

**HUNTER COLLEGE SPRING 2023
UNDERGRADUATE ART HISTORY
COURSE DESCRIPTIONS**

EGYPTIAN ART

Art H 205 Sec 01
1527 HN

Prof. Bleiberg

W 4:00PM-6:45PM

Egyptian art emerges from rock art by the mid-fourth millennium BCE. Within the first five hundred years of its 4,000-year history, Egyptian artists established basic means of communicating political, social, and religious ideas through images. This course leads students through this development and the elaborations and innovations that subsequent Egyptian artists contributed to this system. Students will become familiar with the most important monuments of Egyptian art and architecture including sculpture, relief, painting, tombs and temples. They will learn to interpret material culture as historical evidence and will come to understand Egyptian concepts of style and iconography.

SOUTHERN BAROQUE

Art H 235 Sec 01
1527 HN

Prof. de Beaumont

TH 10:00AM-12:45PM

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 such as 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 four-to-six-page term paper. 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.

NEO-CLASSICISM AND ROMANTICISM

Art H 244 SEC 01
1527 HN

Prof. Susanna Cole

M 10:00AM-12:45PM

This course is an introduction to the dramatic transformations in Art and Architecture that took place during the Neoclassical and Romantic Periods. Together, through diverse media we will examine the ways academic art, visual culture, decorative arts, and architecture worked as significant cultural powers to represent and change these transformations throughout Europe and globally. We will, as well, look at the social and political motivations at the foundations of these Art Historical periods. The approach of this course is genealogical and will not search for some unchanging meaning of each of these movements. Instead, it seeks to examine the plurality of meanings and concepts that have gone into defining this period.

MODERN ARCHITECTURE 2Art H 256 Sec 01
1527 HN**Prof. Kaplan**M 1:00PM-3:45PM

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?

POSTWAR & CONTEMPORARY ART – LATIN AMERICAArt H 257 Sec 01
1527 HN**Prof. Montgomery**TH 1:00PM- 3:45PM

In this course, we will examine the dynamic role art has played within societies in Latin America from the early 1950s to the present. Art will take myriad forms in this class--a great many of which were conceived to challenge traditions of painting and sculpture--and will relate to society in many ways. At times, we will see, art is deployed on behalf of the state, at times in support of revolution, and at others as a tool of protest against the government. Moving chronologically, we will begin by exploring the relationship of public art and architecture in state sponsored projects initiated during the 1950s, including the new Brazilian capital city and college campuses in Venezuela and Mexico. We will look at the political role art played in the wake of the 1959 Cuban Revolution, and at the use of art to protest dictatorships in Brazil, Argentina, Chile and Central America during the 60s through the 80s. We end by considering art's relationship to social-political contexts in Chicano and Latinx art in the United States.

20TH CENTURY AFRICAN AMERICAN ARTArt H 299.06 Sec 01
1501 HN**Prof. Itam**M 1:00PM-3:45PM

[Description Forthcoming]

RESEARCH METHODSArt H 300 Sec 01
1501 HN**Prof. Loh**

W 4:00PM-6:45PM

What do we see when we look at a Renaissance portrait? What was a self-portrait in the age before selfies and instant memorialization? Who was allowed to have their portraits done and under what kinds of circumstances? What can we learn by gazing at the silent faces of these distant men and women? What stories are they trying to tell us and what tales can we provide for them today? The broad topic of this course is early modern portraiture. Emphasis will be placed on art produced in Europe in the period around 1400 to 1600, and priority will be given to works in the Met collection. The course, however, will focus first and foremost on research skills training.

RESEARCH METHODSArt H 300 Sec 02
1503 HN**Prof. Zanardi**

M 4:00PM-6:45PM

[Description Forthcoming]

SPECIAL TOPICS: 17TH CENTURY FRENCH ARTArt H 341.06 Sec 01
1501 HN**Prof. de Beaumont**

TH 10:00AM-12:45PM

Versailles and Paris: Changing Concepts of Selfhood in 17th- and 18th-century French Art

This Writing Intensive lecture course will focus on the phase of French art which is sometimes characterized as a transition from the “baroque” to the “rococo” (terms that were not used until the time of the French Revolution). Perhaps more meaningfully, the transition from the solemnity, grandeur, and pomp of 17th-century French art and architecture, culminating in the magnificence surrounding the court of Louis XIV at Versailles, to the relative understatement and intimacy of Parisian art and interior decoration of the early 18th century, can be understood as an incipient manifestation of modern individualism and valuing of the personal, interior life. Through a series of focused lectures and assigned readings prompting class discussions and periodic writing assignments, students will develop both a sense of the scope of art produced in France from around 1650 to 1740, and an in-depth understanding of key issues at play in the evolving scholarly literature.

Course requirements include timely completion of reading and writing assignments, active participation in class discussions, and an oral presentation (with corresponding research paper) on a topic to be determined in consultation with the instructor.

**AN OBJECT-BASE APPROACH TO
ISLAMIC ART AND ARCHITECTURE**

Art H 361.03, Sec 01
1501 HN

Prof. Beyazit
T 10:00AM-12:45PM

This course will take an object-based approach to the art and architecture of the Islamic world, from 622 to ca. 1900. Students will be introduced to, and work with, materials in the collections of the Metropolitan Museum of Art, where many of the class-sessions will be held. In addition to traditional questions of style, function, and iconography, we will therefore focus closely on the materiality of Islamic art - on how objects are produced, and the materials and techniques used to make them.

THE MEDIEVAL BODY

Art H 420.04, Sec 01 & MHC
1502 HN

Prof. Hahn
W 4:00PM-6:45PM

One might think that bodies were not important to art of the Middle Ages—it is often remarked that medieval artists did not study anatomy and did not portray the body with any grace. Nevertheless, Christianity is based on corporeality—the incarnation of God as Christ is the most essential idea of Christianity—and the body and its possibilities and limitations were compelling concerns. This course will range widely across the Middle Ages considering material in all media—from manuscripts to sculpture to jewelry to puppets. Topics in this seminar will include: the torture of the body in the Passions of Christ and the saints; the issue of skin and its ornamentation through tattoos and jewels; as well as the awareness of readers that the vellum of manuscripts was literally animal skin and could represent Christ’s skin; the nude and the issues of gender; the care of the body and medicine; the senses, and the heart and its place in the regime of the body, the animation of the body through “medieval robots”. Viewer reception and interaction will be recognized as important, as will the use of materials. Readings will include writing by Foucault, Brown, Bynum, Reames, Hamburger, Rudy, Truitt, and many others. About 50 pages a week (on blackboard)—class will include extensive discussion of topics and readings, both written and oral. Students will choose a topic in consultation with the instructor and present in class as well as submit a research paper. Learning goals will include acquiring critical reading strategies, honing discussion skills, and improving research, presentation, and writing skills.

DE CHIRICO

Art H 450.22, Sec 01
1502 HN

Prof. Braun
W 10:00AM-12:45PM

“An Absolutely Modern Painter”: Giorgio de Chirico

This seminar looks critically and historically at the diasporic artist, Giorgio de Chirico, arguably the most influential artist of the early 20th century, alongside Pablo Picasso and Marcel Duchamp. It will also consider why de Chirico is acknowledged as a precursor of postmodernism in art and architecture. Organized as both a survey of de Chirico’s complex career and a series of focused topics, the course will address the artist’s sources, radical figurative style, revelatory imagery (statuary, the double, shadow play, the mannequin etc.) and the problematic periodization of his

work into “early” and “late.” His fraught interactions with the Surrealists, his queer identity, and his relationship to the Fascist regime will also be the subject of readings and discussion.

The course includes visits to local museum collections to view works by de Chirico. Grades will be based on class participation, responses to the readings, and a significant semester long research paper. Research Methods is a prerequisite for this course. The ability to read sources in French and Italian will be an advantage, but not essential.