

Art History Graduate Course Descriptions Fall 2020

ARTH 602 (001) Research Methods: Studying Latin American Art and Visual Culture in Context

Harper Montgomery *hmontgom@hunter.cuny.edu*
Wednesday 4:00-6:40 HN 1503
Class 5984

In this course we will ask how narratives of Latin American art and visual culture are shaped by the ways in which they have been collected and exhibited. Covering artworks from the 1920s to the present, we will consider objects made by artists from or living in Mexico, Brazil, Argentina, and other countries within the region we call Latin America. Looking at a wide range of objects—including works on paper, painting, sculpture, and conceptual art and new media—we will learn to use feminism, formal analysis, social history, post-colonialism and other methods to guide our research. Addressing the inadequacy of traditional art historical methods, we will consider how narratives of Latin American art have been shaped by collecting and exhibitions and strive to write our own counter-narratives. Requirements include weekly readings, short weekly research and writing assignments, and a final presentation and research paper. Readings will focus on recent scholarship on collecting and display, methods, and exhibition catalogues. For the final project you will be asked to research an object in the Museum of Modern Art's collections and toward this aim we will visit the museum several times over the course of the semester.

In the scenario that the fall semester involves some form of remote learning, I will teach Research Methods differently. Instead of the object-based, library-dependent course that's currently on offer, the class will take the form of a critical assessment of recent scholarly monographs on Latin American art and an exploration of the limits and uses of art historical methods for the rapidly growing and hotly debated sub-discipline.

**Fulfills Research Methods requirement in MA*

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

ARTH 602 (002) Research Methods: The French Revolution

Tara Zanardi *tzanardi@hunter.cuny.edu*
Monday 4:00-6:40 HN 1503
Class 5985

This seminar will focus on the significant and complex intersections of art and politics of the French Revolution, an era marked by tumultuous upheavals, revolutions, and independent movements in the 1780s, 1790s, and early nineteenth century throughout Europe, Africa, and the Americas. As such, we will evaluate the visual and material culture of revolution that shaped (and was shaped by) tremendous political, social, economic, and artistic transformation not only in France, but also in different European countries, the Caribbean, and North and South America. We shall examine a variety of objects, from paintings, porcelain, and prints to ephemera that were central to the dissemination of rapidly changing ideas that characterized the many seismic shifts during this period. Thus, many art objects (like large-scale paintings or public monuments) were abandoned while they were being created because situations changed so rapidly. Artists engaged with myriad political subject matter, sometimes in overt and other times in subtle ways.

Looking to a variety of scholarly sources and methodologies, including psychoanalysis, social art history, and gender studies, students will learn various ways to approach the French Revolution and the broader notion of revolutionary politics in the late eighteenth and early nineteenth centuries. The course emphasizes an interdisciplinary approach to the study of revolutionary art. The seminar offers fundamental training for academic and curatorial work by stressing the foundational tools of art history and material culture and means of research in the discipline. Strategies for writing—the organization of information, the clear articulation of ideas, logical structure of argument, and developing an authoritative voice—will be stressed.

For the course, students will learn to research a single (or set of) object/s in depth and compose a comprehensive catalogue entry in two parts. The object can be of any medium (e.g., drawing, porcelain service, upholstered chair, painting), but must be available to the student for study in a local collection or museum. For the catalogue entry, students are expected to provide 1. full factual documentation of the object (provenance, exhibition history, bibliography) and 2. a detailed interpretive essay (15-18 pages) on all aspects of the work. This second section will be written in a publishable, expository style. It should take into consideration how best to incorporate a specific

theoretical framework and viable methodology in the paper's evaluation of the chosen object. The catalogue entry not only provides practical experience in the intense scrutiny and close formal analysis of an individual work, but also the opportunity to contribute new research and Interpretation.

The course will meet both in the classroom for seminar discussion and in museums and libraries in order to learn how best to conduct advanced art history research and to observe objects closely. Students will learn by doing through a series of technical tasks involving information retrieval and analysis pertinent to their objects. In addition to the final catalogue entry and weekly tasks, students will give a class presentation on the progress and problems in their research at the end of the semester.

**Fulfills Research Methods requirement in MA*

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

ARTH 621 Modern Art I—Art in Europe 1848-1900, from Realism to Symbolism

Romy Golan *rgolan@gc.cuny.edu*
Monday 4:00-6:40 HN 1527
Class 43503

The art of the second half of the past century has been given myriad different narratives. In this survey, each week will foreground some topics over others and these will be: Realism's representation of labor; the emergence of new emancipatory sites for art; Impression in painting vs. the photographic snapshot; the difficulty of capturing the affect of plein-airism in writing; sentimentality in Victorian painting; class, race, and gender politics in the ubiquity of the yet invisible flâneuse, Victorine Meurent's masquerade in Manet, Degas' laundresses, Morisot's multitasking female models, and Gauguin's vahines; the anarchist politics of Pointillism and Divisionism; the search of self in the epistolary exchange between Van Gogh and Gauguin; Einföhlung (empathy theory) in the façades and interiors of Art Nouveau; the specter of the Congo in the whiplashes of Belgian Symbolism; the phantasmagoria of Capital at the world fairs.

- Primary sources from this extraordinarily rich moment in art criticism will include:

C. Baudelaire, J. Champfleury, E. Zola, G. Geffroy, J. Ruskin, S. Mallarmé, J. Laforgue; A. Aurier, M. Denis, F. Fénéon, J. Meier-Graefe.

- Secondary readings will include: clusters such around single paintings such as L. Nochlin, M. Shapiro, T.J. Clark, Michael Fried on Courbet's Burial at Ornans; C. Armstrong, T.J. Clark, J. Flam, and D. Grigsby on Manet's Olympia and Bar aux Folies Bergères; as well as M. Schapiro, C. Greenberg, R. Schiff and M. Merleau Ponty on Cézanne's "constructive stroke"; R. Herbert on Impressionism and entrepreneurial laissez-faire; J. Ranciére on scenes of "redistribution of the sensible" in Aisthesis; M. Knowles on Pierrot's performances in the photos of Nadar; S. Sidlauskas on the claustrophobia of domestic interiors in the paintings of Degas and the Nabis; Z. Çeylik on the mechanically produced excitation in fin-de-siècle ornament; Abigail Solomon-Godeau and D. Silverman on the violence of the colonial.

There will be two take home exams: a mid-term and a final.

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

ARTH 734 Theory and Criticism: Manet's Testament

Thierry de Duve *td655@hunter.cuny.edu*
Tuesday 4:00-6:40 HN 1502
Class 5986/5988/5991

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. Suffering from his critics' systematic misunderstanding of his endeavor and eager to explain himself before he died, Manet painted what he thought was a didactic painting making his major innovation explicit. It turned out to be his most enigmatic.

As all Manet scholars have noted, the painting "cheats" with the rules of optics in ways that are perplexing and fueled many competing readings. We shall examine whether the perspectival anomalies are geometrically explicable, and

whether they could suggest that Manet intended them as clues to be read posthumously, giving us an insight into what had been his intentions throughout his career.

The premise for this seminar is the generally admitted thesis that modernism in painting was born in France in the 1850s-1860s and that Manet was the most important and innovative early modernist painter. Although this understanding will not be challenged, we shall revisit modernism with new interpretive hypotheses inspired by a number of authors who have complicated the notion. We shall devote a lot of attention to the history of the Salon, in the hope of better understanding the conditions that made Manet's modernism the adequate response to those conditions.

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, two-tiered mode of address acknowledging the Salon crowd without discrimination while maintaining the exigencies of high art. This new mode of address will be interpreted within two classic frameworks sometimes deemed incompatible with one another but here cross-fertilized, the "social art history" framework of T.J. Clark and others and the "formalist" framework of Michael Fried's *Absorption and Theatricality*.

I want students to be partners in this new and experimental seminar. Your task will concentrate on critically assessing the existing literature on the issues addressed in class. Be prepared for a lot of reading. I shall give each of you specific assignments as we go forward, four in total, the last one counting as your final paper.

**Fulfills Theory and Criticism requirement in MA*

ARTH 734 Theory and Criticism: Aesthetics and its Impact on the Production of Art, from Kant to Today

Joachim Pissarro

jpissarr@hunter.cuny.edu

Thursday 4:00-6:40

205 Hudson

Class 9678/9679/9680

I have a friend blessed with an intellect as keen as a drill, who, though he takes an interest in aesthetics, has never during a life of almost forty years been guilty of an aesthetic emotion. So, having no faculty for distinguishing a work of art from a handsaw, he is apt to rear up a pyramid of irrefragable argument on the hypothesis that a handsaw is a work of art.

Clive Bell

*The poetic character of thinking is still veiled over...
But poetry that thinks is in truth the topology of Being.
This topology tells Being the whereabouts of its actual presence.*
Martin Heidegger, *The Thinker as Poet*

First of all, you must cut off your tongue because this decision will take away from you the right to express yourself with anything other than your brush.
Matisse

This last quote was 73-year old Matisse's advice to young artists. Yet, Matisse himself was one of the foremost theoreticians of early modernism: he used his tongue (or his pen) as much as his brush in order to express himself. This class will explore the paradoxes and tensions between "your tongue" and "your brush," or between discourse and art.

For the last 220 years art has become more than a formal aesthetic exercise: it has become a language expressing a new kind of Truth. What are the foundation and the history of modern art's formidable (and outrageous) claim? From the Schlegel brothers to Baudelaire, and from Nietzsche to Baudrillard, this class will examine the main texts that embody this unprecedented claim. In parallel, the impact of this speculative theory on modern art will be a center of focus: from Friedrich and Delacroix to Gauguin, and from Matisse, Malevich, and Mondrian to Newman and Judd, this class will end with a study of the legacy of this 20-year old tradition of a speculative theory on contemporary art.

This seminar will engage in a few characteristic features of the dawn of the modern age. We will take a look at what happens in Germany in the mid- to late 18th century: an interesting series of coincidences need to be investigated. Within a few decades, starting in 1750 with Alex Baumgarten's *Aesthetica*, one sees the birth of aesthetics (a

brand-new discipline that questions the nature of what is beautiful, and, more critically, our capacity to utter a judgment on what is beautiful, or not beautiful). Shortly thereafter, the premises of art history (and archeology) are set in print by Johann Joachim Winckelmann: *Reflections on the Painting and Sculpture of the Greeks*, 1755 (trans. 1765). And in 1795, the palatial abode of the French Kings, the Palace of the Louvre, opens its doors to the public.

These three 'symptoms' (as Nietzsche would call them) -- birth and autonomization of aesthetics, as a separate and new branch of knowledge; birth of art history; the rise of the museum as a new kind of public institutions -- announce the dawn of the modern era.

We will take about a dozen major figures -- principally from German philosophy (from Baumgarten, and Kant, to Hannah Arendt and Jürgen Habermas, via Hegel, Nietzsche, Heidegger, and Adorno) and investigate the points of contacts and dialogues between each of these philosophical giants, and the artists who read them and responded to them -- through their works, or through actual written pamphlets, manifestos, letters.

Perhaps it is this causal link between art and human emotion that contributes both to the splendor of Romanticism and to its vulnerability.

**Fulfills Theory and Criticism requirement in MA*

ARTH 734 Theory and Criticism: Mapping Discourses

Valerie Jaudon *vjaudon@gmail.com*
Wednesday 9:00-12:00 205 Hudson
Class 8874/8875/8876

This seminar concentrates on the historical development of theoretical issues concerning current art and theory. Weekly reading assignments, group discussions and presentations focus on key texts relating to modernism/postmodernism, structuralism/post-structuralism, aesthetics, philosophy, phenomenology, feminism, psychoanalysis, semiotics, cultural studies, and a variety of critical methodologies. The goal of the class is to provide students with an introduction to primary theoretical texts and critical approaches to art from multiple disciplines that have played a significant role in forming the art and criticism of today. Students will choose topics and readings on which they will present brief papers and lead seminar discussions. A final paper (min. 10 pages) allows for detailed examinations of current critical concerns. All readings will be available on E-Reserve from the Hunter Library.

**Fulfills Theory and Criticism requirement in MA*

ARTH 755 Independent Study

Staff
Class 5992/5993/5994

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 761 Curatorial Methods: The Remote Institution

Sarah Watson *swat@hunter.cuny.edu*
Tuesday 7:00-9:40 205 Hudson
Class TBA

Within days of New York City's stay at home order and the closure of physical gallery and museum spaces, numerous institutions rushed to Instagram and other web-based platforms to create new digital content in forms such as online exhibitions, collection tours, zoom lectures, and artist interviews. This seminar will focus on the art field's turn to online programming during the COVID-19 pandemic, analyzing the emerging models for the remote institution. We will discuss the political and economic pressures of what it means to present work online, especially as it pertains to including the actual work online, such as with sound, video, gifs, and VR experiences, as well as with works commissioned specifically for the internet, like performances for Instagram live, etc. During the first half of the semester the class will conduct case studies, evaluating the different approaches taken by institutions as a response

to the closure of their physical spaces and move to remote work. In addition to studying the online programming generated, the class will explore institutions' mission statements, scale and size, staff and budget, and previous programming frameworks (including their prior engagement with digital programming and digitally native works). We will also examine the software, documentation technologies, and user-experience strategies employed to realize the online programming—including VR experiences, guided tours, and interactive tours. The second half of the semester will engage in discussions on alternative models for the remote institution and the potential and possibilities for rebuilding cultural institutions post COVID-19. The class discussions will be anchored by weekly readings with a particular focus on expanded curatorial practices, labor, ethics of care, adaptability, and institution building.

**Fulfills Curatorial Practicum requirements in Advanced Curatorial Certificate*

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

ARTH 762 (001) Curatorial Practicum: Photography, Place, Identity: Harlem's 125th Street

Maria Antonella Pelizzari apelizza@hunter.cuny.edu

Tuesday 4:00-6:40

HN 1503

Class 43957

Harlem's 125th Street is a marker of 20th century urban experience, where, as Michel De Certeau has observed, "its present invents itself, from hour to hour, in the act of throwing away its previous accomplishments and challenging the future." This course focuses on this dynamic thoroughfare as a tool for art practice, a symbol for community and identity. Taught by Professor Antonella Pelizzari and curator Arden Sherman, the course invites students to examine works from a large roster of photographers, film-makers, and performance artists who have engaged with the constant mutation of street-life and culture in this urban context.

The class discussion will inform and culminate in an exhibition at the Hunter East Harlem Gallery in Spring 2021. The curatorial practicum aims to teach the process of selecting works, visiting artists' studios, galleries, and sites in Harlem, contributing to a final checklist of works. Students will be able to select an individual artist and work on research papers that mine questions of race, gender, and city experience.

We will review street photography in historical images by James van der Zee, Helen Levitt, Hiram Maristani, Roy De Carava, to more contemporary works by Jamel Shabazz, Ruben Natal-San Miguel, and Dawoud Bey, who unpack the complex racial mosaic of this thoroughfare. The street will be examined as a site ripe for storytelling and performance, according to the conceptual practices of Lorraine O'Grady and Pope L., among others. Photography will also be discussed as the archival process of collecting urban traces that are changing and vanishing, as explored in long-term projects by Camillo Jose Vergara. The course will introduce students to critical readings about place, representation, and the subject position in relation to race and gender politics.

**Fulfills Curatorial Practicum requirements in Advanced Curatorial Certificate*

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

ARTH 762 (002) Curatorial Practicum: The Transgressive Itineraries of Conceptualism

Harper Montgomery hmontgom@hunter.cuny.edu

Thursday 4:00-6:40

HN 1502

Class 43958

This course will continue the thread of inquiry begun during its first half: that of exploring the global reach of conceptualism and considering how artists defied nationalisms while also exploring unconventional ways of inhabiting spaces and experiencing subjectivities. Extending the work set out in the first part of this course, we will examine these themes and histories in preparation for the task of organizing an exhibition of conceptualism's preeminently transgressive figure: Argentine born artist David Lamelas. We will likewise continue to consider objects that deliberately defy stable categories by examining what valences of meaning they can convey within the space and time of the gallery. While the first part of this two-part practicum focused on the task of familiarizing ourselves with the concerns of Lamelas and other conceptual artists, the second will focus on writing essays on individual works of art, crafting didactic texts and public programming, and designing and implementing the installation for the exhibition on Lamelas that will open February 2021 at the Leubsdorf Gallery. Our efforts to shift to applied curatorial work will be supported by collaborating directly with Lamelas and reading recent texts on aspects of exhibition-making and

conceptualism's contemporaneity. Our main guides, however, will be the artworks that we will strive to interpret, contextualize, and present in physical space and narrative texts.

**Fulfills Curatorial Practicum requirements in Advanced Curatorial Certificate*

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

ARTH 7802W Love and Death in Italian Art

Mariah H. Loh *ml3120@hunter.cuny.edu*
Wednesday 4:00-6:40 HN 1502
Class 9274

The art of painting was invented by a lovesick teenage girl. In the *Natural History* of Pliny the Elder we hear how the daughter of Butades, the potter of Corinth, traced her lover's shadow upon a wall by the lonely light of a candle as he slept on the eve of his departure. In this manner, when he was no longer there, she would have a memento of him to keep beneath her eyes and hold close to her heart. Art and desire were bound from the start by the twin brothers Eros (Love) and Thanatos (Death). This course will explore the co-presence of love and death in early modern Italian art and literature. One of the key issues in this course is the blurring, transgression, and redefinition of these boundaries. We begin with the tradition of broken-hearted lament from Ovid to Petrarch and its parallels in sacred and profane art. We map out contesting definitions of the "erotic" from the elite courts and to the popular presses. Lectures will explore issues related to painting and myth-making, art and ideology, portraiture and necromancy, magic and lovesickness, and the containment and conversion of bodies (physical, spiritual, and otherwise).

**Fulfills Renaissance, Baroque, or 18th Century distribution requirement in MA*

ARTH 7803F Still Life: Material Culture, Meta-Representation, New Realism

Emily Braun *ebraun@hunter.cuny.edu*
Thursday 4:00-6:40 HN 1503
Class 43524

Lowest in the hierarchy of pictorial genres (and rarely depicted in sculpture until the advent of the readymade and assemblage), still life is typically perceived as a subject matter of the commonplace. Its humble status, however, belies its often erudite conceits, intertextuality, and strategies of meta-representation. Moreover, the choice and display of inanimate objects within still life compositions offer valuable insight into class, gender, empire, economics, the culture of food, and the environment. Over the centuries, artists have employed still life as a vehicle of religious allegory, coded self-representation, or political commentary. This seminar will cover the history of still life from ancient Rome to the readymade, while emphasizing key themes and historical moments (among them, the early-modern period, the Baroque, and late 19th century American painting). Material culture, "object agency," and the role of non-mimetic visual signs (written texts) will be addressed. This seminar is timed to coincide with the Jasper Johns retrospective at the Whitney Museum of American Art and the exhibition, *Cubism and the Trompe L'Oeil Tradition*, at the Metropolitan Museum of Art. In addition to initial lecture presentations and analyses of weekly readings (among them, interpretations by Alpers, Baudrillard, Brusati, Bryson, Gaskell, Gell, Marin, and Stoichita), students will pursue a major research paper. Still life is a largely under-researched and under-theorized subject, offering this class the opportunity to consider new historically-based and critical approaches.

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

ARTH 7804P Duchamp's Telegram

Thierry de Duve *td655@hunter.cuny.edu*
Monday 7:00-9:40 HN 1502
Class 43526

This lecture course is a new and profoundly revised version of a course I developed under this or a similar title over a period of fifteen years. Its subject matter is the transition from one art world to another, a transition of which Marcel Duchamp was the messenger. With the photo of a urinal baptized *Fountain*, he sent out a "telegram" in 1917 announcing that the Western art institution had switched from the *Beaux-Artssystem* to the art world as we know it

today, which I call the *Art-in-Generalsystem*. The fact that Duchamp was merely the messenger and not the author or the agent of this institutional change does not in the least diminish his importance as an artist: three classes will be devoted to a survey or in-depth analysis of his work. Three classes will unpack the historical meaning of his "telegram," starting from its reception in the '60s and working our way backwards in time until its real content emerges. Two classes on "the invention of non-art" will seek to understand how and when the switch from one system to the other occurred, and two more classes will explore "missing links" between the two systems. Two classes will be devoted to "acknowledgments of receipt" of Duchamp's "telegram" by artists in the '60s and '70s. Finally, two classes will be devoted to students' presentations and to a general discussion.

Your assignment for the term consists of one oral presentation and one final paper, ten to fifteen pages long. For your oral presentation, of which I expect you to hand in a written outline, present a thorough summary of one or more of the required readings (as per list, see last page of syllabus). For your end-of-term assignment, write an essay on a topic of your choice provided it has a demonstrable connection with the ones that will have arisen in class.

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

ARTH 7802U Medieval Art and Thing Theory

Cynthia Hahn cynthia.j.hahn@gmail.com
Monday 4pm - 6:40pm
Class 63041

Art history has returned to the object and "materiality" with enthusiasm. Nevertheless, our approach to the object is not/cannot be unmediated. This course will explore medieval materiality through the use of "Thing Theory," a multi-disciplinary consideration that will include the "social life of things," Bruno Latour's Actor Network Theory, philosophy's "speculative realism," (or also called Object Oriented Ontology--OOO) and historical investigations of matter and material. We will read Appadurai, Bynum, Harman, Latour, and others in order to understand why material and objects matter. We will explore the particular qualities of materials such as wax, parchment (skin), gold and gems, clay, and stone. Students will choose an object or group of objects to re-vision using these methodological approaches, examples might include reliquaries and other art objects "used" and made in the long Middle Ages.

**Fulfills Ancient or Medieval distribution requirement in MA*

ARTH 7804S Networks of Power:

Artistic Interactions between the Ottoman Empire and the World Around them

Nebahat Avcıoğlu navciogl@hunter.cuny.edu
Tuesday 7:00-9:40 HN 1502
Class 44844

The course is designed to explore the transformation of Ottoman art and architecture from the conquest of Constantinople in 1453 to the establishment of the Turkish republic in 1923, by focusing on the dialogical artistic interactions between the Ottomans and the other cultures surrounding them both in the East and West. The seminars will introduce students to a select group of works of art and architecture elucidating the pivotal transitional moments in Ottoman culture. The time-span covered is deliberately extensive in order to show that the characteristics of cross-cultural interactions are more visible across a long period of time. The course will also address concepts by which cross-cultural works of art and architecture can be analysed and understood. Examples of art and architecture will be studied in their historical contexts, with special attention paid to changing ideas about the 'self' and the 'other' and how these changes emphasise different aspects of interaction between cultures and how they reflect artistic conventions. The course will involve examining and discussing original works of art from the New York Museum collections.

**Fulfills Non-Western distribution requirement in MA*

ARTH 780.88 Topics in Ancient Egyptian Art and Archaeology

Edward Bleiberg edwardbleiberg@gmail.com
Monday 4:00-6:40 HN 1502
Class TBA

This graduate course explores problems in understanding ancient Egyptian art and architecture from pre-history through the end of Egypt's New Kingdom about 1075 B.C.E. The course proceeds chronologically beginning approximately 3500 B.C.E. with questions about the origins of Egyptian art. The problems addressed in class concern typical art historical issues such as royal versus middle class patronage, the nature of Egyptian style, and the emergence of Egyptian iconography in various periods. The course concludes with discussions of the current antiquities market, Egyptian collections in museums, and issues of cultural patrimony.

**Fulfills Ancient or Medieval distribution requirement in MA*

ARTH 7803Y Rethinking 20th-Century American Realisms

Prof. Michael Lobel ml2450@hunter.cuny.edu
Monday, 7:00-9:40pm Location TBA
Class 63725

This course will focus on a reconsideration of realism and figuration in twentieth-century American art. In the context of modernist criticism's celebration of the ostensibly purified values of abstract art, and postmodernism's similar championing of the stripped-down, anti-aesthetic forms of minimalism and conceptual art, realist modes were often seen as reactionary and outdated. With the resurgence of critically engaged figurative painting in art of our own time, this narrative is due for reconsideration. We will consider various episodes in twentieth-century art in the U.S. and Mexico, and explore the possibilities for rethinking the received understanding of those moments.

**Fulfills Modern American/Latin American distribution requirement in the MA in Art History, or could be counted as an Art History elective.*

ARTH 7804U Art and Urbanism in African Cities

Moses Serubiri serubiri.m@outlook.com
Thursday 7:00 - 9:40pm 1502 HN
Class 63096

The course is framed through a lens of art and urbanism, arguing for an intertextual study of the fields in the context of African cities. Taking an interdisciplinary approach to the source materials, the class considers a broad reading of art and urbanism through a specific lens of exhibition-making, urbanism and architecture theories. The course avoids over-simplifications that stress underdevelopment as their dominant frame, by following studies in African art (Moyo Okediji, "Art of the Yoruba", 1997) which point towards an alternative orientation in which the "African city" is "yet-to-come." By staging this dialogue between diverse materials, the course seeks to reflect on recent histories of art and literature in Africa. Case studies include: Johannesburg Biennial, Cairo Biennial, Dakar Biennial, the Bamako Biennial, and Luanda Triennial. Cases in Afro-diasporic locations include: Jamaican Biennial (Kingston), Ghetto Biennial (Port-au-Prince), Prospect Triennial (New Orleans). Central to the course will be essays by art historians Moyo Okediji, Kobena Mercer, Sylvester Ogbechie, Ikem Stanley Okoye, Rowland Abiodun, urbanist AbdouMaliq Simone, and anthropologist Hubert Fichte.

**Fulfills Non-Western distribution requirement in MA*

ARTH 780.08 The Artist's Institute Seminar: Artists Co-op

Jenny Jaskey / A.K. Burns jenny@theartistinstitute.org / akburns@hunter.cuny.edu
Friday 9:00am-12:00pm 205 Hudson
Class 5995

Artists Co-op is a proposal.

In a time of economic collapse and institutional uncertainty, we are all the more aware that how we commune and organize, and the values that drive our creative pursuits, have real systemic ramifications for our collective futures. What role do artists and cultural producers play in this moment? What are our needs and desires? How do we build a space to support culture and ideas that matter?

This course will workshop new models for how artists organize.

Artists Co-op is a speculative and collective project that critically and creatively addresses the structural inequities that affect artists as they make work and build community. We will consider the evolving stakes of community engagement, artistic production, context creation, and funding for platforms initiated by artists. Drawing on the resources of New York City, including guest lectures by artists with a special focus on the fertile history of alternative artists organizations including; Art Workers Coalition, ABC No Rio, Just Above Midtown, Group Material, Franklin Furnace, and e-flux, among others. The course will imagine and rethink institutional forms and their fiscal realities. Students will be part of a collaborative process to create proposals for the Artists Co-op: conducting research, learning about pre-existing models, and developing an organizational agenda.

**Fulfills History of Exhibitions and Collecting OR Curatorial Practicum requirements in Advanced Curatorial Certificate*

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

ARTH 780.99 (002) Curator Assistantship

Staff

Class 5996

Students must have approval of both a full-time Art History faculty advisor and the Graduate Director to register for curator assistantships. Permissions should be forwarded to lfrantz@hunter.cuny.edu.

ARTH 799 (001) Thesis Research

Staff (Full-time Art History Faculty)

Code 5997

The MA thesis in art history represents the final step in the fulfillment of the degree at Hunter. The thesis demonstrates original thinking based on solid research including primary and secondary sources. It proves the student's ability to gather, evaluate, and present material in a critical and scholarly manner. Primary-source research may involve examining archival material such as an artist's personal papers and correspondence, reading contemporary sources, and conducting site visits as well as interviews. Secondary-source research may include but is not limited to an analysis of current and historical literature.

You must choose a full-time faculty member to advise your thesis. The faculty member should be someone who is a specialist in your chosen area and, ideally, someone with whom you have established a scholarly relationship during your course of study at Hunter. The faculty member can be of some assistance in refining an appropriate topic, but the student should already have several ideas in mind before opening the discussion.

The student must complete a Thesis Agreement Form once the topic has been selected. This form must be filled out and signed by the first reader in order to register for "Thesis Research" (ARTH 799). The signed form should then be returned to the Art Office where it will be placed in your student file. The deadline for receiving Thesis Agreement Forms is December 20 (the last day of Fall 2019 semester). Electronic signatures are acceptable.

Once we have received your signed form you may register online for Thesis Research 79900.

ARTH 800 (001) Thesis Writing

Staff (Full-time Art History Faculty)

Class 9613

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.

PLEASE NOTE: this class is required if you entered the MA program in FA'18 or later. If you started the program before that, it is optional but not required. Please consult the Graduate Advisor if you would like to enroll.