Art History – Graduate Courses – Fall 2015

ARH 545 – Topics in 19th Century Art:
Cézanne: Art and Interpretation
JAMES RUBIN   Fridays   4:00 – 6:50 PM   Stony Brook Manhattan

The seminar will survey Cézanne’s career, beginning with first hand study of his work in New York museums, then moving to various approaches to it including relations to literature, politics, history and in particular philosophy.

ARH 546 – Topics in 20th Century Art:
Postwar: Art Between the Atlantic and Pacific, 1945-1965
KATY SIEGEL   Wednesdays   10:00 – 12:50 PM   Room 2205

This class will focus on “postwar” as an epistemological shift that created an absolute end and a new historical beginning; a global geopolitical reorganization along the lines of the Cold War dialectic; and a period of decolonization, of diaspora, liberation struggles, and nascent nationalisms. We will look at art since 1945 with an eye to these conditions and their mutual interference, creating a world that, despite these divides, was also more unified than ever by technology and communication. The research is in preparation for an exhibition at the Haus der Kunst in Munich, so we will focus on objects as well as political and intellectual histories.

ARH 549 – Topics in American Visual Culture – Arts of Commercial Culture
MICHELE BOGART   Mondays   10:00 – 12:50 PM   Room 2205

This course will examine the impact of commercial culture in twentieth century America by focusing on the development of advertising illustration and graphic design, along with other select design forms. Highlighting both the visual and semiotic aspects of commercial forms of imaging, readings will focus on two related areas of inquiry, the first being representations of gender identity and the second, rhetorics of desire—erotic, consumer, or both.

ARH 551 – Theories of Performance: Cognition and the Experience of Art
JOHN LUTTERBIE   Tuesdays   1:00 – 3:50 PM   Room 3018

Art is understood to provide an extraordinary experience, and yet is uses the same cognitive processes that underlie everyday experiences. What makes the aesthetic experience different from the quotidian? This course looks at the interaction between the spectator and the visual and performing arts as a dynamic system that is phenomenological and embedded in the environment. Questions that arise include the following. To what extent is the art experience explicit and/or implicit? How does context affect the experience of art? What is function of time in the aesthetic experience? To what extent is the experience of art based on mental representations and/or images? What is the role of memory in the phenomenological engagement with art? Case studies will include visual art, literature, and performances. The class will go to exhibitions and performances, requiring a relatively small cost.