

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

LATER MEDIEVAL ART
Art H 221

Prof. Fernandez
T 1:10-3:50PM

This course will examine western medieval art and architecture from the eleventh to the fourteenth century, with a particular focus on France. Commonly identified as the Romanesque and Gothic periods in surveys of medieval art, this era witnessed the startling revival of monumental sculpture, the increasing prominence of the cult of relics and pilgrimage, the rise of urbanism, the development of stone-vaulted architecture, and the centrality of ritual. We will explore these themes through the artistic production of this period, including architecture, sculpture, stained glass, illuminated manuscripts, reliquaries, and other liturgical objects. A significant component of this course will be a consideration of how these media were integrated within the space of individual monuments through a series of site-specific case studies.

Course requirements include weekly assigned scholarly readings, two essay exams, and two short papers.

NORTHERN BAROQUE
Art H 240

Prof. de Beaumont
TH 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 Lorrain (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.

18th CENTURY ART

Art H 243

Prof. de Beaumont

T 1:10-3:50PM

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. We will pay special attention 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—including Giovanni Battista Tiepolo (1696-1770) in Italy; Antoine Watteau (1684-1721), François Boucher (1703-1770), and Jean-Honoré Fragonard (1732-1806) in France; and William Hogarth (1697-1764) and Thomas Gainsborough (1727-1788) in England—as well as 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.

Course requirements include mid-term and final examinations in essay format, and a 4- to 6-page term paper on a work of eighteenth-century art in a New York City 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.

REALISM IMPRESSIONISM & POST-IMPRESSIONISM

Art H 257

Prof. Montgomery

M 9:45-12:25PM

In this course, we will examine the dynamic role art has played within societies in Latin America and the Latinx U.S. from the 1940s to the present. Art will take myriad forms in this class—a great many of which were formed in dialogue with Europe and the United States and were conceived to challenge traditions of painting and sculpture. Throughout the semester, we will consider how art and architecture related to the modern societies of Mexico, Brazil, Argentina, Puerto Rico, Peru and many other countries. We will ask how artists have responded to the question, “what does it mean to be modern?” considering how this question has gained great significance in Latin America in relationship to the region’s colonial history. Moving chronologically, we will explore Surrealism, geometric abstraction, architecture, Pop, performance and video, installation art, public projects and new media, as well as themes such as feminism and Latinx identities. Weekly lectures will be posted online and students will be required to participate in synchronous discussion sessions during scheduled class time.

ISLAMIC ART & ARCHITECTURE

Art H 260

Prof. Avcioglou

TH 9:45-12:25

[Description Forthcoming]

HISTORY OF PHOTOGRAPHY

Art H 280

Prof. Oni

TH 7:00-9:40PM

An historical survey of photography between 1839 and the present day with a focus on the visual revolution provoked by this new medium of representation and on photography's creative expression.

The course is organized chronologically from the beginnings of photography, in 1839, to our time. It gives full exposure to the main technologies of photography in the nineteenth-century, as they became accessible to a large public and introduced new aesthetics in portraiture, urban landscapes, and the representation of distant geographies. This history continues in the twentieth-century, when photography became more experimental and sought its own artistic autonomy. The course surveys chronologically the key moments at which photography reached the status of art, was used as social document, and fulfilled a wide social need. The dialogue between contemporary art and photography is brought to the present, exploring the strategies by which digital art is challenging the idea of photography as truthful representation of the world.

RESEARCH METHODS

Art H 300 Sec 02

ART HISTORY MAJORS ONLY

Prof. Cole

T 9:45-12:25PM

This course will offer an introduction to the discipline of art history and to a range of methodologies that have impacted developments in the field. We will examine methods employed by art historians in order to collectively and individually examine artworks. Students will learn to research an art object in depth. The course will emphasize foundational tools and research in the field. It will also offer instruction in choosing theoretical frameworks and methods of critical analysis.

We will focus on examining a range of visual imagery engaged in conceptions of landscape from the Eighteenth and Nineteenth century. This inquiry will consider both the visual and philosophical theories of space from perspective and conventions of landscape to the construction of new concepts of urbanism, vision and place. We will explore the transformation

of a sense of space as fundamentally fixed and timeless to an idea of spatiality that is open, hybrid and contested.

RESEARCH METHODS:

Art H 300 Sec 01

ART HISTORY MAJORS ONLY

Prof. Zanardi

W 4:00-6:40PM

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 and the Caribbean. 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, 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. The seminar offers fundamental training for academic and curatorial work by stressing the foundational tools of art history and material culture and means of research in the discipline.

VISIONS & VISUALITY IN THE 19TH CENTURY

Art H 351.17

Prof. Cole

W 9:45-12:25PM

In this course we will attempt to map out some elements of the historical construction of 19th century modern visual culture and the historical and social transformations it contributed to. We will explore the elements and points of emergence of this new form of visuality that lie in the late 18th and 19th centuries. We will examine transformations in the philosophical and artistic ideas of looking in the nineteenth century from observations of nature to products of science and industrialization, through the analyses of specific art works and popular forms of display and image making.

BUDDHIST ART OF ASIA

Art H 371.06

Prof. Chou

TH 1:10-3:50PM

This course surveys the art and architecture of Asia by tracing the spread of Buddhism via land and sea trade routes over the span of two thousand years. We begin with early archaeological sites in northern India from second century B.C.E. and follow Buddhism's paths of dissemination to Central Asia, China, Korea, Japan, Tibet and Southeast Asia. Topics to be studied include: representations of the lives of the Buddha, the construction of rock-cut cave temples, cult of relics and reliquaries, visualization of Buddhist scriptures, portraits of saints and eminent masters, and images made for gift exchange between polities. We will discuss the central roles of pilgrimage, patronage, and trade in the spread of Buddhism throughout Asia. This course will introduce a sound understanding of basic Buddhist iconography, key historical developments of Buddhism, and major issues in the study of Buddhist art.

CONTEMPORARY LATIN AMERICAN ART

Art H 480.04

Prof. Montgomery

W 9:45-12:25PM

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 bellbottoms 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.

Mannerism & Gender

Art H 430.02

Prof. Rocco

TH 9:45-12:25PM

"This course examines the visual culture of the 16th century in Italy, often associated with the style of mannerism. The term itself originates in the art criticism of the Renaissance historiographer, Giorgio Vasari, and the Italian word "maniera". A time of artifice and

experimentation, the period is also inextricably linked to the birth of the woman artist, whose ranks flourished at this time; some of these artists remained little known until recently. The focus of this course will be to reframe the visual culture of the period through the lens of gender discourse, and to examine both the construction of the identity of the woman artist and the production and reception of images of women against the prevailing ideas of gender in the early modern period. Topics will include the medieval and renaissance notion of woman, the birth of the woman artist, mannerism as artifice and other, gender, marriage, and behavioral norms. This course combines methodologies such as iconography, feminism, patronage, and reception studies to look at paintings, sculpture, prints, and textiles.

Requirements include weekly reports on readings and class discussion, culminating in a final research paper and presentation. Course meetings will be hybrid, mixed between the classroom and the museum."
