

## Art History Graduate Courses Spring 2023

### **ARTH 602: The New York School**

Howard Michael Singerman

*howard.singerman@hunter.cuny.edu*

Thursday 4:00 -6:45 pm

ROOM: HN 1502

CUNYFirst #: 15863

The New York School will focus on the background, development, and dissemination of abstract expressionism, beginning with readings on the place and politics of the artist in America in the 1930s. Through primary source documents and secondary literature, the course will examine the social and intellectual grounds of the subjects of abstract painting in the 1940s and the emergence of New York as an international art center in the 1950s. Taking advantage of New York-based archives, collections, and artists' foundations, the course will emphasize archival and object-based research and resources. One particular area of interest for the course will be the ways in which the rise of the New York School intersects with emergence of New York's art institutions, from the Whitney and the Modern to the New School, NYU, and Hunter College—where William Baziotis, Robert Motherwell, Ad Reinhardt, and a number of other artists associated with the New York School taught.

*\*Fulfills Research Methods requirement in MA*

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

### **MODERN LATIN AMERICAN ART: The Modern and the New Hybrid Modern in the Art of Latin America**

Gaudêncio Fidelis

*gf945@hunter.cuny.edu*

Tuesday 4-6:45 pm

1527 HN

During this course we will examine a variety of topics related to modern art from Latin America and its connection to world art history. We will explore a repertoire of information, both theoretical and visual, aiming to familiarize students with significant achievements that have transformed Euro-American inflected matrixes as artists intervened with indigenous vocabulary.

We will also look at instrumental concepts that pervade the contemporary and reaches the historiography in various ways. We will transition back and forth from within to outside the canon, exploring canon formation while having an awareness of the development of geopolitical hierarchies, transculturation and the legacy of hybridity.

We will examine, for example, structures of metaphor such as cultural cannibalism, early appearance of Neobaroque as a strategy of counterconquest, issues related to geometric abstraction departing from the *Theory of Non-Object* by Ferreira Gullar, the impact of Primitivism, Afro-Brazilian and Caribbean interventions in abstraction, surrealism, and other moments in the art of Modern Latin America. We will also look at these periods from the perspective of historical priority, cultural translation, and cultural specificity, reception, and legibility, to dive deeper into the artistic enterprises these artists engendered and their impact in world art history, whether or not they were inscribed in major narratives.

The course is structured around texts, landmark curatorial projects and works of art as generators of knowledge. Weekly readings, a fifteen-page research paper and one research project to be developed throughout the semester are required.

### **ARTH 734/735/736 Theory, and Criticism: Sonic Methodologies/Auditory Approaches**

Uchenna Itam

*ui67@hunter.cuny.edu*

Tuesday 4:00 - 6:45 pm

ROOM: HN 1503

CUNYFirst #:

ARTH 734: 15794  
ARTH 735: 15790  
ARTH 736: 15792

How can we measure identity and subjectivity through sound? How do we experience sound visually? Most popular histories of sound art of the United States begin with composer John Cage's piece "4'33" (1952) performed by a pianist sitting in front of a piano for four minutes and thirty-three seconds of silence. The tradition of sound in the work of Black modern and contemporary visual artists goes largely under the radar. This course explores approaches to sonic aesthetics and subjectivity in material and visual culture of the US. Grounding our exploration of sound in the Black Atlantic of the 18th century, our concentration will be on sonic representation in visual art practices during the 20th and 21st centuries. Central to our investigations will be theories of embodiment, multisensory aesthetics, as well as issues of representation, agency, and power. Thinking of sound as both material and method, we will "listen closely" to how the sense of hearing expands our perception of the visible.

*\*Fulfills Theory and Criticism requirement in MA*

**ARTH 734/735/736 Theory, and Criticism - The Olfactory: Sensorial Interventions and the Canon of Art History**

Gaudêncio Fidelis *gf945@hunter.cuny.edu*  
Thursday 4:00 - 6:45 pm  
ROOM: HN 1501  
CUNYFirst #:  
ARTH 734: 15793  
ARTH 735: 15789  
ARTH 736: 15791

This course aims to familiarize students with a repertoire of texts on smell and the extraordinary array of possibilities they have offered for the investigation of new ways of thinking about the constraints of art history canonical frameworks. We will examine a variety of literary, theoretical, and investigative texts that may be considered foundational for the understanding of how smell has been thought about philosophically and critically and what it can teach us on the reception of the senses and, consequently, about the impact of such theoretical elaborations on the field of art and art history. We will do that by looking at several critical paradigms and methodologies situated within a broad scope.

This course conceives the sensorium as a field of inquiry that allows for the expansion of new approaches in critical end theoretical knowledge that offer the possibility of entering the realm of art, culture, politics, identity, cognition, gender, and racial and sexual difference, in order to expand the horizon of research tools to be applied as instrumental methods of interrogation of the world. Topics will include, smell and the museum apparatus, the allegorical, canonical hierarchy and the senses, odor and inclusion, the olfactory and the sacred, smell and the non-normative, among others.

We will further explore the conceptual nature of the sensorium as a tool to engender new critical and theoretical methodologies for approaching the complex and sophisticated universe of theory and criticism. Issues of reception and legibility will be addressed throughout the semester.

Weekly readings, a fifteen-page research paper and one research project to be developed throughout the semester are required.

*\*Fulfills Theory and Criticism requirement in MA*

**ARTH 755 Independent Study**

Staff  
CUNYFirst #: 16060

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.

**ARTH 7804Z England and an Expanding Vision of Empire**

Susanna Cole

Monday 4:00 - 6:45 pm

Room: HN1502

CUNYFirst #: 48677

From 1760-1900, the face of British landscape changed irrevocably, as cities encroached increasingly upon the countryside, population patterns shifted, attitudes to the occupancy and ownership of land were contested, political boundaries were redrawn and the British Empire was expanding to encompass almost a quarter of the world. The British nation was undergoing significant political, economic, and social changes that artists played a key role in the interpretation of attitudes towards. In trying to ground itself in a visual vocabulary deriving from its own artistic and cultural production British landscape, shifted from adopting Italian, French, and Dutch principles of landscape to creating what would become an independent style of British landscape drawing on influences from the expanding empire that would change prevailing ideas about the genre itself. Topics will include contemporary theories of landscape, the landscape garden, cartography, academic landscapes, cityscapes, travel and topography, the evolution of the Romantic landscape, Victorian landscape, Arts and Crafts Movement and the development of interdisciplinary scholarly approaches to British Landscape that have developed in the last twenty years. We will examine the impact of immigration and travel on British art and culture across the centuries, and the role that the arts have played in propagating Britain's imperial vision—exploring the ways in which the perception of the British Empire influenced how Britons saw themselves and others.

*\*Fulfills Modern or Renaissance, Baroque, or 18thc distribution requirement in MA*

**ARTH 7805G Politics of the Senses**

Uchenna Itam *ui67@hunter.cuny.edu*

Monday 7:00-9:45pm

Room: 1502HN

CUNYfirst #: 48683

This course examines the politics of identity in visual art of the United States from the 1990s to the present alongside the development of sensory studies. We will consider the rise and fall in multicultural initiatives and the subsequent emergence of post-identity discourse in the arts that marks this period. Our focus is on artistic practices that challenge the visual rhetoric of race, gender, class, sexuality, and ethnicity. Students will read texts that fall under the rubrics of feminism, critical race theory, and African American and African diaspora studies among others. At the same time, literature on the history and social construction of the senses will provide a framework for us to explore how smell, sound, taste, and touch affect our experience of artwork as well as how we engage with one another. Key developments and exhibitions—such as the significant entry of practitioners from the African diaspora into the international art world, advancements in technology, the 1993 Whitney Biennial, and “Freestyle” (2001) at the Studio Museum in Harlem—will anchor our discussion.

*\*Satisfies Modern distribution requirement*

**ARTH 7805I Early Modern Wonder**

Maria Loh *ml3120@hunter.cuny.edu*

Tuesday 7:00 - 9:45 pm

Room: HN1502

CUNYFirst #: 48686

How do we work with the so-called Great Western Canon in the year 2023? What is there still to be said of dead, white, European men such as Michelangelo, Leonardo da Vinci, and Albrecht Dürer—a list to which we can now add women such as Sofonisba Anguissola and Lavinia Fontana? How do we make sense of the value of religious art in light of centuries of abuse within the Catholic Church? What is to be gained by revisiting these sites of Eurocentric privilege when all around us the world is collapsing from the legacies of these inequitable forces and the ecological devastation it unleashed? How do we actually—i.e., responsibly—decolonize art history without accidentally dehistoricizing colonialism? And, how can learning about the premodern past better equip us for the challenges of our own time or, to rephrase a question first posed by Walter Benjamin, how do we prevent the aestheticization of politics by better grasping how art always was/is/will be political? The Early Modern is understood here to encompass the period roughly between 1300-1600, what has traditionally been labelled as Renaissance/Baroque. This course will both introduce students to a range of traditional categories such as allegory, portraiture, landscape, etc., as well as explore new ways to tackle and upcycle these seemingly tired and worn topics. Working from within the Canon, case studies will include Giotto's Scrovegni Chapel (a monument paid for by the ill-gotten-gains of a glorified loan shark), Dürer's rhinoceros (an unintentional depiction of colonial arrogance if ever there was one), Leonardo's would be "science studies" (more science-fiction than science proper), and many others. The seminar is appropriate for students in both the MA and MFA programs with some to little knowledge of the pre-modern past. It will be taught through a combination of lecture and discussions. Students will share their work in progress with the class.

*\*Fulfills Renaissance, Baroque, or 18thc distribution requirement in MA*

#### **ARTH 7804P Manet's Testament**

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

Wednesday 4:00 - 6:45 pm

ROOM: HN 1503

CUNYFirst #: 15861

The testament in question is Edouard Manet's last ambitious Salon painting, *Un Bar aux Folies-Bergère* (1881-82), painted as the artist was already very ill and knew his days were numbered. As all Manet scholars have noted, the painting "cheats" with the rules of optics in ways that are perplexing and that fueled many competing readings. I shall demonstrate that the perspectival anomalies are geometrically explicable and suggest beyond doubt that Manet intended them as clues to be read posthumously, giving an insight into what had been his intentions throughout his career. Hence I call the painting his "testament."

The premise for this seminar is the generally admitted thesis that modernism was born in France in the 1850s-1860s and that Manet was the most important and innovative early modernist painter. We shall raise the question, "Why was modernism born in France?" and offer a tentative answer: because no other European country had a Salon system that put the State in total control of the career of artists while also being mass entertainment for the people—who did indeed flock to the Salon en masse. *Manet's Testament* will trace this tension back to its origin in the latter part of the 17<sup>th</sup> century.

Several sessions, dealing with particular Manet works and building up to an analysis of *Un Bar aux Folies-Bergère*, will show that Manet's main innovation consisted in the invention of a radically new mode of address acknowledging the Salon crowd without discrimination while maintaining the exigencies of high art. Suffering from his critics' systematic misunderstanding of his endeavor and eager to set the record straight before he died, Manet painted what he thought was a "didactic" painting making the new mode of address explicit. It turned out, in fact, to be his most enigmatic.

Manet's posterity so far has been "Greenbergian," namely, the movement of modernist painting toward abstraction and increased "flatness." Starting with an analysis of Jeff Wall's *Picture for Women* (1979), I shall show that Manet can be given another, figurative, legacy.

Students will be asked to write three essays, one an exercise in "ekphrasis," one the critical review of a book given in the bibliography, and one final essay on an aspect of Manet's work or legacy.

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

## **Nonconformism and Dissent**

**Moscow Conceptualists working today: Yuri Albert, Collective Actions - Andrei Monastyrski and Sabine Haensgen - Victor Skersis, Nadezhda Stolpovskaya, Vadim Zakharov**

Joachim Pissarro [jpissarr@hunter.cuny.edu](mailto:jpissarr@hunter.cuny.edu)

Co-Taught with Daniel Bozhkov

Thursday 12:30 - 3:30pm

ROOM: 205 Hudson

CUNYFirst # 16295

This two-semester class will look closely at historical materials and will organize an exhibition, a series of lectures and events, and a publication. It will bring together several of the most active members of Moscow Nonconformist Art and invite them to make new works in the context of an American urban university.

The artists in this group questioned the nature and status of art and subverted the official Soviet ideology, bonding them into an alternative community with its own private rituals, and philosophy. These artists have worked continuously, both individually and collectively, forming temporary groups in apartment exhibitions and out-of-town in the open fields when they were living in Moscow, and later, on many occasions since they scattered around the world.

First semester in Fall 2022 is dedicated to historical studies, using the Dodge Collection at Zimmerli Museum at Rutgers University, which is the largest collection of Russian non-conformist art in the world. Dr. Jane Sharp, who organized the historic overview exhibition called “Thinking Pictures” (2016) is one of our guides into this history.

Second semester in Spring 2023 will be dedicated to working closely with the artists on the production of new works, as well curating an exhibition, organizing a symposium, and putting together the publication. The exhibition with a working title “Distortions” will open at the start of Fall 2023.

Registration priority will be given to students who have taken the first semester of the course. If you did not register in fall, please contact Prof. Pissarro or Bozhkov directly for permission to take the spring section.

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

*\*\*Fulfills Curatorial Practicum requirements in Advanced Curatorial Certificate*

## **ARTH 78XXX Matisse/Picasso/Picabia: A Reconfiguration**

Romy Golan

[rgolan@gc.cuny.edu](mailto:rgolan@gc.cuny.edu)

Thursday 4:00 - 6:45 pm

ROOM: HN 1503

CUNYFirst #:TBA

This seminar aims to develop a new reading of one of the most turbulent episodes of modern art history. The paintings by these three artists radically decentered form and subjectivity. We will read critics, theorists, and art historians who have doubled down on this decentering. For example: Carl Einstein’s reading of Cubism as an abyssal constellation of distinct states of vision without synthesis in the pages of *Documents* and Sebastian Zeidler’s reading of Einstein in *Form as Revolt*; Jean-Claude Lebensztejn’s unravelling of the diachronic “-isms” from Pointillism to Fauvism and Expressionism into a single synchronic system; Yve-Alain Bois and T.J. Clark’s phenomenological readings of Matisse’s and Picasso’s pictorial space as the conjuring and dismantling of the remains of bourgeois subjectivity; Aurélie Verdier’s psychoanalytic reading of the entanglements of the Matisse-Picasso and the Picasso-Picabia relationships (one in which Picabia wishes he were Matisse); and philosopher Catherine Malabou’s concept of “plasticity” as the possibility of deflagration of all form, or, how might we rethink the Pointillist dot (ubiquitous from Signac to Picabia) as the pictorial form of anarchism.

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

### **ARTH 7805F Broodthaers' Lesson**

Thierry De Duve *td655@hunter.cuny.edu*  
Thursday 7:00 - 9:45 pm  
ROOM: HN 1502  
CUNYFirst #: 48678

After a survey of the art context in which the Belgian artist Marcel Broodthaers (1924-1976) was working, with a focus on René Magritte, conceptual art, and Joseph Beuys, and an in-depth survey of the artist's career and oeuvre, the seminar will concentrate on the lesson we can gather from a particular body of work Broodthaers created between 1968 and 1972. In the wake of the occupation of the Palais des Beaux-Arts, a major repercussion of the May '68 students' uprising on the Brussels art scene, Broodthaers conceived the fiction of a *Museum of Modern Art, Department of Eagles*, of which he proclaimed himself the director. Four years and several avatars of the Museum later, he staged its *Section of Figures* at the Düsseldorf Kunsthalle, in which some 300 objects or images featuring an eagle were systematically denied art status. In order to understand what Broodthaers's lesson consists in, we shall proceed to a close reading and contextualisation of the two-volume catalogue of this exhibition.

There is no prerequisite, but students will be asked to actively participate in the seminar with presentations on assigned topics pertaining to the intellectual tools needed to make the most of Broodthaers's extraordinary achievement with this seminal work. A final 15 page essay on a topic related to the matter of the seminar will be due as well.

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

### **ARTH 761 History of Exhibitions and Collecting: An Exhibition History of Okwui Enwezor**

Moses Serubiri  
Thursday 7:00 - 9:45 pm  
ROOM: HN1502  
CUNYFirst #:

The course will take Okwui Enwezor (1963-2019) and his exhibitions and critical writing as a focus. This includes landmark shows such as *The Short Century: Independence and Liberation Movements in Africa 1945-1994*, at MoMA PS1 (2001), *Postwar: Art Between the Pacific and the Atlantic, 1945-1965*, at Haus der Kunst, Munich (2016), and *In/Sight: African Photographers 1940 to the present*, at the Guggenheim in 1996. By doing so it aims to think about Enwezor's contributions to art history, particularly with regard to the history of photography and a global post-war modernism. An additional emphasis of the course will encompass a deeper look at Enwezor's sources such as in political theory and political philosophy in Jürgen Habermas and Michel Foucault.

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

*\*\*Fulfills Curatorial Practicum requirements in Advanced Curatorial Certificate*

### **ARTH 780.99 Curator Assistantship**

Staff  
CUNYFirst #:

Students must have approval of both a full-time Art History faculty advisor and the Graduate Director to register for curator assistantships. Students participating in the Metropolitan Museum of Art Curatorial Seminar should enroll in this course. Please forward permissions to [lfrantz@hunter.cuny.edu](mailto:lfrantz@hunter.cuny.edu).

**ARTH 780.99: Curator Assistantship: Bloco-Experiências in Cosmococa–Programa in Progress.**

**Dates: Spring and Fall 2023. 3 credits towards the Advanced Curatorial Certificate.**

**Exhibition: Leubsdorf Gallery, October 13<sup>th</sup> – November 27<sup>th</sup>**

**Curator: Daniela Mayer (MA, Hunter '22)**

***Meeting Times and Location TBD.***

In the mid-1960s, the Brazilian artist Hélio Oiticica [1937-1980] began embracing transgressive modes of performance, film, and installation to champion the marginalized. Made in collaboration with the Brazilian filmmaker Neville D'Almeida [1941-Present] while Oiticica was self-exiled to New York during the 1970s, the installation series of five *Bloco-Experiências in Cosmococa-Programa in Progress* [Block Experiments in Cosmococa-Program in Progress, 1973], or *Cosmococas*, operate on many levels to transform pop and underground culture into an explosive *supra-sensorial* [super-sensorial] experience. To commemorate the 50th anniversary of the *Cosmococas*, the artist's nonprofit foundation, the Projeto Hélio Oiticica (PHO; based in Rio de Janeiro, Brazil) has organized a year-long celebration during which the series will be installed in cities around the world. As part of this initiative, in October 2023 the Leubsdorf Gallery will exhibit the United States premiere of two *Cosmococas*.

A two-semester independent study for MA and MFA students will accompany this show, providing students with experience planning and mounting an exhibition and executing public programming. In the first semester, students will devise an installation plan with the curator, conduct research and write didactic texts, and plan programming. This process will involve directly collaborating with the Projeto Hélio Oiticica's director, César Oiticica Filho, and the *Cosmococas*' co-creator Neville D'Almeida. During the second semester, students will finalize work on the exhibition's installation and execute programming, such as tours for the communities of Hunter College and the greater New York region.

This course will meet at mutually agreed upon times during the Spring and Fall 2023 semesters. Students must agree to participate in both semesters to receive credit, with some additional work expected over the summer. Proficiency in Portuguese is beneficial but not required. Special permission is required to take this course. Please email Laura Frantz (lfrantz@hunter.cuny.edu) with a brief description of your interest and how the independent study would be beneficial to your goals.

*\*Fulfills Curatorial Practicum requirement for the Advanced Curatorial Certificate.*

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

Staff (Full-time Art History Faculty)

CUNYFirst #: 14462

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 December 21, 2022.**

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 #: 14751

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](mailto: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 December 21, 2022.**

## **CUNY GRADUATE CENTER COURSES:**

(A complete list of GC courses is available on their [website](#))

### **ART 83000 Shaping the Body with Adornment and Addition –Medieval and Premodern**

Cynthia Hahn [cynthia.j.hahn@gmail.com](mailto:cynthia.j.hahn@gmail.com)

Tuesday 11:45 - 1:45pm

CUNY Graduate Center

This seminar will investigate the importance of bodily modification and enhancement, especially through the things people *chose* to wear on their persons. That is, not textiles, but things that are mostly metal and that represent significant investment of thought, devotion, or value to acquire or create-- jewelry, belts, purses, swords, armor, reliquaries, books, even watches or astrolabes. What was the required ensemble for a knight? For a lady? For a scholar? What was someone buried with? or what did they pass on to their heirs? Heinrich Suso (b. 1295) gouged an emblem into the skin over his heart, which, once scarified, ‘beat’ with the pulsing of his blood, but most people were satisfied with a centrally-placed brooch that was part amulet, part devotional mechanism, part a means to close a cloak. In writing a general history for Reaktion press on the subject, my exploration has ranged widely and the course will follow the format of that book—beginning in Merovingian archaeology and ending in the splendor and excess of Tudor court portraits. Readings will range from Georg Simmel, and Alfred Gell, about bodily aura and ‘expansion’, to selections from Pliny and more recent sources that reveal material meanings and value and also chart their wide geographical origins (as well as early colonizing efforts to ensure supply). Students will assess archaeological material, sumptuary laws, inventories and wills, as well as artist’s records. Jewelry will be considered by type and by effect. One chain to pull will be that of the charge leveled at women as representing the very personification of vanity; a closer examination will reveal that men are the driving force behind the multiplication of items of adornment. Another theme will be that of the consideration of the political use of personal branding through devices and badges; yet another will be the use of magic and amulets. Visits to collections will be important to the



class and to the choice of topics. Students who are not medievalists are encouraged to enroll as there will be no supposition of previous knowledge.

Three spots are available for Hunter students. Please email Prof. Hahn for permission to enroll in the course.

*\*Fulfills Ancient/Medieval requirement in MA, or Theory and Criticism with permission of Graduate Advisor*

**ART 84000 Modern and Contemporary Architecture in the Middle East**

Nebahat Avcioglu *navciogl@hunter.cuny.edu*

Tuesday 2-4pm

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 decolonialization, 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 trained architects were and are still deeply involved in its rapid transformation. The specific vision of national independence developed by Middle Eastern architects with their emphasis on the vernacular, local forms and regional 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 ‘modernization’, ‘globalization’ and ‘neo-modernism’. And what feedback-effects, categories or scales such as the ‘local’, ‘regional’ and ‘universal’ may have on the practices of Middle Eastern architecture still grappling with the idea of modernity.

Please email Prof. Avcioglu for permission to enroll in the course.

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