

**HUNTER COLLEGE SPRING 2020
UNDERGRADUATE ART HISTORY
COURSE DESCRIPTIONS**

AMERICAN ART 1900-1950

Art H 20N02

Prof. Lobel

W 9:45-12:25PM

This 200-level lecture course comprises a survey of major figures, movements, and episodes in American art in the first half of the twentieth century. Topics to be covered include the Ashcan School and popular culture; the Armory Show and the impact of European modernism; the Harlem Renaissance and African-American identity; issues of gender and sexuality in the work of the Stieglitz circle; documentary photography and leftist politics in the 1930s; Mexican muralism; and the ascendance of Abstract Expressionism at mid-century. Attention will be paid both to artistic practices and the social, historical, and political contexts that gave rise to them.

(Note: This class does not count toward the advanced studies seminar requirement.)

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.

THE SOUTHERN BAROQUE

Art H 235

Prof. Prokop

TH 7:00-9:40PM

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 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 examine the motivations of the patrons responsible for their greatest works. Other topics explored throughout the semester will include religious architecture, Counter-Reformation iconography, cross-cultural exchange, court portraiture, and the rise of genre painting. 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); and active class participation.

18th CENTURY ART

Art H 243

Prof. de Beaumont

TH 9:45 – 12:25 PM

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.

20TH CENTURY ART I

Art H 249

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 I

Art H 255

Prof. Jozefacka

M 1:10-3:50PM

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 change 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 and a site visit.

POST-WAR LAT AMERC (Contemporary Latin American Art: Art for and Against the State in Latin America)

Art H 257

Prof. Montgomery

M 1:10-3:50PM

In this course, we will examine the dynamic role art has played within societies in Latin America 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. At times, we will see, art is deployed on behalf of the state, at times in support of revolution, and at others as a tool of protest against the government. Moving chronologically, we will begin by exploring the relationship of public art and architecture in state sponsored projects initiated during the 1950s, including the new Brazilian capital city and college campuses in Venezuela and Mexico. We will look at the political role art played in the wake of the 1959 Cuban Revolution, and at the use of art to protest dictatorships in Brazil, Argentina, Chile and Central America during the 60s through the 80s. We end by considering art's relationship to social-political contexts in Chicano and Latinx art in the United States.

ISLAMIC ART

Art H 260

Prof. Avcioglu

M 9:45-12:50PM

[DESCRIPTION FORTHCOMING]

ART OF EAST ASIA

Art H 262

Prof. Chou

T 1:10-3:50PM

This course is first part of a two-semester sequence on art of East Asia. It explores the visual and material culture Shang and Zhou dynasties (ca. 1600–256 BCE.) and the funerary arts—painting, sculpture, and grave goods—of the Qin and Han (221 BCE-220 CE) in China, Prehistoric Period (11th Mil. BCE-6th c. CE) in Japan, and of the Three Kingdoms period (57 BCE-668 CE) in Korea. The remaining ten weeks of the course trace the spread of Buddhism from Northern India to China, Korea, Japan, and the Himalayas from the 3rd to the 10th century CE by examining religious art and practice in rock-cut cave temples, mural paintings, and temple complexes.

RESEARCH METHODS OF ART HISTORY

Art H 300 Sec 01

ART HISTORY MAJORS ONLY**Prof. Loh**

W 4:00-6:00PM

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.

RESEARCH METHODS

Art H 300 Sec 02

ART HISTORY MAJORS ONLY**Prof. Avcioglu**

T 1:10-3:50PM

[DESCRIPTION FORTHCOMING]

VERMEER AND HIS CONTEMPORARIES

Art H 341.03

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

T 1:10-3:50PM

Johannes Vermeer (also called Jan; Delft 1632-1675 Delft), today revered for his calm and meditative representations of figures in contemporary interior spaces, is known to have produced only about 36 paintings in his lifetime. His oeuvre stands apart from those of numerous far more prolific contemporary Dutch artists who specialized in scenes of everyday life. In this course we will consider the evolution of Vermeer's art—from early biblical subjects, to such iconic works as *The Milkmaid* (c. 1657-58; Rijksmuseum, Amsterdam), *Girl with a Pearl Earring* (c. 1665; Mauritshuis, The Hague), and *The Art of Painting* (c. 1666-67), to later more overtly symbolic subjects such as the *Allegory of the Catholic Faith* (c. 1670-1672; Metropolitan Museum of Art, New York)—within the larger context of 17th-century Dutch “genre painting” (although no such global term was used at the time). The achievements of key figures such as Judith Leyster (Haarlem 1609-1669 Heemstede), Gerrit Dou (Leiden 1613-1675 Leiden), Gabriel Metsu (Leiden 1629-1667 Amsterdam), Pieter de Hooch (Rotterdam 1629-1684 Amsterdam), Nicolaes Maes

(Dordrecht 1634-1693 Amsterdam), and Jan Steen (Leiden 1629-1679 Leiden) will be assessed individually and in relation to Dutch life and culture of the period. Our goal throughout the course will be to define the distinguishing qualities of Vermeer's contribution, and to consider the ways in which his works elude the traditional definition of "genre painting" that has so often been applied to them.

Requirements for the course will include a mid-term exam in essay format, and a term project involving both a research paper and an oral presentation to the class.

ART AND REVOLUTION: MEXICAN MODERNISMS

Art H 351.13

ART HISTORY MAJORS ONLY

Prof. Klich

TH 1:10-3:50PM

During the 1920s-40s, Mexico boasted one of the world's most exciting cultural scenes, with local artists and international expatriates exploring the most pressing artistic and social concerns of the day. Following the decade of violence and civil strife (1911-20) brought by the first social revolution in the twentieth century, artists became part of an intellectual leadership (which included political, educational, and other cultural figures) that engaged in lively debates about the social ideals of the Revolution, including educating the populace and building a national consciousness. At the same time, artists sought to participate in international currents of modernism such as social realism, cubism, futurism, and surrealism. This course explores the varied artistic responses that resulted, including: the muralists' creation of radical public art, the employment of the graphic arts and magazines as political tools, the development of photography as a visual language, the advancement of modernist architecture, disputes about the continued relevance of easel paintings, and the formation of artist collectives. Employing diverse strategies, artists questioned their role in society and the relation of art to politics, in the process offering varied proposals about issues such as nationalism, race, class, popular culture, and gender. This course will address the ways in which these various forms of creative expression produced post-revolutionary Mexico's complex artistic identity.

THE MEDIEVAL BODY

Art H 420.04

ART HISTORY MAJORS ONLY

Prof. Hahn

T 4:00-6:40PM

One might think that bodies were not important to medieval art—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. 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". Readings will include writing by Foucault,

Brown, Bynum, Reames, Hamburger, Rudy, Truitt, and many others. About 50 pages a week—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.

FROM POSTCOLON TO CULT APPROPR (CONCEPTUAL ART BY LATIN AMERICAN ARTISTS)

Art H 450.19

ART HISTORY MAJORS ONLY

Prof. Montgomery

W 9:45-12:25PM

Open work, non-objectual art, systems art, arte de los medios, information art, conceptualism, anti-art, and dematerialization were all terms used during the late 1960s and early 70s to describe art that, rather than presenting representations, generated ideas. Many artists working in these modes sought to understand our bodies' relationships to the new media and technologies that were transforming daily life by paradoxically making it feel at once more specific and more global. Considering conceptualism as a means to negotiate the body and identity, this course will focus on a group of artists working between New York, Buenos Aires, Mexico City, and Rio de Janeiro from the late 1960s through the early 80s. Readings will include scholarship on conceptualism and media theory, including primary texts by Marshall McLuhan, Oscar Masotta, Kosuth, and many others. Seminar participants are required to present and discuss weekly readings and to develop a semester-long research project.

THE FORBIDDEN CITY

Art H 480.02

ART HISTORY MAJORS ONLY

Prof. Chou

TH 1:10-3:50PM

The Forbidden City in Beijing was the center of imperial power in China from its first construction in the year 1420 to the early twentieth century. Now home to the Palace Museum, it is the largest and most frequented museum in China, with a record of 17 million visitors in 2018. This course will examine the Forbidden City's magnificent halls, gardens, and art objects made and maintained for members of the imperial court. Thematically structured around paired issues of knowledge production and imperial identity, monumentality and illusionism, collecting and looting, rituals and replicas, as well as authority and rupture, the seminar we will investigate the shifting roles of the Forbidden City as an object of fantasy, a social space, an expression of political ideology, as well as a site of cultural production, heritage preservation, curatorial and experimental art practices over a period of approximately six centuries up to the present.