

## Art History Graduate Course Descriptions Spring 2021

### **ARTH602 Research Methods**

**“American Idols”: Race, Class, and Gender in Latin American Modernism**

**Tuesday 7:00-9:40**

**Lynda Klich**

***lklich@hunter.cuny.edu***

The course provides fundamental training for academic and curatorial work by emphasizing foundational skills and means of research in the field. It also offers pragmatic instruction in determining appropriate theoretical frameworks and viable methodologies of critical interpretation. Students will learn the foundations of advanced research by focusing on one art object in depth and composing a detailed interpretive essay (15-18 pages) that critically assesses the existing historiography of that object and offers an original interpretation, written in a publishable, expository style. Through workshops and stepped assignments, the class will stress strategies for writing—the organization of information, logical structure of argument, the clear articulation of ideas, and the development of an authoritative, scholarly voice.

This semester, we will take advantage of the online environment to focus on the iconic works of Latin American modernism located in collections throughout the world, examining their roles in shaping the scholarship on the field. In line with urgent efforts to decolonize art history, we will emphasize an intersectional approach to these key works. Our readings and discussions will scrutinize race-, class-, and gender-based methodologies, examining how Latin American visual artists, intellectuals, and writers (often elite *criollos*) used racialized (indigenous and black), disenfranchised (workers and *campesinos*), and/or sexualized (female) bodies to forge their iconic constructions of modern national identities. By interrogating the power structures behind these images, we will examine how myths and symbols reinforced heroic national narratives, often on Eurocentric models, raising questions of cultural appropriation and primitivism while disclosing anxieties over the construct of whiteness. At the same time, we will examine the historical nuances of these depictions, probing how artists mobilized Latin American cultural consciousness, seeking to break with centuries of colonialism and to assert local modernities. Individual research projects will explore how these issues have been approached and/or ignored in the literature on a given object, and will propose new research and analyses grounded in these crucial problems.

Some instructional sessions will be held in conjunction with museums and libraries, working with professional staff in order to master searches in both print and electronic media. 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 paper and research tasks, students will have short writing assignments, group projects, and will give a professional presentation on their research and conclusions.

*\*Fulfills Research Methods requirement in MA*

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

### **ARTH 619 Greek Art**

**Tuesday 7:00 - 9:40pm**

**Hendrik Dey**

***hdey@hunter.cuny.edu***

The history of western art begins with the Greeks. The intellectual, creative and artistic flowering that peaked among the Greek city-states of the fifth and fourth centuries BC underpins a cultural legacy that continues, via ancient Rome and the Renaissance, to this day. Greek notions of beauty, proportion, harmony and indeed ‘art’ in general lie at the root of modern discourse about the same subjects. The architectural, sculptural and representational conventions developed in ancient Greece are still ubiquitous. We will focus on the art and material culture of the Greek-speaking Mediterranean world from ca. 900 BC until the Roman conquest of Greece in the second century BC. Subjects to be covered

include architecture and the development of the classical orders; sculpture; vase and panel-painting; jewelry and metal-work; as well as broader topics such as the evolution of the Greek polis and urbanism, the development of the naturalistic canon, and the political, intellectual and social milieux in which the objects of our study were produced.

*\*Fulfills Ancient/Medieval distribution requirement in MA*

**ARTH 621 Modern Art I**  
**Tuesday 4:00pm - 6:40pm**  
**Susanna Cole**  
**sc1257@hunter.cuny.edu**

This course examines the global panorama of visual practices developed from the late Eighteenth-century through the Nineteenth-century. It explores topics including but not limited to, revolutionary practices, imperialism, the avant-garde, modernity, mass-culture, industrialization, and urbanism. The course will cover artistic movements ranging from the neoclassical to symbolism. The approach of this course is genealogical and will not search for some unchanging meaning of each movement and topic. Instead it seeks to examine the plurality of meanings and concepts that have gone into defining this period.

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

**ARTH 7802W Love and Death in Italian Art**  
**Thursday 4:00 - 6:40pm**  
**Mariah H. Loh**  
**ml3120@hunter.cuny.edu**

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 734 Theory and Criticism: Manet's Testament**  
**Wednesday 4:00 - 6:40pm**  
**Thierry de Duve**  
**td655@hunter.cuny.edu**

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: Image Becomings**

**Monday 1:10 - 3:50pm**

**Jérôme Game**

**[jg3773@hunter.cuny.edu](mailto:jg3773@hunter.cuny.edu)**

Since the mid-20th century, Critical Theory has developed a rich and multidisciplinary approach to the notion of meaning – its production, its locations, its authority. In that, it has marked a shift from a thinking informed by absolute norms (such as the ‘subject’, the ‘true’ or the ‘beautiful’) to one that is concerned with interrelations between theory and practice, knowledge and action, the individual and the collective. The implications of this shift on the understanding of aesthetics, as well as on the making of art, have been extensive. In the light of these changes, this course focuses on the notions of experience, representation and value in relation to art from a plurality of disciplinary standpoints (Gender Studies, Deconstruction, Psychoanalytical Criticism, Postcolonial Studies, etc.). If far from being ‘natural’ or ‘essential’, aesthetic meaning is in fact constructed and shifting, how are we then to account for its contextual and relative nature? To answer this question, the course examines a set of theoretical paradigms engaging critically with the image, photographic or painted, fixed or moving, digital or analogic, as an utmost site on which to trace how theoretical productivity has always been going hand in hand with artistic creativity.

The course is structured around lectures and seminars (collective readings, written exercises and discussions, presentations and debates). Students are expected to participate fully by carrying out assessed readings, involve actively in classroom discussions and weekly oral presentations

*\*Fulfills Theory and Criticism requirement in MA*

**ARTH 734/735/736 Theory and Criticism: Mapping Discourses**  
**Wednesday 9am - 12pm**  
**Online**  
**Valerie Jaudon**  
**[jg3773@hunter.cuny.edu](mailto:jg3773@hunter.cuny.edu)**

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.

**ARTH 755 Independent Study**  
**Staff**

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](mailto:lfrantz@hunter.cuny.edu).

**ARTH 761 Exhibiting Chinese Painting and Calligraphy in the Postwar United States**  
**Monday 4:00 - 6:40 pm**  
**Joseph Scheier-Dolberg**  
**[Joseph.Scheier-Dolberg@metmuseum.org](mailto:Joseph.Scheier-Dolberg@metmuseum.org)**

During the postwar decades, the study of Chinese painting and calligraphy in the United States evolved rapidly from an obscure niche subject into a serious field of inquiry with competing schools, methods, and concerns. Museum exhibitions and their accompanying catalogues were instrumental to this process of formation and development, as they often served as proving grounds for new ideas within the relatively young discipline. This seminar will explore this history, revisiting a series of landmark exhibitions that helped to constitute the field through examination of catalogues, display images, and scholarly and popular responses.

*\*Fulfills History of Exhibitions and Collecting requirement in Advanced Curatorial Certificate*

*\*\*Fulfills Non-Western distribution requirement in MA*

**ARTH 762 Curatorial Practicum: Photography, Place, Identity: Harlem's 125th Street**  
**Wednesday 4:00 - 6:40pm**  
**Antonella Pelizzari and Arden Sherman, Curator of Hunter East Harlem**  
**[apelizza@hunter.cuny.edu](mailto:apelizza@hunter.cuny.edu)**

Co-taught by Prof. Antonella Pelizzari and Arden Sherman, Curator of Hunter East Harlem Gallery

This is the second part of a two-semester curatorial course (Fall 20-Spring 21) that focuses on photography as a record of time and place in relationship to a particular urban context, 125<sup>th</sup> street in Harlem. Photographs represent narratives of resilience and poems of survival against a rapid and sweeping movement of history across this street, where buildings and communities are periodically destroyed and built anew. The selection of works in this project shapes a sense of belonging and identity

that goes against the stereotyping and mystification of this neighborhood. It contributes to the writing of a new history of photography that is collective and collaborative.

The first part of this course (Fall 2020) has discussed significant case-studies that reflect Black and multicultural identity of 125<sup>th</sup> street by capturing the culture of fashion, entertainment, music, religion, political struggle, protest, and poverty. The roster of photographers and performers features, among others, Dawoud Bey, Khalik Allah, Kwame Brathwaite, Jamel Shabazz, Hiram Maristany, Gordon Anderson, the Kamoinge group, and archival projects recording architecture and urban transformation through the vision of Isaac Diggs and Edward Hillel, Camilo Jose Vergara, as well as vernacular photographs.

The second part of the course (Spring 2021) aims to channel the wide range of works and themes to a more select list of images and contents that will shape the publication. Students will be directly involved in the writing of catalogue entries for individual artists and thematic sections concerning place and identity on 125<sup>th</sup> street. This part of the course will introduce a few more artists and will discuss book layouts, graphic design, and the narrative flow of words and pictures. Students will be involved in copyright permissions and will be asked to think experimentally in relationship to historical photographs and the current use of social media and the interrogation of archives. An additional online project will be also created as an ongoing archive.

New students are welcomed into this course as writers and creators of new content, with the existing group from Fall semester students acting as an editorial board, introducing the contents discussed in the first semester and helping to shape the contents of the publication.

This project (selection of works and themes) is designed according to a future exhibition in collaboration with the Hunter College East Harlem Gallery and another potential venue in the city. Pending Covid-19, the class will be engaged in curatorial practice, dealing with questions of installation, budget, loan forms, and the collaboration with galleries and institutions in the city. We will review the selection of objects and will discuss how to incorporate photographs on a wall with magazines and ephemera, photo books, audio, as well as moving images.

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

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

### **ARTH 762 Curatorial Practicum: Create, Critique, Curate!**

**Thursday 4:00 - 6:40pm**

**Joachim Pissarro**

***jpissarr@hunter.cuny.edu***

Create, Critique, Curate!

A joint reflection between MAs and MFAs on the cross-semination between studio practice, art critical writing, and the curatorial profession.

Essentially, a group of MAs exert their critical and curatorial skills, and curate a selection of works from their MFA peers. The end result is a small exhibition, with catalogue and essays, that will take place at 205 on the 2nd floor. This class counts for the Curatorial Certificate and for the practicum.

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

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

### **Arth 780 Istanbul from Empire to Post-modernism**

**Tuesday 4:00 - 6:40pm**

**Room 1501**  
**Nebahat Avcioglu**  
***navciogl@hunter.cuny.edu***

There are very few cities in the world that can boast with their stunning topography, historical density, longevity and dynamism as well as art and architecture than Istanbul. The city served first as the capital of the Roman Empire in the early 4<sup>th</sup> century CE under the legendary ruler Constantine the Great, who brought Christianity to the city. After the Ottoman sultan Mehmed II conquered it in 1453 it became an Islamic capital. Without ever losing its Hellenic and later Latin heritage Istanbul continued to grow, becoming during the 16<sup>th</sup> century the most glorious centre of the mightiest empire in the world. Until the collapse of the Ottoman Empire in 1923 Istanbul continued to develop as a great capital spilling over the city walls across the Golden Horn and along the Bosphorus. By the end of the 19<sup>th</sup> century the city was seen as distinct from the other Muslim capitals and was considered as one of the great European cities. New urban projects were envisaged for the city and foreign architects were put to work. Although only a few of these European Grand Schemes were realized Istanbul once again became a major international attraction. The history of Istanbul is the melting pot of many histories made up of not only facts and figures but also legends and myths, desires and dreams. Since the time of its foundation travelers and artists have created in their imaginations several cities, some of which have more affinity with the *1001 Arabian Nights* than with an enduring cosmopolis. Today's Istanbul is a post-modern megalopolis, or as some people call it the archetypical global city. In this course we will examine some of the key monuments and epochs in the evolution of the city from the empire to today. The goal is to promote an understanding of city's chronological and topographic development as well as to connect historical debates to current issues.

*\*Fulfills Non-Western distribution requirement in MA*

**ARTH 780 England and the Expanding Vision of an Empire**  
**Wednesday 7:00 - 9:40pm**  
**Susanna Cole**  
***sc1257@hunter.cuny.edu***

From 1760-1900, the face of English 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 as the British Empire was expanding to encompass almost a quarter of the world. The 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 as well as from the gleaning of influences from its expanding empire British landscape shifted from adopting Italian, French, and Dutch principles of landscape to creating what would become an independent style that would change prevailing ideas about the genre itself.

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

**ARTH 780. Photography in Robert Rauschenberg's ROCI - Latin America**  
**Thursday, 4:00-6:40 pm.**  
**Antonella Pelizzari**  
***apelizza@hunter.cuny.edu***

When asked what his greatest fear in life was, Rauschenberg replied, "That I might run out of world." ROCI (Rauschenberg Overseas Culture Interchange), launched in 1984, reflected this sentiment, which propelled the American artist to travel and make art in a wide range of communities marked by a contested history. The spirit of ROCI was twofold. It channeled the utopian belief that art could act as a bridge and foster a new kind of conversation with countries whose political regimes were opposed to the United States (Communist China, Pinochet's Chile, Castro's Cuba, Eastern Germany, Soviet Russia,

among others); and it highlighted the artist's profound curiosity about the vernacular dimension - the grit, the color, the textures, debris - of foreign cultures.

This seminar explores the extraordinary global outreach of ROCI focusing on a particular aspect: Rauschenberg's camera vision. As he traveled across many geographies, including the United States, the artist took photographs that reflected a progressive orientation and state of surprise capturing signs and symbols that were new to him - what he defined as a "realistic wonderment." The course revolves around the idea that ROCI is an ideal observatory to understand Rauschenberg's photography as an expression of foreignness, which represented a heightened creative state. As he said, "When I went to a strange country, I had the best time and the greatest experiences when I thought I was lost, because when you are lost, you look so much harder."

In order to understand Rauschenberg's camera vision, the course will look at key entry points of his photography leading up to ROCI: Black Mountain College in the late 1940s and early 1950s, with Rauschenberg's early journeys to Morocco and Rome; travels across the United States in the 1970s, converging into the projected sequence in *Glacial Decoy* (1979) and the book project, *Photos in and out City Limits* (1984). The examination of these earlier works will help us investigate ROCI contact sheets and photographic prints - what Rauschenberg selected, how he moved around a subject, what forms, shapes, and symbols was he attracted to...

The particular focus of this seminar is on ROCI Latin America, comprising Rauschenberg's travels, exhibitions, and the creation of a cultural network in Mexico (1982-5), Chile (1984-5), Venezuela (1985), Cuba (1988). We will examine Rauschenberg's individual works (paintings, sculptures, photographs) in relation to his progressive photographic frames, visible in his contact sheets as well as in video recording shot by his assistant during these trips.

This seminar is taught in collaboration with the Rauschenberg Foundation and with the Museo MALBA in Buenos Aires. Such an exceptional institutional liaison will allow us to work with primary archival resources (contact sheets, video recordings, press releases, correspondence) and establish an international conversation with the artists and writers Rauschenberg came into contact with while working on ROCI, expanding his awareness and understanding of art across cultural and political borders.

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

**ARTH 7804P Duchamp's Telegram**  
**Thursday 7:00 - 9:40pm**  
**Thierry de Duve**  
**[td655@hunter.cuny.edu](mailto:td655@hunter.cuny.edu)**

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-Arts* system to the art world as we know it today, which I call the *Art-in-General* system. 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 "acknowledgements 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 780.08 Artists Co-Op II: Authority and Community**

**Thursday 7:00 - 9:40pm**

**Jenny Jaskey**

***jennyjaskey@gmail.com***

Artists Co-op is a proposal. In a time of economic collapse and institutional uncertainty, we are all the more aware of the complexity of the systems we participate in toward our collective futures. What role can artists and cultural producers play in this moment? How do we organize to support the art and ideas that matter to us?

Following on Artists Co-op I (Fall 2020), this course will continue to examine the intersection of art and institution building, with a special focus on the relationship between authority and community. Guest lecturers from the fields of art history, studio art, sociology, political organizing, and business management will present case studies to the class that will consider how power is organized and distributed. In tandem with this lecture program, and drawing on our collective imagination and capacity for critique, the class will work towards building an institutional model of our own. Through study and praxis, we will arrive at a deeper understanding of the role of group dynamics, institutional growth, and sustainability in collectively-run institutions for the arts.

This course is open to all M.A. and M.F.A. students (no prerequisite required), with preference given to Curatorial Certificate students.

*\*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**

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](mailto:lfrantz@hunter.cuny.edu).

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

**Staff (Full-time Art History Faculty)**

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 20.**

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)**

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.

Note that in the Spring semester, the thesis is due to the Graduate Advisor in late April, so all edits should be completed before then.

To enroll in ARTH 800 Thesis Writing, your advisor may simply email their consent to continue working with you to 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 20.**