

**HUNTER COLLEGE SPRING 2022
UNDERGRADUATE ART HISTORY
COURSE DESCRIPTIONS**

ROMAN ART

Art H 216 (Hybrid)
1501 HN

Prof. Dey

M 1:10-3:50PM

This course explores the art and architecture of ancient Rome, from the founding of the city of Rome in the eighth century BC up through the Christianization of the Roman Empire in the fourth century AD. We will examine the evolution of Roman art (mostly sculpture, mosaics, and painting, but also 'minor arts' such as jewelry, household items and coins/medallions) and architecture in stylistic and iconographical terms; but we will also consider the broader historical context in which these objects functioned, and see how they can help us understand how Roman society worked and how it evolved over the centuries. Thus, our study of Roman art and architecture will allow us to consider big-picture questions such as: state-formation and empire building; the spread of Roman culture around the Mediterranean ('Romanization'); ethnicity and identity in a multicultural empire; the role of religion (including the rise of Christianity) in Roman society; and the impact of Roman visual culture on later artistic traditions in Europe and beyond.

Hendrik Dey
Associate Chair of Art History
Professor of ancient and medieval art and architecture
Hunter College, CUNY

(212) 650-3318
hdey@hunter.cuny.edu

HIGH RENAISSANCE & LATE 16TH CENTURY ITALY

Art H 230 (Hybrid)
1527 HN

Prof. Rocco

TH 4:00-6:40PM

DESCRIPTION FORTHCOMING

SOUTHERN BAROQUE

Art H 235 (In-Person)
1527 HN

Prof. de Beaumont

TH 9:45-12:25PM

This lecture course will survey key achievements in Italian and Spanish art and architecture during the 17th century. In addition to considering the contributions of legendary figures like Gian Lorenzo Bernini (1598–1680), Caravaggio (Michelangelo Merisi; 1571–1610) and Diego Velázquez (1599–1660), we will focus on issues of church and state patronage fostering Counter-Reformation religious propaganda. The grandiose, theatrical "Baroque" style (a term not coined until the 18th century) was but one of many modes of representation evolving at this time, through which artists were exploring new possibilities for psychological insight and personal self-expression. Highlighted topics will include: transformative developments in architecture and town planning in Rome; international and global influences; the development of distinctive regional styles; and innovations in portraiture, landscape, and genre painting.

Course requirements include mid-term and final examinations in essay format, and a six-page term paper to be submitted in two stages. A class trip to the Metropolitan Museum of Art will be scheduled as early as possible during the semester, so that students may select their term paper topics.

REALISM, IMPRESSIONISM, AND POST IMPRESSIONISM

Art H 245 (In-Person)

1527 HN

Prof. de Beaumont

T 9:45-12:25PM

This lecture 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, cultural, and literary 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.

Course requirements include mid-term and final examinations in essay format, and a six-page term paper to be submitted in two stages. A class trip to the Metropolitan Museum of Art will be scheduled as early as possible during the semester, so that students may select their term paper topics.

MODERN ARCHITECTURE 2

Art H 256 (In-Person)

1527 HN

Prof. Kaplan

T 1:10-3:50PM

Why does architecture matter, and how does it shape our lives? This course surveys the evolution of modern architecture, architectural theory, and design, over the last 80 years. Though we will focus heavily on buildings in New York and the United States, we will also look at many developments in other parts of the world. We will see how, in addition to possessing specific formal qualities, each building reflects the cultural, social, political, economic, environmental and technological conditions under which it was created. In short, architecture does not exist in a vacuum; it is intrinsically linked to its surrounding context. Buildings *cannot* be erected unless major stakeholders—and funders—approve the plans.

Each week, we will delve into a specific architect/movement, or a central question that architects have tried to answer. Key questions may include: How should we design our homes and our cities? How can architecture be used for political and/or nation-building purposes? How might architecture help us respond to pressing issues like climate change, the global refugee crisis, and social inequality? How might the COVID-19 pandemic change the way homes and offices are designed?

Lauren Kaplan

Laurenalbie@gmail.com

(860) 836-4229

ART OF EAST ASIA: Chinese Painting & Calligraphy
Art H 263 (On-line)

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

This online course explores the rich and complex dynamics of Chinese art of the last millennium. While other genres will be covered, the main focuses are on figure painting (including portraiture and narrative painting), landscape painting, and calligraphy. We will consider how Chinese artists grappled with social, political, economic, and personal issues through art. Major topics include court sponsorship, political motivation, personal expression, art market, copies and forgeries, regional competition, and cultural identity, among others. Students are required to visit the Metropolitan Museum of Art and practice focused looking at paintings of their choice.

RESEARCH METHODS OF ART HISTORY
Art H 300, sec. 01 (In-Person)
1503 HN

Prof. Avcioglu
TH 9:45-12:25PM

ART HISTORY MAJORS ONLY

Arth300: Research Methods: Orientalism: Displaying the Colonial and Post-Colonial Object

This methods seminar will serve as an introduction to contemporary cultural and art historical theories dealing with the concept of 'Orientalism'. It will concentrate on Edward W. Said's seminal book *Orientalism: Western Conceptions of the Orient* (1978), as Saidian ideas have become central to the study (and criticism) of the 'East', mainly Islamic cultures, in the West and cultural exchanges between them. The course will simultaneously highlight the importance of history and address the questions of global interactions between people and objects. The aim is to become aware of the methods used to construct artistic knowledge about different cultures both in the past and today. In this course we will focus on various modes of interactions between cultures, and analyse the forms, modes and politics of representations of the East and South in (and by) the West through practices of collecting and display in galleries, museums and archives. Our aim will be to think critically about dominant modes of art historical narratives based on collections and display.

Drawing additionally upon neighboring fields (such as literature, history, cultural anthropology, literary criticism, philosophy and museum studies), the course will investigate cultures and politics of identity through the technologies or fabrication of visibility. Problematizing the colonial and post-colonial object in this way will allow us to probe the limits of our theoretical tenets regarding global history, cultural hybridity and alterity. The goal is to promote an understanding of current critical and scholarly debates surrounding art and politics in general and to contribute to students' awareness of collections' capacities to embody and expose ideological discourses. I am happy for you to register for the course.

RESEARCH METHODS:
Art H 300 Sec 02 (In-Person)
1502 HN

Prof. Montgomery
M 1:10-3:50PM

ART HISTORY MAJORS ONLY

**Latin American Art and Visual Culture:
Resisting Eurocentric Discourses, Imagining Counternarratives**

In this course, we will examine how the discipline of Art History has simultaneously helped and hindered the growing body of scholarship on modern and contemporary Latin American art and culture. Pondering the question of how we can use an inherently Eurocentric discipline to construct the narratives of Latin American art and culture, during the semester we will accomplish the following tasks: 1) learn the history of art history and identify pertinent critical reassessments (i.e. feminism and postcolonialism); 2) familiarize ourselves with the broad arch of modern and contemporary Latin American history and art; and 3) assess the abundance of monographs on Latin American art that have been published during the past fifteen years. Even though this is a period during which curators and collectors have played enormously impactful roles in producing and shaping bodies of new knowledge, our research and reading will deliberately focus on monographs, not exhibition catalogues. Weekly readings will include secondary and primary texts on methods, influential texts on modern and contemporary Latin America art, and chapters from selected monographs. You will also be asked to choose a single scholarly monograph on which to focus your thinking and writing throughout the semester. You may choose from the list I provide or propose a book not on the list.

ANCIENT EGYPTIAN ICONOCLASM
Art H 311.05 (In-Person)
1527 HN

Prof. Bleiberg
M 4:00-6:40PM

ART HISTORY MAJORS ONLY

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 review of the role of art and damage to art in Egyptian culture it concentrates on the aftermath of Hatshepsut's reign (ca. 1478-1456 B.C.E.) and the destruction before and 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 religion.

An understanding of iconoclasm is as relevant today as it was in antiquity. The course urges students to consider how knowledge of these ancient events can enrich our understanding of contemporary life. Knowledge of the ancient world can help us understand the later fates of Soviet monuments, Saddam's monuments in Iraq, events in Palmyra in 2015, and the removal of Confederate monuments in a rapidly changing world.

THE ART OF RACEArt H 381.09 (In-Person)
1527 HN**Prof. Mia Kang**
W 4:00-6:40PM

ART HISTORY MAJORS ONLY

How is race visually constructed? How have art and art history articulated, codified, and contested notions of race and processes of racial formation? This course covers a range of visual media from the mid-19th through 20th centuries to help us unpack these questions. We will consider a number of major colonial contexts in which words such as “race” and “white” began to be used, but we will focus mainly on the entanglement of the racial and the visual in the United States, a country with racial slavery written into its founding documents. While acknowledging its prevalence, we will also trouble the black-white binary of the U.S. racial paradigm by considering the racialization of various immigrant groups living in the U.S.. As we study objects such as phrenological illustrations, cartes de visites, representations of the Civil War, canonical works of modern European art, political cartoons, Afromodernist art works, little magazines of the Harlem Renaissance, 20th century advertisements, redlining maps, color field paintings, protest posters of the 1960s, and many more, we will read seminal art historical texts alongside a range of theoretical approaches to race, seeking to understand how art history itself has contributed to race-thinking in the U.S. and beyond. In-class discussion will focus on building skills in visual and critical analysis and argumentation. Assignments include two short response papers and a final research paper.

ENGLAND/FRANCE 19TH CENTURYArt H 450.15 (In-Person)
Sec. 001 & Sec. HC1
1503 HN**Prof. Susanna Cole**
W 9:45-12:25PM

ART HISTORY MAJORS ONLY

An Artistic Dialogue: British and French Painting in the Nineteenth-Century

This class will explore the aspects of the network of cultural interchange that developed between Britain and France in the late 18th and 19th century. Traditional views have tended to stress the impact that nineteenth-century French painters had on their British counterparts, this course will focus on dismantling that emphasis and look at the cross-channel exchange of artistic ideas that took place during the nineteenth-century. Topics will include but are not limited to the dialogue between the two national schools and their artistic affinities; the examination of common subjects; technique; theoretical approaches and case studies of the contributions each school made to each other in this transformational moment. As well we will look at issues of reception and the imagined possibilities each national school found in the other.

LA FRONTERA: VISUAL CULTURE & THE MEXICO-US BORDERLANDSArt H 480.05 (In-Person)
1502 HN**Prof. Lynda Klich**
TH 1:10-3:50PM

ART HISTORY MAJORS ONLY

Taking a long historical view, this course examines visual culture generated by the expanded geographical zone that today constitutes the fraught border between Mexico and the United States. The course examines the cultural production of specific moments, from the Conquest,

Mexican-American War, and Border War/Mexican Revolution to the 1960s Chicano Movement, NAFTA, and our present era of The Wall. We will scrutinize a wide range of media—from maps, mission architecture, travel albums, testimonials, political cartoons, prints, postcards, and photographs to historietas (comic books), film, video, performance, street art, and virtual reality. Repeating themes such as racial tensions, violence, citizenship, human rights, and social justice will help us build an understanding of the Mexico-U.S. borderlands not as a defined place, but as a site with constructed, fluid, manifold, and most of all, contested, meanings. Students will be responsible for weekly discussion of readings, two presentations on their individual research project, and a final paper of 10-12 pages.