

Art History Graduate Course Descriptions Spring 2022

ARTH 602 Research Methods: Latin American Art and Visual Culture: Refiguring Eurocentric Discourses, Imagining Counternarratives

Harper Montgomery

hmontgom@hunter.cuny.edu

Thursday 4:00-6:40 pm

Format: IN-PERSON (HN 1502)

CUNYFirst #: 15642

In this course, we will examine how the discipline of Art History has simultaneously helped and hindered the growing body of scholarship on modern and contemporary Latin American art and culture. Pondering the question of how we can use an inherently Eurocentric discipline to construct the narratives of Latin American art and culture, during the semester we will accomplish the following tasks: 1) learn the history of art history and identify pertinent critical reassessments (i.e. feminism and postcolonialism); 2) familiarize ourselves with the broad arch of modern and contemporary Latin American history and art; and 3) assess the abundance of monographs on Latin American art that have been published during the past fifteen years. Even though this is a period during which curators and collectors have played enormously impactful roles in producing and shaping bodies of new knowledge, our research and reading will deliberately focus on monographs, not exhibition catalogues. Weekly readings will include secondary and primary texts on methods, influential texts on modern and contemporary Latin America art, and chapters from selected monographs. You will also be asked to choose a single scholarly monograph on which to focus your thinking and writing throughout the semester. You may choose from the list I provide or propose a book not on the list. While most of the texts I suggest have been published in English and in the United States, I encourage you to seek out Spanish or Portuguese titles. Scholarly monographs published by academic presses in Buenos Aires and Mexico City would be especially appropriate.

**Fulfills Research Methods requirement in MA*

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

ARTH 63700 Medieval Art I

Cynthia Hahn

cynthia.j.hahn@gmail.com

Tuesday 4:00 - 6:40 pm

Format: HYBRID (ONLINE and HN 1527)

CUNYFirst #: 49438

Medieval Art I covers art topically between the third and twelfth centuries in Europe, including art produced in media as diverse as manuscripts, metalwork, mosaics, ivory, stone sculpture, frescoes, and architecture. Topics include the beginnings of Christian art in catacombs and churches, the portable metal arts of the 'barbarians', art of empire and rulership, and the arts of pilgrimage, and monasticism. The lectures will be chronologically presented, in order to allow a broad overview, but thematically focused. Discussion in each class will center on readings chosen not only to illuminate the topic, but also to represent a wide range of methodological approaches to medieval art. There will be particular attention to how viewers and groups consumed and used the visual arts. Each student will choose a topic to research, give a very short presentation (ideally in front of an object at the Met), and write a paper. There will be a midterm and final.

**Fulfills Ancient/Medieval distribution requirement in MA*

ARTH 73400 (Section 02) Art History, Theory, and Criticism: Kant's Critique of Judgment: a close reading

Thierry De Duve

td655@hunter.cuny.edu

Thursday 4:00 - 6:40 pm

Format: IN-PERSON (HN 1503)

CUNYFirst #: 734: 17053

735: 17712

736: 17713

Artists constantly make aesthetic decisions in their work, while art critics and historians also judge aesthetically when they choose works of art, exhibit them, or interpret them. Yet the teaching of aesthetics, as a discipline, is highly technical and therefore most often confined to Departments of Philosophy. This seminar will try to make Immanuel Kant's *Critique of the Power of Judgment*—arguably one of the most technical and complex but also the most relevant aesthetic theories ever produced—accessible to MFA and MA art history students.

The seminar's method will be a close reading of many important passages of the *Critique*, selected and prepared by the instructor. We shall use Werner Pluhar's translation (Kant, *Critique of Judgment*, Indianapolis, Hackett, 1987), which students should acquire, and occasionally refer to Paul Guyer's more technical translation, as well as to a few "satellite" texts by Kant or his commentators. Each week, one or more students will be asked to present the day's assigned passages of the *Critique* to the class. A final essay dealing with questions raised during the semester will also be due.

Note on registration: if this is your second Theory and Crit course, register for ARTH 735; if it is your third, register for ARTH 736; all others should register for ARTH 734. These are separate course numbers but all taught as a single course, with the same requirements.

**Fulfills Theory and Criticism requirement in MA*

ARTH 73400 (Section 03) Theory and Criticism: Decoloniality, Postcolonialism, and Other Theories of Cultural Resistance

Harper Montgomery

hmontgom@hunter.cuny.edu

Wednesday 7:00 - 9:40 pm

Format: IN-PERSON (HN1527)

CUNYFirst #: 73400: 18565

73500: 18563

73600: 18561

This course will consider decolonial thinking as a constellation of critical methods that strive to examine how art has been both shaped by inequality and propelled by the desire to remedy it. Casting a wide net, we will consider Primitivism and its critiques, cultural studies, postcolonialism, and various theories of culture rooted in Latin American and Caribbean histories, including transculturation, hybridity, *créolité*, and popular culture. Indigenous knowledge, the erasure of African Diasporic culture, feminist positions, and cultural patrimony will be considered; and modern and contemporary artists, exhibitions, including biennials and triennials, and museums and collections will be the focus of discussions. Authors read will include Chika Okeke-Agulu, Dipesh Chakrabarty, James Clifford, Néstor García Canclini, Silvia Rivera Cusicanqui, Walter D. Mignolo, and David Joselit, among others.

Note on registration: if this is your second Theory and Crit course, register for ARTH 735; if it is your third, register for ARTH 736; all others should register for ARTH 734. These are separate course numbers but all taught as a single course, with the same requirements.

**Fulfills Theory and Criticism requirement in MA*

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.

ARTH 76200 Curatorial Seminar: C.C. Wang and the Reinvention of Chinese Painting

Wen-shing Chou

wchou@hunter.cuny.edu

Monday 4:00 - 6.40 pm

Format: HYBRID (ONLINE and HN1503)

CUNYFirst #: 54316

The seminar and exhibit focus on the artist, connoisseur, dealer, and collector C.C. Wang (Wang Jiqian 王季遷, 1907-2003). Born in Suzhou at the twilight of the Qing dynasty, C.C. Wang came of age in the artistic circles of Shanghai in Republican China. Fleeing China during the Communist Revolution in 1949, he settled on the Upper East Side of New York (next to Hunter College). In the decades that followed, together with a tight-knit group of collectors and art historians, C.C. Wang introduced Chinese art to the Post-war American audience, promoted an orthodox lineage of master painters, and invented a system of visual analysis that placed these works in dialogue with Western art history. At the same time, he maintained an experimental artistic practice of his own, in which he established a painterly dialogue with Abstract Expressionism. The exhibit contextualizes what was the burgeoning field of Chinese art history in the U.S. through the lens of C.C. Wang's own artistic trajectory and its connection to his collecting, connoisseurial, and commercial activities. By studying and curating an exhibit on C.C. Wang's artistic creations, we will examine key elements of the literati painting tradition that C.C. Wang sought to embody and transform, as well as his engagement with the New York School and the international art market. Central questions are how C.C. Wang simultaneously placed his artistic practice within the historical lineage of orthodox painters, experimented with major artistic trends of modern and contemporary art (both in the West and in Republican China), and succeeded as the most influential dealer of Chinese art in Post-war America.

**Fulfills Non-Western distribution requirement in MA*

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

ARTH 76108 Exhibitions and Collecting: Artists' Networks and Associations

Moses Serubiri

serubiri.m@outlook.com

Monday 7:00 - 9:40 pm

Format: IN-PERSON (HN1503)

CUNYFirst #: 54183

The course considers networks and associations of artists. The course will consider alternative strategies of organization such as artist workshops, associations, and residencies. The course will also consider the influence of artist associations in the building of major collections, art funding, collecting, as well as on large scale international exhibitions. Some of the networks and associations include: The Triangle Network (founded in the UK in the late 1980s by Robert Loder); RAIN Artists' Initiatives Network at the Rijksakademie (founded in The Netherlands in the 1990s).

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

***Fulfills Curatorial Methodology or History of Exhibitions and Collecting requirements in Advanced Curatorial Certificate*

ARTH 76300 Artist's Institute: The Crit and the Critic

Jenny Jaskey
Monday 4:00 - 6:40 pm
Format: IN-PERSON (HN1501)
CUNYFirst #: 17081

jennyjaskey@gmail.com

As contemporary artists, art historians, and curators, engaging with critical dialog about current art and exhibition making is an important part of our work, and this course will give us an opportunity to think together about the criteria, forms, and functions of criticism today. What do we make of the art school “crit”? Where did the form come from, and how have artists engaged with it critically? What do we make of the current state of the art review? Who gets to be a critic? What shifts have occurred in the role of the critic over the past three decades? We’ll consider these questions and more by reading historical and contemporary reviews, participating in crits, talking to critics, and writing art reviews of our own.

**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 7801U Postwar California

Howard Singerman
Thursday 7:00 - 9:40 pm
Format: IN-PERSON (HN 1502)
CUNYFirst #: 54320

howard.singerman@hunter.cuny.edu

Beginning with readings on modern art and its nascent institutions in Los Angeles and San Francisco in the years just before and after World War II, the course will trace histories of modern and contemporary art in California into the early 2000s. Among the many artists the course will address are Richard Diebenkorn, John McLaughlin, Wallace Berman, Bruce Connor, Jay DeFeo, Ed Ruscha, Ed Kienholz, Robert Irwin, Noah Purifoy, Senga Nengudi, ASCO, Judy Baca, Judy Chicago, Laura Aguillar, Mike Kelley, Paul McCarthy, and Frances Stark. Equally important will be the development of parallel, and sometimes multiple, art scenes in northern and southern California, and the schools and spaces that structured and supported them. In addition to the voices of artists and art historians, we will attend to writers such as Reyner Banham, Mike Davis, Joan Didion, and Rebecca Solnit; and cultural historians Richard Candida-Smith and Daniel Widener.

Each student is expected to make a short presentation on a pertinent artist during the course of the semester. Presentations are tentatively planned for February 24 (on a painter or ceramist whose major work is focused in the 1950s); March 10 (on an Southern California artist associated with the “finish fetish” or “L.A. Look”); and March 24 (on an artist associated with late-60s or early-70s California conceptual art). Each student is expected to write a research paper of 15 pages plus bibliography and illustrations.

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

ARTH 7803B 19th Century Theories of Art

Wednesday 7:00 - 9:40 pm
Susanna Cole
Format: ONLINE
CUNYFirst #: 49441

sc1257@hunter.cuny.edu

This seminar is primarily devoted to the analysis of texts. We will read major works of Nineteenth-Century theory and criticism and look at the ways in which these texts have shaped both contemporary and subsequent generations’ understanding of Art and Art History. We will explore these texts as objects

themselves and learn about their history, audience, reception and the debates that arose from the text both at the time and through their influence.

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

***May fulfill Theory and Criticism MA requirement upon request*

ARTH 7803D Art, Empire, and the Global 18th century

Tara Zanardi

tzanardi@hunter.cuny.edu

Wednesday 4:00-6:40pm

Format: HYBRID (ONLINE and HN 1502)

CUNYFirst #: 54319

As Felicity Nussbaum has argued, the eighteenth century was truly the first “global” century. In order to address the cross-cultural exchange of goods, ideas, and art, we will investigate real and imagined encounters between Europe and other parts of the globe and the impact such encounters had on the visual arts. As a vital component of the Enlightenment, Europe’s motivation for exchange was partially rooted in a systematic aspiration to know, catalogue, and possess the world, and global expeditions provided opportunities for scientists and artists to observe, reproduce, interpret, and collect. Many of the objects, including gems, artefacts, or plant specimens were placed in natural history cabinets, and many of the images, like botanical illustrations or studies of peoples and their dress and customs were published in travel accounts or in costume albums, or served as the basis for larger projects, such as ceiling frescoes. But Europe (and its monarchs) also desired to build networks for imperialistic gain, especially as ongoing competition for resources and markets often generated military conflict.

We will investigate a wide range of topics that artists considered from differing vantage points, including the negotiation of identities across national, global, and imperial spaces, the Trans-Atlantic Slave Trade, shifting definitions of race and gender, travel narratives, colonial collecting and display, chinoiserie, turquerie, the trafficking (legal and illegal) of goods, and scientific expeditions. We shall evaluate these subjects from diverse methodological perspectives, such as material culture and global studies.

Preliminary Reading:

Felicity A. Nussbaum, “Introduction,” in *The Global Eighteenth Century*, ed. Felicity A. Nussbaum (Baltimore: The Johns Hopkins University Press, 2003)

**Fulfills Renaissance, Baroque, and 18th Century distribution requirement*

ARTH 7804P Manet’s Testament

Thierry de Duve

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Wednesday 4:00 - 6:40 pm

Format: IN-PERSON (HN1503)

CUNYFirst #: 49442

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 17th 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 two essays, one, due two thirds into the semester, the critical review of a book given in the bibliography, and a final essay on an aspect of Manet’s work or legacy.

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

ARTH 7805A Territoriality, Diaspora, and Empire in Modern Italian Art

Emily Braun

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Monday 7:00 - 9:40 pm

Format: HYBRID (ONLINE and HN1502)

CUNYFirst #: 54184

Despite its cultural, linguistic and topographical diversity, centuries of oppression by the Spanish, French and Austrians, and the recalcitrance of the Papacy, in 1871 Italy became a geo-political state with newly defined borders. Culturally and ethnically, however, the Risorgimento “failed” to make a nation. Traditional frameworks of nationalism are challenged by the history of modern Italy, with its fractious history of unification, irredentist claims, regional divisions, and international identity as *the* “emigrant nation” between 1880 and 1945. Issues of inferiority as a European power largely motivated Italian colonialism in North and East Africa and elsewhere in the Mediterranean, culminating in Mussolini’s 1935 invasion of Ethiopia. The history of the ancient Roman Empire and the ongoing dominion of the Catholic Church also colored the self- and foreign “imagined community” of Italy. In this seminar we will look at individual works of fine art, architecture, and visual culture (including posters and postcards) that “represent” Italian territories (real and imagined), the Italian diaspora, and its colonial ambitions: landscape, allegory, political (including racist) propaganda and images of the body and the body politic. Artworks to be considered include those by Francesco Hayez, Hiram Powers, Pellizza da Volpedo, Emilio Longoni, Giovanni Segantini, Aristide Sartorio, Antonio Mancini, Amedeo Modigliani, F. T. Marinetti, Giorgio de Chirico, Lucio Fontana, and the Argentinian Emilio Pettoruti among others. We will also look at Mussolini’s refashioning of Rome and Fascist architecture in Libya and Ethiopia. *Students will be required to complete a significant research paper on an individual work that addresses one of these three themes.* This course is organized to coincide with the exhibition “Staging Injustice: Italian Art 1880-1917” being held this spring at CIMA (the Center for Modern Italian Art, on Broome St.). Towards the end of the semester, we will also make a class trip to Magazzino in Cold Spring to view Michelangelo Pistoletto’s *Stracci italiani* (and view its collection at large).

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

Arth 7805B The Islamic city from the 7th century to Today

Nebahat Avcioglu
Tuesday 4:00 - 6:40 pm
Format: IN PERSON (HN1502)
CUNYFirst #: 54186

navciogl@hunter.cuny.edu

The concept of the city is as important as it is difficult to define. A rigorous definition of the Islamic city has also proven uneasy to establish among historians and theoreticians, since it elides any essentialist characterization, even that of the reductive “non-western” identity. Framing the city as the dialectic between spatial and social processes we will discuss the prominence of the concept of the Islamic city from a critical historical perspective. Special attention will be paid to the problematization of the concept and its contemporary academic and polemical formulations. By focussing on specific city types such as the classical city, traditional city, imperial city, modern city, (post)colonial city and global city, we will examine a variety of interpretive paradigms employed by scholars in order to reify or reject the validity of the category of the Islamic city. Looking at specific cities – such as Kufa, Baghdad, Cairo, Jerusalem, Damascus, Istanbul, Isfahan, Beirut and Dubai, among others – through a genealogical approach to their architectural fabric, we will also try to understand their workings. We will explore the intrinsic relationship between the city and a particular architectural feature - such as a mosque, a palace, a citadel, a market, a house – that have come to define the city’s historical character and narrative. Structured along these lines, the course will problematize the concept of the Islamic city and consider its relevance for the study of cities in the Muslim world today.

**Fulfills Non-Western distribution requirement in MA*

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

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

ARTH 7805C La Frontera: Visual Culture & the Mexico-US Borderlands

Lynda Klich
Tuesday 7:00 - 9:40 pm
Format: IN-PERSON (HN1502)
CUNYFirst #: 54187

lklich@hunter.cuny.edu

Taking a long historical view, this course examines visual culture generated by the expanded geographical zone that today constitutes the fraught border between Mexico and the United States. Tracing shifting conceptions and meanings of this liminal space, the course examines cultural production from specific moments, from the Conquest, Mexican-American War, and Border War/Mexican Revolution to the 1960s Chicano Movement, NAFTA, and our present era of The Wall. We will scrutinize a wide range of media—from maps, mission architecture, travel albums, testimonials, political cartoons, prints, postcards, and photographs to historietas (comic books), film, video, performance, street art, and virtual reality. Class discussions will be grounded in the work of key thinkers, such as Gloria Anzaldúa, and concepts, such as nepantla (“in the middle of it”) and Aztlan (the name for the mythic ancestral land of the Mexica invoked by Chicanx activists as a symbol of political unity). Repeating themes such as spectacle, racial tensions, violence, citizenship, sovereignty, land dispossession, coloniality, human rights, and social justice will help us build an understanding of the Mexico-U.S. borderlands not as a defined place, but as a site with constructed, fluid, manifold, and most of all, contested, meanings.

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

ARTH 7805D Rome: an urban history from antiquity to the present

Hendrik Dey
Tuesday 7:00 - 9:40 pm
Format: HYBRID (ONLINE and HN1503)

hdey@hunter.cuny.edu

CUNYFirst #: 54188

We will examine the full arc of Rome's urban trajectory from its beginnings in the 8th century BC until the 20th century AD: its growth into the largest city in the world during the Roman republican and imperial periods, when it was the capital of a vast empire; its dramatic contraction during the medieval millennium, when it remained the papal capital and spiritual center of western Christendom; and its subsequent rebirths, first under resurgent Renaissance popes and finally, after 1870, as the new capital of a unified Italy. Without losing sight of the urban fabric as a whole (topography, settlement-patterns and demographics, infrastructure etc.), we will look most closely at art and architecture. Buildings and monuments, paintings and sculptures shaped the way the city was both experienced and imagined, creating layers of meaning and memory that accumulated and cross-pollinated across the centuries. For over 2,000 years, artists and patrons in Rome have had to operate in constant dialog with the legacy of the past: an unparalleled collection of monuments and memories that sets the stage for every new iteration of the present.

**Fulfills Ancient or Medieval distribution requirement in MA*

ARTH 7804Y: African-American Artists and the Graphic Arts, 1870-1980

Michael Lobel

michael.lobel@hunter.cuny.edu

Monday 4:00-6:40 pm

Format: ONLINE

CUNYFirst #: 153017

This course will explore the contributions of African-American artists to the graphic arts, which for the purpose of our studies we will consider to include the practices of illustrating, cartooning, and printmaking. We will examine the work of some of the most influential African-American artists of the twentieth century, including Romare Bearden, Charles Alston, and Lois Mailou Jones, all of whom began their careers as cartoonists and illustrators. We will also look at figures who were widely known in their own time, like E. Simms Campbell, one of the most important illustrators of the twentieth century, yet whose contributions have now largely receded in time. Our overarching goal in this research-focused class will be to explore how the craft of research can be used to recuperate overlooked or forgotten histories.

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

ARTH 78099 Curator Assistantship

Staff

CUNYFirst #: 15647

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 79900 Thesis Research

Staff (Full-time Art History Faculty)

CUNYFirst #: 15648

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 80000 Thesis Writing

Staff (Full-time Art History Faculty)

CUNYFirst #: 17724

In ARTH 80000, the second in a two-course series (the first of which **ARTH 79900 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. 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.**

CUNY GRADUATE CENTER COURSES:

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

ART 83000 Manuscripts and Materiality

Making and using books in the middle Ages

CUNY Mellon Seminar

Spring 2022 (term runs Jan 31st through May 16th, a total of 9 sessions planned at the Morgan)

Mondays, 2:00 - 4:00 pm, Ed Center

Instructors: Dr. Joshua O'Driscoll (Morgan Library) and Prof. Cynthia Hahn (CUNY)

Enrollment: 12-14 graduate students - 4 spaces available for Hunter MA Students

Books were experienced intimately in the Middle Ages. As small objects that invited the viewer's gaze and required bodily engagement in order to be read, they provided a unique occasion of exquisite sensory stimulation. This course will attend to the complex and surprising ways that medieval people related to their books: the ways they made them, touched them, read them, altered them, and the ways they used books to construct identities. Whether by turning their pages made of smooth and polished animal skin, or interacting with them in more unexpected encounters—as amulets, charms, ritual objects, or reliquaries—medieval books both invoked and provoked bodies.

In this course, students will engage with illuminated medieval manuscripts from the renowned collection of the Morgan Library & Museum. Seminar sessions (9 at the Morgan) will include curator-led examinations of key manuscripts as well as discussions of recent scholarship (Hamburger, Hennessey, Kay, Rudy). Microscopic examination, and discussion of conservation will also be included. For their final project, students will research and present a paper on a Morgan manuscript which they will be able to examine themselves. A previous knowledge of manuscripts is not required.

Permission of instructor required to register: please email Prof. Cynthia Hahn by Monday, November 22 to request permission.

This course is offered by the CUNY Graduate Center; Hunter students must fill out an [E-Permit](#) to register.

ART 81000: Art of the Brush in the Age of Mechanical Reproduction

Prof. Chou (wchou@hunter.cuny.edu)

CUNY Graduate Center

Tuesday, 2:00-4:00 pm, 3 credits, hybrid (mostly in person)

Literati painting (wenren hua) is a genre of art practiced by scholar-officials of imperial China that favored self-expressive brushwork over object likeness. Regarded as a form of personal cultivation rather than for sale, literati painting has embodied the aesthetic and moral ideals of China's intellectual elite since the twelfth century. This seminar traces what happens to literati painting in the final decades of the Qing dynasty (1644-1911) and during the Republican era (1911-1949), when the rise of a new urbanism, print capitalism, foreign trade wars, and revolution variously upended traditional notions of what it meant to be a member of the literati, transformed what were private exchanges among exclusive circles into a national discourse, and ushered in an era of intense engagement with foreign painting styles, theories, and institutions. Major themes to be considered include 1) ink painting and the literati culture of the copy in the era of lithography and photography, 2) new movements in collecting, exhibition, epigraphy, and

antiquarianism, 3) reception of Western modernism and aesthetic theories (meixue), and 4) canon building and historiography. Designed as a combination of in-class discussions and museum visits, the course will explore methods of looking as well as questions about shifting visions and visualities in a formative period of transnational exchange. This seminar is offered concurrent to a curatorial practicum at Hunter College that examines the reinvention of the literati ideal in postwar America by the artist and collector C.C. Wang (1907-2003).

Permission of instructor required to register: please email Prof. Chou as soon as possible to request permission.

This course is offered by the CUNY Graduate Center; Hunter students must fill out an [E-Permit](#) to register.