

**HUNTER COLLEGE SPRING 2021
UNDERGRADUATE ART HISTORY
COURSE DESCRIPTIONS**

GREEK 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.

HIGH RENAISSANCE & LATIN 16TH CENTURY ITALY
Art H 230

Prof. Rocco
TH 1:10-3:50PM

[Description Forthcoming]

NEO-CLASSICISM & ROMANTICISM
Art H 244

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

This course surveys European art from around 1760 to 1848, an age of profound political and social upheaval. Neoclassicism and Romanticism—traditionally characterized as clearly opposing artistic styles—will be explored as interrelated creative responses to the constantly shifting ideologies and circumstances of the emerging modern world. In our study at this period we will focus on the contexts in which art works were produced, exhibited, and understood, in relation to successive political regimes, the effects of the industrial revolution, the rise of nationalism, and the establishment of European colonies in Africa and the Middle East. While Paris remains a major artistic center throughout this period, due attention will be paid to international developments and innovative trends in Spain, Britain, and Germany, as well as to sculpture, architecture, and the decorative arts.

Course requirements active class participation (including discussion boards), mid-term and final examinations in essay format, and a four- to six-page term paper written in two stages. *A virtual class trip to the Metropolitan Museum of Art will be scheduled during class hours, so that students may select their term paper topics.*

REALISM IMPRESSIONISM & POST-IMPRESSIONISM

Art H 245

Prof. De BeaumontTH 4:00-6:40PM

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 great and lesser known artists will be emphasized, as well as the increasing decentralization of the European art world with the approaching twentieth century.

Requirements include mid-term and final examinations in essay format, and a term paper on a work of later nineteenth-century art in the Metropolitan Museum of Art, to be submitted and graded in two stages. Participation in weekly discussion boards is also required.

20TH CENTURY ART I

Art H 249

Prof. Bucarelli

TH 4:00-6:40

[Description Forthcoming]

RESEARCH METHODS

Art H 300

ART HISTORY MAJORS ONLY**Prof. Klich**TH 1:10-3:50PM

The course provides fundamental training in art history by emphasizing foundational skills and means of research in the field. It also offers pragmatic instruction in determining appropriate theoretical frameworks and viable methodologies for sound art historical analysis. Students will learn the foundations of advanced research by investigating one art object in depth and writing a comprehensive research paper (10-12 pages) that critically assesses existing interpretations of that object and offers new insights. Through workshops and stepped assignments, the class will stress strategies for writing—the organization of information, logical structure of argument, the clear articulation of ideas, and the development of an authoritative voice.

Taking advantage of the online environment, individual student research will focus on the iconic works of Latin American modernism located in collections throughout the world. Our readings and discussions will scrutinize race-, class-, and gender-based methodologies. Some instructional sessions will be held in conjunction with museums and libraries, working with professional staff in order to master searches in both print and electronic media. Students will learn by doing through a series of technical tasks involving information retrieval and analysis pertinent to their objects. In addition to the research tasks and final paper, students will have short writing assignments,

complete reading and response assignments, participate in group exercises, take an open-note essay exam, and give an oral presentation on their research and conclusions.

RESEARCH METHODS:

Art H 300 Sec 02

ART HISTORY MAJORS ONLY

Prof. Zanardi

T 1:10-3:50PM

[Description Forthcoming]

NEW YORK CITY ARCHITECTURE

Art H 351.14

Prof. Jozefacka

M 1:10-3:50PM

Between the mid-nineteenth and mid-twentieth centuries New York City evolved into the quintessential modern metropolis with a complex urban infrastructure and diverse architectural fabric. Since then, the city has augmented its architectural stock and engaged in debates about preservation vs progress. This lecture course explores the city's urban and architectural history and is organized around thematic topics designed to address the city's past and current architectural development. It will take into consideration the city's all five boroughs. Shifts in the stylistic character of New York's physical composition, its buildings, engineering structures (bridges and tunnels), and public spaces (parks, squares, and streets), will be discussed in the context of social and political history as well as general architectural and urban planning theory and practice. Using New York as a case study, students participating in the class will gain greater knowledge of past and present day debates regarding how cities are shaped architecturally as well as learn how to analyze and research architectural structures in an urban environment. The course requirements include reading and writing assignments.

Modern Art: LANDSCAPE AND THE BRITISH EMPIRE

Art H 450.05

Prof. Cole

T 9:45-12:25PM

[Description Forthcoming]

This research seminar follows the recent history of exhibitions of contemporary art from Africa. Covering a 20 year period since the turn of the millenium, the seminar carries out an interrogation of the questions that have preoccupied curators working in the field of contemporary art inside and outside the continent. Considering the curatorial work of notable figures such as Olabisi Silva (1962-2019), Gabi Ngcobo, Okwui Enwezor, Simon Njami, Emma Bedford, as well as artists Kemang wa Lehulere, and art historian Same Mdluli, the seminar uses an approach guided by Michel de Certeau's notion of the making of history (*The Writing of History*, 1988). This seminar consists of - in addition to biennials, biennial pavilions, and large-scale museum shows - small scale solo and group shows as well as temporal events taking place outside-the-white-cube. Thus, by considering exhibitions that are yet to become canonical within the discourse of contemporary art, the seminar carries out an excavation of curatorial ideas, but also considers the debates and disputes regarding the status of artists of African descent.