

# Art History Graduate Course Descriptions Fall 2021

## **ARTH 602 Research Methods of Art History: Making Space**

Susanna Cole

*sc1257@hunter.cuny.edu*

Tuesday 7:00-9:40 pm

Format: ONLINE

CUNYFirst #: 10467

This course will offer an introduction to the discipline of art history and to the range of methodologies that have impacted developments in the field. We will examine methods employed by art historians in order collectively and individually to examine artworks.

We will examine a range of visual imagery, including but not limited to, painting, sculpture, printmaking, cartography and decorative arts from the 18th century forward that interrogate and develop concepts of space. This inquiry will be of both the visually realized and philosophical theories of space including perspective, conventions of landscape, the construction of concepts of urbanism, imperialism and empire, vision and place.

Throughout the course each student will focus on the analysis of an individual work of art. Each individual investigation will culminate in a final research project. This project will reach its culmination through continued class discussion and peer review. Students will also be required to give a class presentation on progress and problems in their research.

*\*Fulfills Research Methods requirement in MA*

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

## **ARTH 602: Research Methods of Art History: African American Art**

Howard Singerman

*howard.singerman@hunter.cuny.edu*

Thursdays 4:00-6:40 pm

Format: **IN-PERSON (HN 1527)**

CUNYFirst #: 10468

“First, the creation and development of Afro-American or Black museums does not relieve major American (white) art institutions of the responsibility to exhibit and collect the art of Afro-American artists, nor of the duty to integrate them into general art scholarship....Second, Afro-American museums do not negate or deny the need for galleries, other museums and college and university art programs to contribute to the educational and commercial expansion of art by Afro-Americans.” Edmund Barry Gaither of the National Center of Afro-American Artists, Boston, 1970

This course will focus on key texts, figures, and debates in African American art history, and the issues specific to research and writing on nineteenth and twentieth-century art by North American makers of the African diaspora. It will introduce students to archival and bibliographic resources specific to the study of African American history and art history, including the Schomburg Center for Research in Black Culture, the Amistad Research Center at Tulane University, and the Camille Billops and James V. Hatch Archives and others at Emory University. Depending on schedules, and on pandemic protocols, archivists from the Schomburg and the Studio Museum, and representatives of the estates of Benny Andrews and Norman Lewis, and from Swann Galleries and Kenkeleba House will join us in class or on zoom, or we may be able to travel to meet them.

Understanding that we will need to learn to read political and cultural history differently in order to write this art history accurately and specifically, we will examine certain of the social and political formations specific to and constitutive of Black communities, as they arise in response to centuries of state-sanctioned racial violence and exclusion (e.g., political, cultural, and spiritual nationalist movements). We will discuss the demands placed on African American artists both within and beyond the Black community, and survey some of the institutions that have been built over the past century by and for Black artists: galleries, museums, newspapers and magazines, schools, departments, workshops, and collectives.

For their research, students will be asked to focus on one art object in depth, using that object as a way to open up a grounded discussion of 15-18 pages on the artist's broader practice, his/her/their discursive network, the object's exhibition history, and, if relevant, the positional history of the spaces in which the object is exhibited. The paper should address and assess the existing historiography and suggest avenues for further research and new readings.

*\*Fulfills Research Methods requirement in MA*

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

### **ARTH 734 Art History, Theory, and Criticism**

Romy Golan *RGolan@gc.cuny.edu*

Monday 4:00 - 6:40 pm

Format: **IN-PERSON (HN 1527)**

CUNYFirst #: 734: 13525

735: 13526

736: 13527

This course will be focused on readings in the history of art from ca. 1900 to ca. 1968. It will focus on theoretical questions internal to the discipline such as: the becoming historical of art; the concept of *Kunstwollen*; Empathy theory; the vicissitudes of style, the blurring between art history and art criticism; intermediality; the intersection between historiography and politics; the nationalist and racist implications of the art history's North/South divide; the performance of the trans-historical, trans-geographic.

Authors will include Alois Riegl, Heinrich Wölfflin, Aby Warburg, Wilhelm Worringer, Carl Einstein, Erwin Panofsky, Georg Simmel, Hans Sedlmayr, Martin Heidegger, Walter Benjamin, Meyer Schapiro, André Malraux, Georges Kubler, Michael Baxandall, T.J. Clark. Secondary literature on these primary art history sources by scholars such as Jonathan Crary, Margaret Olin, Sebastian Zeidler, Eric Michaud; Georges Didi-Huberman, Spyros Papapetros, Pamela Lee, Avinoam Shalem, and others.

*\*Fulfills Theory and Criticism requirement in MA*

### **ARTH 734 Theory and Criticism: Image Becomings**

Jérôme Game *jg3773@hunter.cuny.edu*

Monday 4:00 - 6:40pm

Format: ONLINE

CUNYFirst #: 734: 10469

735: 10471

736: 10473

Since the mid-20th century, Critical Theory has developed a rich and multidisciplinary approach to the notion of meaning – its production, its locations, its authority. In that, it has marked a shift from a thinking informed by absolute norms (such as the 'subject', the 'true' or the 'beautiful') to one that is concerned with interrelations between theory and practice, knowledge and action, the individual and the collective. The implications of this shift on the understanding of aesthetics, as well as on the making of art, have been extensive. In the light of these changes, this course focuses on the notions of experience, representation and value in relation to art from a plurality of disciplinary standpoints (Gender Studies, Deconstruction, Psychoanalytical Criticism, Postcolonial Studies, etc.). If far from being 'natural' or 'essential', aesthetic meaning is in fact constructed and shifting, how are we then to account for its contextual and relative nature? To answer this question, the course examines a set of theoretical paradigms engaging critically with the image, photographic or painted, fixed or moving, digital or analogic, as an utmost site on which to trace theoretical productivity and how it has always been going hand in hand with artistic creativity.

*\*Fulfills Theory and Criticism 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 pm

Format: ONLINE

CUNYFirst #: 734: 13031

735: 13032

736: 13033

“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: Mapping Discourses**

Valerie Jaudon

[vjaudon@gmail.com](mailto:vjaudon@gmail.com)

Tuesday 1:00 - 4:30pm

Format: ONLINE

CUNYFirst #: 734: TBA

735: TBA

736: TBA

This seminar concentrates on the theoretical issues that underlie art and theory. By tracing the historical development and context of critical approaches and their allied political manifestations from the 18<sup>th</sup> century through today we will, in the process, examine the expanding and changing role of the artist and the art world that the artist inhabits.

Weekly reading assignments, group discussions and presentations focus on key texts and their methodologies. These primary texts, drawn from multiple disciplines, addressing issues ranging from aesthetics and semiotics, to modernism and postmodernism, structuralism and post-structuralism, feminism and post-colonial theory have all played a significant role in forming the art and criticism of today.

Students will choose topics and readings on which they will present brief papers and lead seminar discussions. A final paper allows for a detailed examination of current critical topics.

All readings will be available on E-Reserve from the Hunter Library

*\*Fulfills Theory and Criticism requirement in MA*

### **ARTH 755 Independent Study**

Staff

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](mailto:lfrantz@hunter.cuny.edu).

### **ARTH 7804T Ecology & Materiality of Wood in Qing China**

Wen-shing Chou

[wchou@hunter.cuny.edu](mailto:wchou@hunter.cuny.edu)

Monday 3:00 - 5:00pm at IFA

Format: **IN-PERSON (IFA)**

Co-taught by Wen-shing Chou (Hunter) and Michele Matteini (IFA)

CUNYFirst #: 58217

This course explores the possibility of approaching a historical period from the study of a single material, wood. In Qing China (1644-1911), the consumption of wood was staggering: Building and maintaining grand imperial palaces

and temples, feeding ceramic kilns, and crafting furniture, objects, and everyday utensils required constant access to resources and a highly efficient system of distribution. Overseeing a vast territory of diverse ecology, the imperial administration adopted dynamic policies for sourcing and transporting wood in response to emerging environmental crises. At the same time, craftsmen created high-end and everyday objects that exalted the material properties of different kinds of wood, revealing how specialized knowledge traveled across the empire. Designers replicated the textures and colors of wood in illusionistic surfaces of decorative objects; artists found inspiration in the shapes of trees and the lore surrounding them. When put all together, what does this material say of the role wood played in the material and technological culture of the Qing? Designed as a combination of discussions and museum visits (if permissible), the course will bring together textual, material, and visual sources for reconstructing the importance of wood in shaping not only the artistic and material output of the Qing, but also its political vision and distinctive ecological imagination.

\*No previous knowledge of Chinese is required.

*Fulfills Renaissance, Baroque, and 18th Century requirement or  
Fulfills Non-Western Distribution requirement*

### **ARTH 7804Y Art and Enlightenment**

Tara Zanardi [tzanardi@hunter.cuny.edu](mailto:tzanardi@hunter.cuny.edu)

Thursday 4:00-6:40

Format: **HYBRID (ONLINE AND HN 1501)**

CUNYFirst #: 58221

The Enlightenment is characterized as a time of tremendous growth, secularization, and progress in Europe and the Americas between the end of the seventeenth century and the French Revolution. Many motifs of enlightenment thought were shared; however, the period does not represent a single movement or a core of common ideas. Rather, boundless curiosity regarding the natural world and the human mind and a critical questioning of traditions, superstitions, and institutions created a collective purpose, providing a vast array of new subject matter for artists and many different manifestations of 'enlightenment' or *enlightenments*. In this course we will address the various trends in political, philosophical, intellectual, and aesthetic thought, and consider how artists responded and contributed to the myriad transformations typical of this period. We will discuss a broad range of topics, including the creation of museums and taxonomic methods of collecting and display, the relationships between art and science and art and politics, the emphasis on individual experiences, novel forms of sociability, and the importance of travel and exploration for artists and others. Although France often dominates in the scholarship as the disseminator of new modes of thinking during this period, we will examine artists and subjects from a variety of countries, thus, emphasizing an international approach to the study of the Enlightenment.

#### **Preliminary Readings:**

Immanuel Kant, "Answering the Question: What is Enlightenment?" (1784)

Dorinda Outram, *The Enlightenment*, 2<sup>nd</sup> edition (Cambridge: Cambridge University Press, 2005)

*\*Fulfills Renaissance, Baroque, and 18th Century requirement*

### **ARTH 761.07 History of Exhibitions and Collecting: The Museum as Social Justice Space**

Wednesday 4:00 - 6:40 pm

Rocío Aranda-Alvarado [rocioarandanyc@gmail.com](mailto:rocioarandanyc@gmail.com)

Format: **IN-PERSON (most likely - may be HYBRID)**

CUNYFirst #: 61413

In the wake of the Civil Rights Movement, movements to center other groups in social, political and cultural life also began to take shape across the US. Artists began to protest lack of access to and visibility in mainstream museums. During the 1980s, the rise of "multiculturalism" became the next phase of this work, encouraging museums to think about exhibitions and programs featuring "global" artistic production and narratives that had been overlooked. Subsequent generations of artists born or educated in the US and inspired by these earlier movements have continued to create a host of works addressing multiple invisibilities and exclusions from art

historical narratives and from society as a whole. Now, in the period we could call “museums on fire,” the urgency of these issues has become crucial to the future of museums and the work of art historians and curators. This seminar will explore this history, including historic and lesser known exhibitions of significance that have contributed to the expansion of museum offerings and collections. Studying catalog essays, installation images and various public responses, we will gain insight into this more recent history of museum work but also to the broadening of the definitions of American art, and where we may look in the future to create a more just cultural landscape.

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

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

### **ARTH 7804X Modernism Revisited: Case Studies**

Thierry De Duve *td655@hunter.cuny.edu*

Wednesday 4:00 - 6:40 pm

Format: **IN-PERSON (HN 1527)**

CUNYFirst #: 58220

This seminar will revolve around seven or eight case studies picked from the history of modern and contemporary art. By “case study” is meant either a particular work of art or a body of works capable of raising a number of theoretical questions. The list is still open and will not be divulged until the seminar starts.

However, I can announce a few of the clusters of theoretical questions the seminar will raise: The birth of abstract art revisited — Art in the first, the second, or the third person — Iconophiles and Iconoclasts — But is it art? — The question of address — Gendering art — Making art politically.

The method of the seminar will be the following: I shall give an abundantly illustrated formal lecture on one of the case studies, followed by a Q&A session. Then you will be given the text of my lecture and a few related texts to read, and the next week we shall discuss them. On that week (and maybe on the next, too, if the subject proves rich enough), I shall evoke other works of art pertaining to the issues raised by the initial case study. Repeat for the next case study, etc.

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

### **ARTH 7804W The Popular and the Experimental in Contemporary Latin American Art**

Harper Montgomery *hmontgom@hunter.cuny.edu*

Thursday 7:00 - 9:40 pm

Format: **IN-PERSON (HN 1527)**

CUNYFirst #: 61414

The 1970s in Latin America was a time of terrible crises and wondrous freedoms. Young people in Mexico City, Rio de Janeiro, and Buenos Aires wore bell bottoms and grew their hair long, but they were also subjected to governments that forbid free speech and political activism. By the 1980s, many intellectuals and artists rejected developmentalist policies that had been imposed by the United States and their own totalitarian governments and embraced an oppositional, Third World culture. In this class, we will look at the far-reaching networks, imaginative proposals, and oppositional positions that artists and critics carved out during these contradictory decades in Peru, Mexico, Colombia, Paraguay, Brazil, and Argentina. Latin American artists in exile in London, New York, and elsewhere will also be considered, as will the relationships among experimental practices by Latin Americans and their North American and European peers. The invention of new, precarious institutional structures will be of special concern and we will look at a burgeoning scene of alternative sites for producing, displaying, and critiquing art, including biennials, museums, magazines, and symposia. Questions around the neocolonial forces of art will be equally important to us and will frame how issues of conceptualism, the nationalisms of painting, and indigeneity and craft will shape this seminar’s lectures and discussions. Requirements include weekly readings, in-class presentations, two quizzes on readings and concepts, and a final research paper.

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

### **Arth 7803T Architecture of the Modern and Contemporary Middle East**

Nebahat Avcioglu

[navciogl@hunter.cuny.edu](mailto:navciogl@hunter.cuny.edu)

Tuesday 4:00 - 6:40pm

Format: ONLINE

CUNYFirst #: 57960

The Middle East is one of the most significant regions that shaped modern architecture. Today it plays a prominent role in setting collective discussions about the future of architectural practice, around cultural identity, multiple modernisms and globalization in general. This course focuses on the 20th and 21st century building activities of the region where major European and American architects were and are still deeply involved in its rapid transformation. The specific vision of modernity developed by Middle Eastern architects with their emphasis on the vernacular, local forms and identities led to a critical appraisal of 'universal' modernism. Focusing on specific case studies from a number of countries, such as Pakistan, Turkey, Egypt, Iran, Iraq and the Gulf kingdoms (Kuwait, UAE, Saudi Arabia, etc.), the course will examine the practices of modern and contemporary architecture as a response to the increasing social demands, political uprisings and democratic transformations as well as the economics of oil and religious movements. We will closely analyze floor plans, design principles and urban schemes to understand how local identities are gradually supplanted or not by a regional identity through the discursive and political management of universalizing tropes such as 'modern/ism' and 'globalization'. And what feedback-effects, categories or scales such as 'local', 'regional' and 'universal' may have on the practices of Middle Eastern architecture still grappling with the idea of 'multiple modernities'.

On completion of this course successful students will be familiar with the analytical frameworks through which Middle Eastern societies have been studied; be knowledgeable about major architects and their continuing legacy; and be cognizant of key theoretical and methodological issues in modern and contemporary architecture. Students will also be able to demonstrate knowledge of key debates in Middle Eastern Studies; and to think critically about dominant modes of modernism and modernity.

*\*Fulfills Non-Western distribution requirement in MA or*

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

### **ARTH 7804V Ancient Egyptian Iconoclasm: Public Art and Paradigm Shifts from Antiquity to Today**

Edward Bleiberg

[edwardbleiberg@gmail.com](mailto:edwardbleiberg@gmail.com)

Monday 7:00 - 9:40 pm

Format: ONLINE

CUNYFirst #: 58218

This course examines the destruction of ancient Egyptian images (iconoclasm) during the Pharaonic period (ca. 3500 B.C.E.—200 C.E.) and continues into the Late Antique Period (200—600 CE). After a general revue of the role of iconoclasm in Egypt it concentrates on the aftermath of Hatshepsut's reign (ca. 1478-1456 B.C.E.) and the destruction after Akhenaten's reign (ca. 1353–1336 B.C.E.), both immediate responses to political/religious change. In addition, iconoclasm associated with tomb robbery and personal vendettas during the Pharaonic period can be analyzed. In the Late Antique period it is possible to link some destruction to early Christian monastic movements in Egypt and the lives of the Egyptian Christian saints. In fact, damage to Egyptian statues and reliefs reflects a very Egyptian understanding of what an image is and how it operated in Egyptian polytheism.

Iconoclasm is as relevant today as it was in antiquity. The course considers how these ancient events inform contemporary life. Does knowledge of the ancient world help us in understanding the fate of Soviet monuments, Saddam's monuments in Iraq, events in Palmyra in 2015, and changing views of Civil War monuments in the USA? The paper assignment will deal with how ancient history can inform our decisions about historical monuments that no longer reflect current societal values or power relationships.

*\*Fulfills Ancient/Medieval distribution requirement in MA*

### **ARTH 7803E Duchamp's Telegram**

Thierry de Duve

[td655@hunter.cuny.edu](mailto:td655@hunter.cuny.edu)

Tuesday 4:00 - 6:40pm

Format: ONLINE

CUNYFirst #: 14084

This lecture course is a new and profoundly revised version of a course I developed under this or a similar title over a period of fifteen years. Its subject matter is the transition from one art world to another, a transition of which Marcel Duchamp was the messenger. With the photo of a urinal baptized *Fountain*, he sent out a “telegram” in 1917 announcing that the Western art institution had switched from the *Beaux-Arts* system to the art world as we know it today, which I call the *Art-in-General* system. The fact that Duchamp was merely the messenger and not the author or the agent of this institutional change does not in the least diminish his importance as an artist: three classes will be devoted to a survey or in-depth analysis of his work. Three classes will unpack the historical meaning of his “telegram,” starting from its reception in the '60s and working our way backwards in time until its real content emerges. Two classes on “the invention of non-art” will seek to understand how and when the switch from one system to the other occurred, and two more classes will explore “missing links” between the two systems. Two classes will be devoted to “acknowledgements of receipt” of Duchamp’s “telegram” by artists in the '60s and '70s. Finally, two classes will be devoted to students’ presentations and to a general discussion.

Your assignment for the term consists of one oral presentation and one final paper, ten to fifteen pages long. For your oral presentation, of which I expect you to hand in a written outline, present a thorough summary of one or more of the required readings (as per list, see last page of syllabus). For your end-of-term assignment, write an essay on a topic of your choice provided it has a demonstrable connection with the ones that will have arisen in class.

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

### **ARTH 76300 Artist’s Institute: The Artists’ Co-op**

Jenny Jaskey *jennyjaskey@gmail.com*

Tuesday 7:00 - 9:40pm

Format: **HYBRID (ONLINE AND AT THE ARTIST’S INSTITUTE - 132 E. 65th)**

CUNYFirst #: 10477

In this course, we will be assessing our needs as artists, curators, and cultural workers and visioning the kind of art field we want to make for ourselves, with economic and racial justice top of mind. We will read about the history of artists organizing, familiarize ourselves with theories and practices of mutual aid and collaboration, and evaluate the governance and funding structures of art institutions. Importantly, we will learn through doing. We will work on a group project using sociocracy, a governance model that distributes power non-hierarchically through consent-based decision-making, talking in rounds, and a linked chain of circles and sub-circles that operate without centralized leadership. Open to MFA, MA, and Curatorial Certificate students.

*\*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 780.99 (002) Curator Assistantship**

Staff

CUNYFirst #: 10478

Students must have approval of both a full-time Art History faculty advisor and the Graduate Director to register for curator assistantships. Permissions should be forwarded to [lfrantz@hunter.cuny.edu](mailto:lfrantz@hunter.cuny.edu).

### **ARTH 799 (001) Thesis Research**

Staff (Full-time Art History Faculty)

CUNYFirst #: 10479

In ARTH 79900, the first in a two-course series (the second of which is ARTH 80000 Thesis Writing), the student will, in collaboration with the advisor, define a topic, structure an argument, and begin researching and writing the thesis. In order to receive course credit, the student must submit, by the end of the semester, an outline (including abstract and chapter summaries) and a draft of one chapter.

Suggested schedule:

Weeks 1-4: The student will work with their advisor to develop a bibliography and topic.

Weeks 5-8: The student will write the outline, which will include an abstract and chapter summaries, a description of the scope of the project, the justification for the project in the context of existing literature, and the argument.

Weeks 9-15: The student will write a chapter of the thesis.

To enroll in ARTH 799 Thesis Research, first select an advisor. This person can be any of our full-time Art History faculty, and should ideally be one with whom you have already taken a class and whose field relates to your thesis. Once your advisor agrees to work with you, fill out the Thesis Agreement Form and email it to Laura Frantz (lfrantz@hunter.cuny.edu). Please copy your advisor on this email. Once the form is received, Laura will enter the necessary permission for you to enroll on CUNYfirst. **The deadline to receive the Thesis Agreement Form is May 20.**

Link to Thesis Agreement Form online: <https://huntercollegeart.org/wp-content/uploads/2018/01/ma-thesis-agreement-form.pdf>

### **ARTH 800 (001) Thesis Writing**

Staff (Full-time Art History Faculty)

CUNYFirst #: 13495

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.

#### Schedule:

Weeks 1-4: The student will work with their advisors to develop a chapter-by-chapter structure for the thesis.

Weeks 5-8: The student will complete all writing of the remaining chapters of the thesis, which will include drafting, restructuring, and rewriting, learning to edit their own writing for clarity and style, and receiving and applying feedback from their advisor.

Weeks 9-14 The student will finalize all edits to their thesis, incorporating feedback from both their advisor and second reader.

To enroll in ARTH 800 Thesis Writing, your advisor may simply email their consent to continue working with you to lfrantz@hunter.cuny.edu. We do not need a separate form for this course. Note that if you started the MA program *before* Fall 2018, Thesis Writing 800 is an elective, not a requirement. That is, you may choose to *either* enroll in a fourth elective Art History course *or* Thesis Writing. **Emails granting permission to enroll in ARTH 800 must be received by May 20.**