

## Art History Graduate Course Descriptions Fall 2022

### **ARTH 602 Research Methods of Art History: Drawing Lines: Land to Landscape**

Susanna Cole

*sc1257@hunter.cuny.edu*

Wednesday 4:00 - 6:45 pm

ROOM: HN1501

CUNYFirst #: 14266

This course will offer an introduction to the discipline of art history and to a range of methodologies that have impacted developments in the field. We will examine methods employed by art historians in order to collectively and individually examine artworks. Students will learn to research an art object in depth. The course will emphasize foundational tools and research in the field. It will also offer instruction in choosing theoretical frameworks and methods of critical analysis. We will focus on examining a range of visual imagery engaged in conceptions of landscape from the Eighteenth and Nineteenth century. This inquiry will consider both the visual and philosophical theories of space from perspective and conventions of landscape to the construction of new concepts of urbanism, vision and place. We will explore the transformation of a sense of space as fundamentally fixed and timeless to an idea of spatiality that is open, hybrid and contested.

*\*Fulfills Research Methods requirement in MA*

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

### **ARTH 602 Research Methods of Art History: Reading the Photo Essay**

Maria Antonella Pelizzari

*apelizza@hunter.cuny.edu*

Monday 7:00 - 9:45 pm

ROOM: HN 1502

CUNYFirst #: 14267

How do we define and how do we read the photo essay? Despite the large number of recent publications dedicated to the photobook in the Western, Asian, and Latin American world, and the ongoing theorizing on photography as language, art historians are still searching for strategies to unpack the multiple manifestations of photography as a narrative.

The course will look at a wide range of examples and cultural geographies, touching on nineteenth century travel writing, modernist fiction, social documentary essays, magazines essays, photo novels, and conceptual forms expanded across cinema and the visual arts, with the scope of devising a language that can explain these creative modes of reading and sequencing images and text.

Readings for this course cover a broad selection of themes and strategies, delving into classic texts by Roland Barthes, Umberto Eco, John Berger, W.J.T. Mitchell, Carol Armstrong, and moving into trans media discussions on narratology and temporality by Jan Baetens, Tom Gunning, and Jonathan Crary.

The seminar is conceived as a working group that collaborates weekly on the discussion of photo sequences, understanding the subjectivity of their authors, the aesthetics of photographers and graphic designers, and the cultural and financial demands of their publishing industries. There will be collection visits and a special field trip to the NY Historical Society where we will be able to examine an exceptional artifact illustrating the material quality of making a photo essay: the dummies of LIFE magazine.

Each student is asked to do research on an original artifact. You can choose your project based on a range of narrative approaches - straightforward photojournalistic essays or conceptual photobooks - proposing a cohesive and compelling reading in class presentation and in a written paper. You are encouraged to select a photo essay that goes beyond the Western canon and the material examined in the seminar.

*\*Fulfills Research Methods requirement in MA*

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

**ARTH 734/735/736 Theory, and Criticism: Decoloniality, Postcolonialism, and Other Theories of Cultural Resistance**

Harper Montgomery

*hmontgom@hunter.cuny.edu*

Monday 4:00 - 6:45 pm

ROOM: HN 1503

CUNYFirst #:

ARTH 734: 11767

ARTH 735: 10832

ARTH 736: 10836

This course will consider decolonial thinking as a constellation of critical methods that strive to examine how art and culture have 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, and popular culture. Indigenous knowledge, the erasure of African Diasporic culture, feminist positions, and cultural patrimony will be considered; and modern and contemporary artists, collecting practices, and exhibitions, including biennials, will be the focus of discussions. Readings will include texts by Edward Said, Enrique Dussel, Walter Dignolo, Partha Mitter, Aníbal Quijano, Aimé Césaire, Franz Fanon, Silvia Rivera Cusicanqui and others. Requirements will include responses to readings and a final paper.

*\*Fulfills Theory and Criticism requirement in MA*

**ARTH 734/735/736 Empathy Theory from Art Nouveau, Fauvism, Expressionism to the Bauhaus**

Romy Golan

*RGolan@gc.cuny.edu*

Wednesday 7:00 - 9:45 pm

ROOM: HN1502

CUNYFirst #:

ARTH 734: 11769

ARTH 735: 10833

ARTH 736: 10837

As Wilhelm Worringer's argued in his book of 1908, the two poles of artistic volition--the urge for abstraction (which he related to self-alienation and agoraphobia) and the urge for empathy (Einfühlung--the desire for "feeling into" the object of perception)--are inextricably linked. From the 1880s to the 1920s, painters, architects, art historians, psychologists, and pedagogues alike were captivated by what has been called Empathy Theory.

Providing new ways to think of form and space Empathy Theory crossed both medial and national divides. And yet it also partook in a history of nationalism, colonialism and of racial violence. In the face of encroaching capitalism, Empathy Theory countered the alienation of labor on the assembly line. And yet it also foisted forms of pedagogy where body language was programmed by a series of exercises endlessly rehearsed not so much by the body as on the body with the aim of developing that elusive thing called experience.

*\*Fulfills Theory and Criticism requirement in MA*

**ARTH 734/735/736 Theory and Criticism: Internationalism From Below**

Shellyne Rodriguez (Hunter) with Ruth Wilson Gilmore (GC)

Wednesday 4:00 - 6:45pm

HN 1527

CUNYfirst #:

ARTH 734: 11770  
ARTH 735: 10834  
ARTH 736: 10838

This is a class about the practice of looking. Not inside a white box that renders whatever you place inside of it a neutral object for contemplation. Instead, we will focus on the artist's ability to see deeply, taking our gaze out of that space for contemplation and into the place in the world we inhabit in order to understand what potential there is to build collective power. To imagine freedom. The course will engage methodologies (theory-object-method) shaping work characterized as "from below" by reading and viewing works exemplifying a strong interdisciplinary engagement with discerning and evaluating power otherwise. Scholars and artists include Christina Heatherton, Vron Ware, Cindi Katz, Richa Nagar, Shellyne Rodriguez, MTL+ , Sónia Vaz Borges, David Stein, Marcus Rediker, Vijay Prashad, Julius Scott, Haroun Farocki, Maria Luísa Mendonça, Kiluanji Kia Henda, and Tiffany Chung

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

### **ARTH 7801U Postwar California**

Howard Singerman  
Monday 4:00 - 6:45 pm  
ROOM: HN 1502  
CUNYFirst #: 57009

*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 artists the course will address are Wallace Berman, Bruce Connor, Jay DeFeo, Ed Ruscha, Robert Irwin, Noah Purifoy, Senga Nengudi, 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. Taught in parallel with Ruth Wilson Gilmore's "California since 1945" in the Graduate Center's program in Geography, readings and discussions will also address changes in politics, economic, aesthetics, and demographics in California over the same years, paying close attention to the rise and transformations of various kinds of institutions over time: schools, community centers, jails, political parties, unions, art and social movements, uprisings, displacements and provisional resolutions.

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

### **ARTH 7802U Thing Theory**

Cynthia Hahn *cynthia.j.hahn@gmail.com*  
Tuesday 4:00 - 6:45pm  
ROOM: HN 1527  
CUNYFirst #: 52652

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/Medieval requirement in MA, or Theory and Criticism with permission of Graduate Advisor*

### **ARTH 76104 Contemporary African Art: Framing the Field**

Uchenna Itam

Tuesdays 4:00-6:45

Room: 1502HN

CUNYfirst #: 58590

This course will examine the presentation of visual art and material culture from Africa and the African Diaspora in the U.S. over the last fifty years, approximately. Starting with the first museum displays of African art as art rather than ethnographic object in the 1950s, we will focus on significant exhibitions that (re)define the parameters of African art and the contemporary African artist to a U.S. audience such as FESTAC '77: The 2nd World Black and African Festival of Arts and Culture (Lagos, 1977), Africa Explores: 20th Century African Art (New York, 1991) and Looking Both Ways: Contemporary African Diaspora Art (New York, 2003). In doing so, students will consider a wide range of objects, relationships between individual artists and practices to the African continent, as well as issues of identity, nationality, diaspora, and transnationality. At the same time, we will also consider how curators and art historians counter stereotypes of Africa and its visual culture as temporally, formally, and geographically fixed in the past while establishing authority in (and legitimacy) for their field. Artists, art historians, and curators studied include El Anatsui, Suzanne Blier, Eddie Chambers, Godfried Donkor, Ibrahim El Salahi, Okwui Enwezor, Salah Hassan, Sidney Kasfir, Kane Kwei, Kobena Mercer, Wangechi Mutu, Marilyn Nance, Magdalene A. N. Odundo DBE, Olu Oguibe, Chéri Samba, Berni Searle, Malick Sidibé, Yinka Shonibare CBE (RA), Zoë Strother, and Susan Vogel among others.

*\*Satisfies Modern distribution requirement*

### **ARTH 7804V Egyptian Iconoclasm**

Ed Bleiberg

Wednesday 4:00 - 6:45 pm

ROOM: HN1503

CUNYFirst #: 11645

This course examines the destruction of ancient Egyptian images (iconoclasm) during the Pharaonic period (ca. 3500 B.C.E.—200 C.E.) and continues into the Late Antique Period (200—600 CE). After a general review of the role of iconoclasm in Egypt it concentrates on the aftermath of Hatshepsut's reign (ca. 1478-1456 B.C.E.) and the destruction after Akhenaten's reign (ca. 1353—1336 B.C.E.), both immediate responses to political/religious change. In addition, iconoclasm associated with tomb robbery and personal vendettas during the Pharaonic period can be analyzed. In the Late Antique period it is possible to link some destruction to early Christian monastic movements in Egypt and the lives of the Egyptian Christian saints. In fact, damage to Egyptian statues and reliefs reflects a very Egyptian understanding of what an image is and how it operated in Egyptian polytheism.

Iconoclasm is as relevant today as it was in antiquity. The course considers how these ancient events inform contemporary life. Does knowledge of the ancient world help us in understanding the fate of Soviet monuments, Saddam's monuments in Iraq, events in Palmyra in 2015, and changing views of Civil War monuments in the USA? The paper assignment will deal with how ancient history can inform our decisions about historical monuments that no longer reflect current societal values or power relationships.

\*Fulfills Ancient/Medieval distribution requirement in MA

### **ArtH 7804O Collecting and Displaying the Colonial and Post-Colonial Object: A Global Approach**

Nebahat Avcioglu *navciogl@hunter.cuny.edu*

Thursday 7:00 - 9:45 pm

ROOM: HN1502

CUNYFirst #: 58170

Have you ever wondered why the colossal statue of Amenemhat II is at the MET, or how the immense ruins of Mshatta ended up in a Berlin museum or why the anthropological museums are so cluttered? What insight do their stories offer into the histories of colonialism and post-colonialism? In this course we will find out how collecting and displaying is used to instill imperialistic, humanistic or universalist ideologies and their impact on contemporary museums and museum practices. The recent calls to restitute colonial plunder, decolonize exhibitions and jettison museums behoove us to explore the building blocks of our discipline, the history of art: collecting, classifying, aestheticizing and exhibiting. Our aim will be to think critically about dominant narratives of art history based on controversial collections and display strategies.

*\*Fulfills Non-Western distribution requirement*

### **ARTH 7803E Duchamp's Telegram**

Thierry De Duve *td655@hunter.cuny.edu*

Tuesday 7:00 - 9:45 pm

ROOM: HN 1502

CUNYFirst #: 11393

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 "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 7804X Modernism Revisited: Case Studies**

Thierry De Duve *td655@hunter.cuny.edu*

Thursday 4:00 - 6:45 pm

ROOM: HN 1501

CUNYFirst #: 11646

This seminar will revolve around seven case studies picked from the history of modern and contemporary art. By "case study" is meant either a particular work of art or a body of works capable of raising a number of theoretical questions. The list is still open and will not be divulged until the seminar starts.

However, I can announce a few of the clusters of theoretical questions the seminar will raise. Helter-skelter: The birth of abstract art revisited — Art in the first, the second, or the third person — Iconophiles and Iconoclasts — But is it art? — The question of address — Gendering art — Making art politically.

The method of the seminar will be the following: I shall give an abundantly illustrated formal lecture on one of the case studies, followed by a Q&A session. Then you will be given the text of my lecture and a few related texts to read, and the next week we shall discuss them. On that week (and maybe on the next, too, if the subject proves rich enough), I shall evoke other works of art pertaining to the issues raised by the initial case study. The idea is to not leave any stone unturned that might raise objections or further questions you might have. On that week, I shall also connect the case under scrutiny to what I call satellite issues and to the works of art that raise them.

There will be two assignments for the semester. The first one will be to write a critical assessment of the work of Ed Ruscha, treating one aspect of his multi-dimensional oeuvre as your own case study. For that purpose, you will be given access to the fairly large amount of documentation I used for my own assessment. Needless to say, feel free to do your own research, whether online or in libraries. The second assignment is to write a case study of your own choice, putting what you have learned from this seminar to use. Essays should be 10 to 15 double-spaced pages long, and include the usual scholarly apparatus of footnotes and references.

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

### **ARTH 762: Nonconformism and Dissent in the Late USSR**

Joachim Pissarro [jpissarr@hunter.cuny.edu](mailto:jpissarr@hunter.cuny.edu)

Co-Taught with Daniel Bozhkov

Thursday 4:00 - 6.45 pm

ROOM: 205 Hudson

CUNYFirst # 58168

Yuri Albert, Sabine Hänsen, Andrei Monastyrski, Victor Skersis, Vadim Zakharov

"We", as Moscow underground artists, were before Perestroika.

"We" reflected a tiny piece of freedom that we stole daily from the Soviet system.

Today, after March 25, 2022, it is no longer possible to maintain a relationship at half-toned, remembering how we all drank together at apartment exhibitions or family holidays.

Vadim Zakharov, April 5<sup>th</sup>2022

This two-semester class will look closely at historical materials and will organize an exhibition, a series of lectures and events, and a publication. It will bring together several of the most active members of Moscow Nonconformist Art and invite them to make new works in the context of an American urban university.

The artists in this group questioned the nature and status of art and subverted the official Soviet ideology of pragmatic labor and universal liability, bonding them into an alternative community with its own private rules, rituals, and philosophy. These artists have worked together continuously, forming temporary groups in the apartment exhibitions when they were living in Moscow, and later on many occasions since they scattered around the world.

First semester in Fall 2022 will be spent on historical studies, using the Dodge Collection at Zimmerli Museum at Rutgers University, which is the largest collection of Russian non-conformist art in the world. Dr. Jane Sharp, who organized the historic overview exhibition on non-conformism called "Thinking Pictures" (2016) will be one of our guides into this history. Second semester in Spring 2023 will be dedicated to working closely with the artists in production of new works, as well curating an exhibition, organizing a symposium, and putting together the publication.

The exhibition with a working title "Distortion" will be planned for the start of Fall 2023.

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

**ARTH 762 Curatorial Seminar: C.C. Wang and the Reinvention of Chinese Painting**

Wen-shing Chou *wchou@hunter.cuny.edu*  
Monday 4:00 - 6.45 pm  
ROOM: HN1503  
CUNYFirst #: 52650

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 761 An Exhibition History of Kynaston McShine**

Moses Serubiri *serubiri.m@outlook.com*  
Thursday 4:00 - 6:45 pm  
ROOM: HN1503  
CUNYFirst #: 58148

The course is a critical survey of the exhibition history of Kynaston McShine (b. Port-of-Spain, Trinidad 1935 - d. Manhattan, NY 2018). The course takes a look at McShine's iconic exhibitions such as *Primary Structures: Younger American and British Sculptors* (1966), *Information* (1970), *An International Survey of Recent Painting and Sculpture* (1984), and *Museum as Muse* (1999). These are brought in dialogue with other critical issues of race, sexuality, gender, conceptual art, coloniality, criticism, post-structural theory, technology, institutionalism, among others. Core readings will be primary source catalogs, exhibition releases, reviews and oral history, as well as Alexander Alberro's *Conceptual Art: A Critical Anthology*, and Paul O'Neill's *How Institutions Think: Between Contemporary Art and Curatorial Discourse* among others.

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

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

**ARTH 780.99 (002) Curator Assistantship**

Staff  
CUNYFirst #: 59698

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)

CUNYFirst #: 9849

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 May 20, 2022.**

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)

CUNYFirst #: 11471

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.

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 May 20, 2022.**

### **CUNY GRADUATE CENTER COURSES:**

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

### **A Feminist History of Italian Renaissance Art**

**GC Tuesday 4-6pm**

Maria Loh

This seminar seeks to answer the intertwined questions: what a feminist history of Italian Renaissance art might look like and why such a history matters now more than ever before. Students will learn how to make sense of the ideological stratagems at play in a range of different types of images. Portraits of women with dyed blonde hair plucked back high on their foreheads. Mythological and folk tales in which women are brutalized by gods, princes, and sometimes other women. Formidable, towering iconic women who offer comfort to the afflicted and down-trodden. Wise, self-made women who curate their own public image. Prints of female reproductive organs turned inside out. What affective communities engaged with these images in the past and why should these images continue to matter to us today? The course will introduce the student to a set of key readings that have shaped the field of Renaissance art history. The primary learning outcome will be to learn how to read historiographically rather than just gleaning readings for content.

Four spaces are available for Hunter students, and privilege will be given to those who have NOT previously taken a Renaissance class/worked with Prof. Loh.

**Still Life****Mellon Seminar, GC Wednesday 2-4pm**

Emily Braun

This Mellon Seminar is organized in tandem with the exhibition, *Cubism and the Trompe l'Oeil Tradition*, curated by Emily Braun and Elizabeth Cowling, at the Metropolitan Museum of Art, October 17 – January 23, 2023. It offers a two-fold approach. First it will provide a case study for the complex methods and logistics of curating an international exhibition of historical artifacts (versus contemporary art), from initial research to installation: object selection, narrative coherence, loan negotiations, conservation, architectural and graphic design, and didactic materials. At the same time, the course will focus on the genre of still life (including trompe l'oeil) using the Met's collection and with presentations from the Met's curators. Readings and lectures will address still life as material culture, as a history of foodstuffs, commerce, colonialism, popular culture, and the readymade, and as a privileged vehicle of allegory and meta-representation. The relationship between still life and ekphrasis will be considered, as will still life and the photographic medium. Assignments will include an in-depth research paper, based on a work from the museum's collection.

Four spaces are available for Hunter students. Please reach out directly to Prof. Braun at [ebraun57@gmail.com](mailto:ebraun57@gmail.com) to request permission to enroll.