanced Curatorial Certificate*

***Fulfills Modern Art (19th, 20th, 21st Century) distribution requirement in MA*

ARTH 762 (002) Curatorial Practicum: The Transgressive Itineraries of Conceptualism

Harper Montgomery

hmontgom@hunter.cuny.edu

Thursday 4:00-6:40

HN 1503

Class 47405

Although groups of artists claimed credit for inventing conceptual art in New York and London during the mid-1960s, by 1968 this slippery artform's potential to free humans from the strictures of body and place was taken up by a much wider and nomadic circle. Recognized as an inherently border-crossing, mobile practice, conceptualism promoted travel: figures like Lucy Lippard and Laurence Weiner visited South America and the Argentine Jorge Glusberg circumvented the globe in search of like-minded collaborators. But even more, conceptual art seemed intent on seeking out ways to cross borders that were simultaneously geo-political and deeply personal. Text and photo-based reproductions could be easily sent through the international post or displayed via teletex machine or telephone, and the subjectivities of queer and female bodies were made visible in works that questioned stable subject positions. We will examine these transgressive aspects of conceptualism, considering how artists defied nationalisms while also exploring unconventional ways of inhabiting bodies and experiencing subjectivities. This course will examine these themes and histories in preparation for the task of organizing an exhibition of conceptualism's preeminently transgressive figure: Argentine born artist David Lamelas.

This is the first semester of a 2-part seminar that fulfills the requirement for the Curatorial Certificate, although students are not required to be current participants in the Certificate Program to register for this course and it may be credited retroactively toward the Certificate. Spring 2020, ARTH762 (1) will focus on historical and theoretical research, while fall ARTH762 (2) will focus on collaborating with Lamelas, exhibition making, and writing catalogue essays and didactic texts.

**Fulfills Curatorial Practicum requirements in Advanced Curatorial Certificate*

***Fulfills Modern Art (19th, 20th, 21st Century) distribution requirement in MA*

ARTH 780 Dangerous Liaisons: The International Rococo in Visual and Material Culture

Tara Zanardi

tzanardi@hunter.cuny.edu

Wednesday 4:00-6:40

HN 1501

Class 47403

This seminar covers the Rococo, a stylistic period that flourished primarily in the decorative arts and ornamental design during the first half of the eighteenth century. Despite its familiar associations to France, the Rococo was an international phenomenon manifested in a variety of media, including architecture, painting, sculpture, the decorative arts, and fashion. The Rococo generally foregrounded fluid, asymmetrical, and organic characteristics in its ornamentation and design aesthetic, which we will evaluate using eighteenth-century and modern critical sources. In this course we will examine Rococo expressions in diverse media, especially as the decorative arts and furniture were integral to overall artistic programs. We shall consider examples from various locations, which parallel artists'

travels throughout Europe and abroad. We shall address significant topics such as gender, politics, the 'exotic,' women's roles as patrons and subjects of rococo art, the Enlightenment, and the rise of the art market and art dealer. While the rococo has been devalued and genderized as "feminine" (in contrast to the supposedly "masculine" style of neoclassicism), recent scholarship has taken a revisionist methodology and interdisciplinary approach to the understanding of this period and its supposedly "feminine" characteristics, including evaluating this period from a global perspective.

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

ARTH 780.08 The Artist's Institute Seminar

Painting for America: Horace Pippin's *John Brown Going to His Hanging*, 1942

Jenny Jaskey

jenny@theartistinstitute.org

Tuesday 7:00 - 9:40

Artist's Institute

Class 4287

What makes an American painting? Whose America are we talking about? To think through these questions and more, the Artist's Institute will orient its spring seminar around a single work: Horace Pippin's *John Brown Going to His Hanging*, 1942. Recognized as one of the most important self-taught artists of the twentieth century, Horace Pippin (1888-1946) painted his local environment, trench warfare, religious scenes, and historical subjects, including American slavery and segregation. Like other African-American artists of his time, Pippin made works that paid homage to John Brown, the controversial abolitionist who advocated armed insurrection to overthrow the institution of slavery in the United States.

The selection of Pippin's work originates from an ongoing and informal exchange between a group of artists and curators, including Josiah McElheny, Jennifer Packer, Leidy Churchman, and Thomas Lax, about the American paintings and histories that artists today want to lay claim to, and how they reorient our understanding of what art matters, and why. We will invite them to our seminar, along with Pippin scholar Anne Monahan, and together will consider another provocative question: what if *John Brown Going to His Hanging* is THE American painting? How does what we call THE American painting make for a different historical lineage OF painting?

Seminar assignments will include research papers and contributing to a public program of the Artist's Institute.

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

****Fulfills Modern Art (19th, 20th, 21st Century) distribution requirement in MA*

ARTH 7803W The Medieval Body

Cynthia Hahn

cynthia.j.hahn@gmail.com

Wednesday 4:00-6:40

HN 1503

Class 52797

One might think that bodies were not important to art of the middle ages—it is often remarked that medieval artists did not study anatomy and did not portray the body with any grace. Nevertheless, Christianity is based on corporeality—the incarnation of God as Christ is the most essential idea of Christianity—and the body and its possibilities and limitations were compelling concerns. This course will range widely across the middle ages considering material in all media—from manuscripts to sculpture to jewelry to puppets. Topics in this seminar will include: the torture of the body in the Passions of Christ and the saints; the issue of skin and its ornamentation through tattoos and jewels; as well as the awareness of readers that the vellum of manuscripts was literally animal skin and could represent Christ's skin; the nude and the issues of gender; the care of the body and medicine; the senses, and the heart and its place in the regime of the body, the animation of the body through "medieval robots," dolls and puppets. Viewer reception and interaction will be important, as will the use of materials. Readings will include writing by Foucault, Brown, Bynum, Reames, Hamburger, Rudy, Truitt, and many others. Class will include extensive discussion of topics and readings. Students will choose a topic in consultation with the instructor and present in class as well as submit a paper.

**Fulfills Ancient or Medieval distribution requirement in MA*

ARTH 761.04 Contemporary African Art: So Long a Letter, or Recent Histories

Moses Serubiri *serubiri.m@outlook.com*
Wednesday 4:00-6:40 HN 1602
Class 52796

Showcasing various methodologies of exhibition-making and artistic practice, the course brings a range of survey, monographic, small group shows, biennials and pavillions, that reflect the recent histories of art and curating in and around Africa within the first two decades of the 21st century. The course foregrounds an understanding of the continent as being in dialogue with itself, and with the world, while recognizing that economic and analytical models have shifted and transformed since the 1980s. While museums in New York and Washington, D.C. continue to celebrate the pre-modern of Africa, and similarly as postcolonial and cultural studies departments continue to focus on the post-war era in the former Third World, this course aims at pushing beyond these pre-modern and post-war contexts, showing how African artists are engaged with their continent, and the world at large since 2000 to the present. The course focuses on 10 exhibitions in the French, English, and Portuguese speaking parts of the continent, that reflect forms of new collectivity, new movements in African feminisms, the post-Apartheid memory work, Mozambiquan modernism; African photography and performance; Senegalese avant-garde cinema and the use of new technologies. These include: *The Short Century: Independence and Liberation Movements in Africa* (curated by Okwui Enwezor, MoMA PS1, 2002); *A Decade of Democracy: South African Art 1994-2004* (curated by Emma Bedford, South African National Gallery, 2005); *Second to None* (curated by Gabi Ngcobo and Virginia McKenny, South African National Gallery, 2006); *Africa Remix: Contemporary Art of a Continent* (curated by Simon Njami, 2004); *African Pavillion, 52nd Venice Biennial* (curated by Simon Njami, 2005); *Like a Virgin ...* (curated by Bisi Silva, Center for Contemporary Art, Lagos, 2009); *A Fragile Archive* (curated by Nontobeko Ntombela, Johannesburg Art Gallery, 2012); *Rencontres Picha, Lubumbashi Biennial* (curated by Elvira Dyangani Ose, 2013); *Kampala Contemporary* (curated by Robinah Nansubuga and Nicola Elphinstone, Circle Art Gallery, 2016).

**Fulfills Non-Western OR Modern Art (19th, 20th, 21st Century) distribution requirement in MA or*

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

ARTH 7804G From Tenochtitlán to CDMX: Mapping Mexico's Capital City

Lynda Klich *lklich@hunter.cuny.edu*
Tuesday 4:00-6:40 HN 1502
Class 47402

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 methods 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.

***Fulfills Modern Art (19th, 20th, 21st Century) distribution requirement in MA*

ARTH 7804P Manet's Testament

Thierry de Duve *td655@hunter.cuny.edu*
Thursday 4:00 - 6:40 HN 1502
26266

The testament in question is Edouard Manet's last ambitious Salon painting, *Un Bar aux Folies-Bergère* (1881-82), painted as the artist was already very ill and knew his days were numbered. As all Manet scholars have noted, the painting "cheats" with the rules of optics in ways that are perplexing and that fueled many competing readings. I shall demonstrate that the perspectival anomalies are geometrically explicable and suggest beyond doubt that Manet

intended them as clues to be read posthumously, giving an insight into what had been his intentions throughout his career. Hence I call the painting his “testament.”

The premise for this seminar is the generally admitted thesis that modernism was born in France in the 1850s-1860s and that Manet was the most important and innovative early modernist painter. We shall raise the question, “Why was modernism born in France?” and offer a tentative answer: because no other European country had a Salon system that put the State in total control of the career of artists while also being mass entertainment for the people—who did indeed flock to the Salon en masse. *Manet’s Testament* will trace this tension back to its origin in the latter part of the 17th century.

Several sessions, dealing with particular Manet works and building up to an analysis of *Un Bar aux Folies-Bergère*, will show that Manet’s main innovation consisted in the invention of a radically new mode of address acknowledging the Salon crowd without discrimination while maintaining the exigencies of high art. Suffering from his critics’ systematic misunderstanding of his endeavor and eager to set the record straight before he died, Manet painted what he thought was a “didactic” painting making the new mode of address explicit. It turned out, in fact, to be his most enigmatic.

Manet’s posterity so far has been “Greenbergian,” namely, the movement of modernist painting toward abstraction and increased “flatness.” Starting with an analysis of Jeff Wall’s *Picture for Women* (1979), I shall show that Manet can be given another, figurative, legacy.

Students will be asked to write two essays, one, due two thirds into the semester, the critical review of a book given in the bibliography, and a final essay on an aspect of Manet’s work or legacy.

***Fulfills Modern Art (19th, 20th, 21st Century) distribution requirement in MA*

ARTH 7804R Time and Timing: Photographies’ Histories

Maria Antonella Pelizzari *apelizza@hunter.cuny.edu*
Tuesday 7:00-9:40 HN 1503
Class 26267

The history of photography has often been discussed according to core thematics of indexicality and instantaneity. 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 seminar 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 more 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.

***Fulfills Modern Art (19th, 20th, 21st Century) distribution requirement in MA*

ARTH 799 (001) Thesis Research
Staff (Full-time Art History Faculty)
Code 2483

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 December 20 (the last day of Fall 2019 semester). 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
Staff (Full-time Art History Faculty)
Class 5512

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 their 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.