

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

**GREEK ART**  
Art H 215

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

The history of western art begins with the Greeks. The intellectual, creative, and artistic flowering that peaked among the Greek city-states of the fifth and fourth centuries BC underpins a cultural legacy that continues, via ancient Rome and the Renaissance, to this day. Greek notions of beauty, proportion, harmony, and indeed ‘art’ in general lie at the root of modern ideas about the same subjects. The architectural, sculptural, and representational conventions developed in ancient Greece continue to pervade the daily experience of modern Americans, from the Statue of Liberty to the U.S. Capitol. We will focus on the art and material culture of the Greek-speaking Mediterranean world from ca. 1000 BC until the Roman conquest of Greece in the second century BC. Subjects to be covered include architecture and the development of the classical orders; sculpture; vase and wall-painting; jewelry and metal-work; as well as broader topics such as the development of Greek cities, and the political, intellectual, religious and social contexts in which the objects of our study were produced.

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**Renaissance I**  
Art H 225

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

The Renaissance is often described as the birth of modernity, a “rebirth” of culture and magnificence after the so-called slumber of the Dark Ages. While the Renaissance in Italy bore witness to some of the most beautiful, moving, and incredible artistic achievements in the Western Canon, it did so against a historical landscape of incessant war, corruption, betrayal, plague, mayhem, and murder. This course will begin in the hell fires and celestial skies of the Scrovegni Chapel in Padua (1303-1305) and end in those of the San Brizio Chapel in Orvieto (1499-1502) in order to test the limits of our clichés about the Renaissance.

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**NORTHERN BAROQUE**  
Art H 240

**Prof. De Beaumont**  
T 1:10-3:50PM

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 4-6 pages on a work in a New York museum, to be submitted and graded in two stages. If possible, the class will visit the Metropolitan Museum and The Frick Collection during class hours, so that students may select their term paper topics.

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**REALISM IMPRESS. & POST IMPRESS.**

Art H 245

**Prof. de Beaumont**

TH 9:40-12:25PM

This course will examine the successive avant-garde art movements in Paris during the later 19th century (1848 to about 1910) in relation to the complex political, literary, and cultural forces that were then transforming life and thought in the French capital. Interaction among celebrated and less well-known artists will be emphasized, as well as the increasing decentralization of the European art world with the approaching twentieth century.

Requirements include assigned scholarly readings, mid-term and final examinations in essay format, and a term paper of 4-6 pages on a work of later nineteenth-century art in a New York City museum, to be submitted and graded in two stages. If possible, a visit to the Metropolitan Museum will be scheduled early in the semester, so that students may select their term paper topics.

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**20<sup>th</sup> CENTURY ART I**

Art H 249

**Prof. Bucarelli**

T 1:10-3:50PM

This course will provide an in-depth survey of the history of North American and European art of the first half of the twentieth century. It will focus on the major art historical movements in both geographical areas, such as Fauvism, Cubism, Italian Futurism, Constructivism, De Stijl, Dadaism, Surrealism, The School of Paris, The Neue Sachlichkeit, Magic Realism, the American “Mythmakers” and war photography. The course will examine the historical, cultural, political, social and economic foundations of the movements in their particular context, and it will also discuss international connections, relationships and influences.

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**20<sup>TH</sup> CONTEMPORARY ART**

Art H 251

**Prof. Mowder**

TH 4:00-6:40PM

[Description Forthcoming]

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**20<sup>TH</sup> 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, but also accounting for the global reach of these developments. It focuses on the period of one hundred years during which Western 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. Students will be evaluated on writing-based assignments.

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**ISLAMIC ART & ARCHITECTURE**

Art H 260

**Prof. Avcioglu**

TH 1:10-3:50PM

[Description Forthcoming]

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**RESEARCH METHODS OF ART HISTORY**

Art H 300 Sec 02

ART HISTORY MAJORS ONLY

**Prof. Zanardi**

T 1:10-3:50PM

This seminar will focus on the significant and complex intersections of art and politics of the French Revolution, an era marked by tumultuous upheavals, revolutions, and independent movements in the 1780s, 1790s, and early nineteenth century throughout Europe, Africa, and the Americas. As such, we will evaluate the visual and material culture of revolution that shaped (and was shaped by) tremendous political, social, economic, and artistic transformation not only in France, but also in different European countries, the Caribbean, and North and South America. We shall examine a variety of objects, from paintings, porcelain, and prints to ephemera that were central to the dissemination of rapidly changing ideas that characterized the many seismic shifts during this period. Thus, many art objects (like large-scale paintings or public monuments) were abandoned while they were being created because situations changed so rapidly. Artists engaged with myriad political subject matter, sometimes in overt and other times in subtle ways.

Looking to a variety of scholarly sources and methodologies, including psychoanalysis,

social art history, and gender studies, students will learn various ways to approach the French Revolution and the broader notion of revolutionary politics in the late eighteenth and early nineteenth centuries. The course emphasizes an interdisciplinary approach to the study of revolutionary art.

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**RESEARCH METHODS**

Art H 300 Sec 01

ART HISTORY MAJORS ONLY**Prof. Avcioglu**

W 4:00-6:40PM

There are very few cities in the world that can boast with their stunning topography, historical density, longevity and dynamism as well as art and architecture than Istanbul. The city served first as the capital of the Roman Empire in the early 4th century CE under the legendary ruler Constantine the Great, who brought Christianity to the city. After the Ottoman sultan Mehmed II conquered it in 1453 it became an Islamic capital. Without ever losing its Hellenic and later Latin heritage Istanbul continued to grow, becoming during the 16th century the most glorious centre of the mightiest empire in the world. Until the collapse of the Ottoman Empire in 1923 Istanbul continued to develop as a great capital spilling over the city walls across the Golden Horn and along the Bosphorus. By the end of the 19th century the city was seen as distinct from the other Muslim capitals and was considered as one of the great European cities. New urban projects were envisaged for the city and foreign architects were put to work. Although only a few of these European Grand Schemes were realized Istanbul once again became a major international attraction. The history of Istanbul is the melting pot of many histories made up of not only facts and figures but also legends and myths, desires and dreams. Since the time of its foundation travelers and artists have created in their imaginations several cities, some of which have more affinity with the 1001 Arabian Nights than with an enduring cosmopolis. Today's Istanbul is a true hybrid, a post-modern megalopolis in a time machine, or as some people call it the archetypical global city. In this course we will examine some of the key monuments and epochs in the evolution of the city from the empire to today. The goal is to promote an understanding of city's chronological and topographic development as well as to connect historical debates to current issues.

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**DOCUMENTARY PHOTOGRAPHY, 1930S - NOW**

Art H 351.20

ART HISTORY MAJORS ONLY**Prof. Pelizzari**

T 9:45-12:25PM

Today, as we are fully immersed in a world of social media that channels images of environmental disasters and human tragedies, we often come to interrogate the meaning and the ethics of documentary. This seminar reflects on these current perceptions through a review of paradigmatic case studies that have marked the history of documentary photography. Whether these moments belong to the distant past of the Great Depression, to the trauma of postwar countries, or to the most recent social crises and pandemics, they have called photographers to bear witness and channel their direct recording into stories. We want to look precisely at the context in which documentary images were circulated in order to understand how their narratives were generated; who were the agents behind their message, where did the photographer's subjectivity lie; and how did readers participate.

The course will touch on three emblematic periods in the history of the medium: the Thirties,

revisiting the history of photographers working under the government agency of the Farm Security Administration and reporting on the dire conditions of the Great Depression, together with photographers involved in the New York Photo League and WPA projects; the postwar years, when a particular cooperative photo agency, Magnum, was established by photographers committed to record social inequalities and political unrest, working globally in collaboration with the printed media; our time, when artists and theorists reflect on the shift in communication and image distribution across social media, engaging with the notion of “expanded photography” and discussing future new venues for documentary projects.

This course is writing intensive, presenting several writing assignments comprising visual analysis, critical analysis, and a final paper about a photograph or photo essay of your choice.

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

Art H 450.20

ART HISTORY MAJORS ONLY

**Prof. Montgomery**

W 9:45-12:25PM

[Description Forthcoming]

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