

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 Lorraine (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 Sec 001
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.

POSTWAR & CONTEMPORARY ART – LATIN AMERICA

Art H 257 Sec 001
1501 HN

Prof. Fidelis
F 1:00PM- 3:45PM

In this course we will examine several topics related to the art of Latin America, in its connection with world Art History. We will observe the chronological order, but we will provisionally dismantle its linear structure and move back and forth between pre-Hispanic America and European traditions, building bridges in time to explore the modern and its impact in contemporary topics. We will look at how indigenous forms confronted and modified colonizing systems either by collision or convergence and how this process continued throughout the modern period and evolved to this day. We will explore how artists testify to those occurrences both historically,

creatively, and aesthetically by looking at works from a variety of artistic traditions both from Latin American, in light of a critical perspective of Euro-American traditions, aiming to build a repertoire of critical tools to work on the intersection of regional and transnational concepts of form. As we move along, we will consider issues of cultural translation, cultural specificity, historical priority, and the canon of art history among others, to develop critical tools to navigate the complexities of art history and its various approaches as they appear in the works of art from Latin America from the modern and contemporary period.

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. Fidelis

TH 1:00PM-3:45PM

This course provides students with the necessary knowledge on how the discipline of art history has evolved in its methodological approaches and critical frameworks, offering tools for the students to interpret the complexities surrounding the material reality, meaning, aspirations and artistic intent of art objects while considering their reception, and legibility. By exploring the methods of art history from a variety of perspectives, students will learn the foundations of advanced research through the scrutiny and investigation of art objects, while critically accessing established interpretations to be able to gain new insights while generating knowledge. The main goal is to have the means to work with an inherently exclusionary discipline and its foundations such as the canon, to build a rigorous, creative, and advanced tool-kit for a new art historical enterprise. Readings, assignments, discussion, and analysis of works of art will prepare students for efficient and compelling strategies of writing, including but not limited to, organization of research material, building argument both theoretical and investigative, articulating ideas and fostering argument with greater clarity and critical vision. The course will explore a repertoire of information, both theoretical and visual, aiming to familiarize students with instrumental concepts that pervades contemporary and reaches the methodologies of art history in several ways.

SEMINAR: ROMAN ARCHITECTURE

Art H 410.01 Sec 001
1503 HN

Prof. Dey

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.

ADVANCED STUDIES IN ISLAMIC ART:**ISTAMBUL EXCHANGES ART, ARCHITECT & ORIENTALISM**

Art H 460
1502 HN

Prof. Avcioglu

T 10:00AM-12:45PM

This course looks at the visual and material histories of Istanbul, capital city of the Ottoman Empire, from both local and global perspectives. Chronologically it will focus on a time-line from 1550 to 1850, during which an ever-growing production, consumption and reception of goods as well as images proliferated and marked the Ottoman city in its relations with the world around. The goal of the course is to reveal the extraordinary range of connections between the world of images, objects, ideas and the city through a transcultural perspective, and how these relations changed across time. Weekly discussions will be thematically organized around interdisciplinary motifs such as public festivals, diplomatic gifts, costumes, coffee culture, albums, food, tulips, gardens, and portraiture. The course includes a digital exhibition entitled Istanbul: Sites of Knowing, to train students in proactive visual and written analysis in Art History and Cultural Studies. They will prepare weekly entries zooming in on several key sites and images creating knowledge on Istanbul's politics, cultures and topographies. The exhibition will be divided into

ten sections, each representing a part or an epoch of the city that has marked its visual and material histories as well as its physical shape.