

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

LATER MEDIEVAL ART

Art H 221 Sec 001
1527 HN

Prof. Hahn

TH 4:00PM-6:45PM

With the dramatic tragedy of the fire of Notre Dame in Paris on 04/15/19, we all ask ourselves why this Gothic building meant so much to the world? This class begins with an examination of the technology and problems of the 'modern' style of Gothic building that created the enormous cathedrals, a type that eventually spread across Europe and even to America. We will look into the cult of relics that represented the "heart" of such projects and the reliquaries it produced, as well as the stained glass and sculpture that ornamented the cathedrals with meaning.

Gothic is an art of medieval cities. The fairs and commerce that flourished in the shadow of the cathedrals gave rise to unprecedented wealth and luxury, not least among the aristocracy. Beautiful ivories, metal objects and jewelry were made to supply these markets. Universities were founded and students needed books. Paris became a center of the production of manuscripts both for the Church and for individuals in a rising tide of 'private devotion'.

This course will focus on France and the rise of the Capetian dynasty but will also consider art produced in Germany, Italy, Spain, and England.

There will be a mid-term, final, and three short papers required.

NORTHERN BAROQUE

Art H 240
1527 HN

Prof. de Beaumont

TH 10:00AM-12:25PM

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 the 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. If possible, the class

will visit the Metropolitan Museum of Art during class hours, so that students may select their term paper topics.

ISSUES IN 19TH-CENTURY FRENCH PAINTING: REALISM, IMPRESSIONISM, AND POST-IMPRESSIONISM/SYMBOLISM

Art H 245
1527 HN

Prof. de Beaumont
T 10:00AM-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 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. If possible, the class will visit the Metropolitan Museum of Art during class hours, so that students may select their term paper topics.

TWENTIETH-CENTURY ART I

Art H 249
1527 HN

Prof. Kaplan
Th 1:00PM-3:45PM

This course dives into the story of modern art from roughly 1890 to 1950. We will focus on major developments in Europe, the United States, and Latin America, paying particular attention to objects and artists currently or recently on view in New York. Over the course of the semester, we will see how artists respond to events in their own lives, the work of their colleagues, dramatic social change, scientific advancements, two World Wars, and other dramatic political shifts. In addition to looking closely at works of art, we will also discuss critical texts and primary sources, with an emphasis on artists' interviews and statements. Some of our central questions will be: What are the goals of key movements and figures? And do artists practice what they preach? What alternate narratives can we add to the story of modern art? Please note: This course will also include field trips to museums and galleries throughout the city.

AFRICAN AMERICAN ART

EARLY AFRICAN AMERICAN ART: 1619-1899

Art H 299.67 Sec 001

Prof. Itam
M 1:00PM-3:45PM

This undergraduate course will survey visual art of the United States from the seventeenth to the turn of the twentieth century with a particular focus on art and objects created by people of African descent. Inspired by journalist Nikole Hannah-Jones's "The 1619 Project", this course aims to reframe the field by placing the consequences of slavery and the contributions of Black Americans at the center of the national canon of art history. The course is organized chronologically starting

with the arrival of enslaved Africans in the English colony of Virginia and ending at the end of the nineteenth century. Along the way, students will consider intersecting issues of identity, citizenship, migration, representation, and aesthetics amidst the creation of the plantation, development of photography, promotion of manifest destiny, Civil War and Reconstruction, and advent of Pan-Africanism. The semester is divided in half: a survey of art and objects followed by a series of artist case-studies. We will take advantage of The Metropolitan Museum of Art for object-based study of decorative art, paintings, photography, and sculpture.

RESEARCH METHODS

Art H 300 Sec 002
1502 HN

Prof. Cole

W 10:00AM-12:45PM

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 001
1502 HN

Prof. Bucarelli

TH 1:00PM-3:45PM

SPECIAL TOPICS IN MODERN ART:**READING THE PHOTO ESSAY**

Art H 351.00 Sec 001
1527 HN

Prof. Pelizzari

W 10:00AM-12:45PM

How do we define and how do we read the photo essay? Despite the large number of recent publications dedicated to the photobook in the Western, Asian, and Latin American world, and the ongoing theorizing on photography as language, art historians are still searching for strategies to unpack the multiple manifestations of photography as a narrative.

The course will look at a wide range of examples and cultural geographies, touching on nineteenth century travel writing, modernist fiction, social documentary essays and magazine essays, photo novels, and conceptual form expanded in the 1960s and 1970s. Working as a group, students will collaborate weekly on the discussion of photo sequences, understanding the subjectivity of their

authors, the aesthetics of photographers and graphic designers, and the cultural and financial demands of their publishing industries. There will be collection visits and a special field trip to the NY Historical Society where we will be able to examine an exceptional artifact illustrating the material quality of making a photo essay: the dummies of LIFE magazine.

This course is writing intensive, presenting several assignments comprising visual analysis, critical analysis, and a final paper about a photograph or photo essay of your choice. You can choose your project based on a range of narrative approaches – straightforward photojournalistic essays or conceptual photobooks – proposing a cohesive and compelling reading in class presentation and in a written paper.

SPECIAL TOPICS LECTURE IN ASIAN ART:

Prof. Chou

**BUDDHIST ART IN CHINA
AND THE HIMALAYAS**

Art H 371
1501 HN

Th 1:00PM-3:45PM

This course explores the art made in the context of Buddhist practices and institutions. We begin with early archaeological sites in northern India from second century B.C.E. and follow Buddhism's path of dissemination to Central Asia, China, and the Himalayas. Topics to be studied include: representations of the lives of the Buddha, the construction of rock-cut cave temples, pictorializations of Buddhist scriptures, meditative practices of visualization, and Buddhism's relationship to politics, economy, and the environment. This course will introduce a sound understanding of basic Buddhist iconography, key historical developments of Buddhism in China and the Himalayas, and major issues in the study of Buddhist art.

SEMINAR: ROMAN ARCHITECTURE

Prof. Dey

Art H 410.01 Sec 001
1503 HN

M 10:00AM-12:45PM

We will examine the development of Roman architecture across a millennium, from the rise of Rome in the sixth century BC until the collapse of the Roman Empire in the fifth century AD. We will focus on the principal types of buildings the Romans constructed, the planning and execution of construction-projects, the materials and techniques used, and the ways in which all of the above evolved over time. Finally, we will also pay close attention to the social dimension of Roman architecture, and the ways in which buildings both reflected and shaped the activities and agendas of the people who commissioned and occupied them.

LA FRONTERA: VISUAL CULTURE & THE MEXICO-US BORDERLANDS

Prof. Lynda Klich

Art H 480.05 (In-Person)
1502 HN

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.