

SPRING 2026 GRADUATE ART HISTORY COURSE DESCRIPTIONS

	Monday	Tuesday	Wednesday	Thursday	Friday
10:00 - 12:50 pm				ARTH 76200: Curatorial Practicum - Facing a Portrait (Sem. 2/2) (Leist) ONLINE	
1:00 - 3:50 pm					
4:00 - 6:50 pm	ARTH 73400: Theory/Crit: After Heritage: Indigenous and Black Artists Reclaim their Art (Ramos)	ARTH 60200: Research Methods: “Drawing Lines: Land to Landscape” (Cole) ARTH 76200 Curatorial practicum - Dreaming a New World: Life in the Late Middle Ages and Early Renaissance (Hahn). (Sem. 1/2 by)	ARTH 7805Z: To the West: An Analysis of Ancient Egyptian Tomb Art in the Theban Necropolis (Moroney) ARTH 7805V: Material, Substance, and Artistic Intent in Non-Western Works of Art (Fidelis)	ARTH 62200: Modern Art II - Narratives of Twentieth Century Art 1900 to 1939 (Golan) ARTH 60200: Research Methods in African American Art (Singerman) ARTH 7805G: Politics of the Senses (Itam)	
7:00 - 9:50 pm	ARTH 7805X: Art, Architecture, and Urbanism in Baroque Rome (Prokop) ONLINE ARTH 76118: Curating Taryn Simon (Moses) ARTH 73400: Theory/Crit: Strategies of Appropriation in Contemporary Art & Culture (Lobel) ONLINE	ARTH 7804G: From Tenochtitlán to CDMX: Mapping Mexico’s Capital City (Klich)	ARTH 62000: Roman Art (Dey)	ARTH 73400: Theory/Crit: The Gustatory: Non-Ocularcentrism and the Sense of Taste in Art (Fidelis) ARTH7801Z Cruel Radiance: Photography and Race during the Farm Security Administration (Pelizzari)	

ARTH 60200: Research Methods: “Drawing Lines: Land to Landscape”

Susanna Cole

SC1257@hunter.cuny.edu

Tuesdays 4:00 - 6:45 pm

HN 1502

CUNYFirst #: 2939



From left to right: James Gilray, *The Plumb-Pudding In Danger*, 1805 | Samuel Palmer, *In a Shoreham Garden* (1820's) | William Hodges, *Resolution and Adventure with fishing craft in Matavia Bay*, William Hodges, 1776

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 60200: Research Methods in African American Art

Howard Singerman

hs326@hunter.cuny.edu

Thursdays 4:00 - 6:45 pm

HN 1502

CUNYFirst #: 37657

First, the creation and development of Afro-American or Black museums does not relieve major American (white) art institutions of the responsibility to exhibit and collect the art of Afro-American artists, nor of the duty to integrate them into general art scholarship.... Second, Afro-

American museums do not negate or deny the need for galleries, other museums and college and university art programs to contribute to the educational and commercial expansion of art by Afro-Americans.

–Edmund Barry Gaither, National Center of Afro-American Artists, Boston, 1970



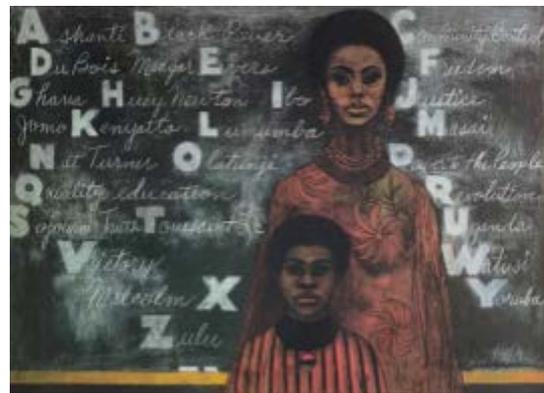
David Attie, *Ralph Ellison in Harlem*, 1966.

This course will focus on key texts, figures, and debates in African American art history, and the issues specific to research and writing on twentieth-century art by North American makers of African descent. It will introduce students to archival and bibliographic resources specific to the study of African American history and art history, including the Schomburg Center for Research in Black Culture, the Amistad Research Center at Tulane University, the Camille Billops and James V. Hatch Archives and other collections at Emory University, and the Black Thought and Culture database.

Understanding that we will need to learn to read political and cultural history differently in order to write this art history accurately and specifically, we will examine certain of the social and political formations specific to and constitutive of Black communities, as they arise in response to centuries of state-sanctioned racial violence and exclusion (e.g., political, cultural, and spiritual nationalist movements). We will discuss the demands placed on African American artists both within and beyond the Black community, and survey some of the institutions that have been built over the past century by and for Black artists: galleries, museums, newspapers and magazines, schools, departments, workshops, and collectives.

Learning goals

To build an understanding of the study of art and culture as a historical discipline, and to begin to understand the historical silences of the discipline. Students will be able to demonstrate aptitude in using the resources and tools available for advanced research in art history, and their familiarity with those resources specific to African American and African Diasporic art histories.



Cliff Joseph, *Blackboard*, 1969.

**Fulfills Research Methods requirement in MA*

ARTH 62000: Roman Art

Hendrik Dey

hdey@hunter.cuny.edu

Wednesdays 7:00 - 9:45 pm

HN 1501

CUNYFirst #: 13524



In this course, we will explore the material culture of Roman civilization from the Republican period (509-31 BC) through the fourth century AD. Material remains provide a crucial and often highly evocative window onto the spectacular rise and subsequent evolution of the Roman Empire and its constituent cultures. We will consider the evolution of Roman art and architecture (chiefly sculpture, mosaics, and

painting, as well as ‘minor arts’ such as jewelry, household items, and coins/medallions) not only in stylistic and iconographical terms, but also as an index of broader and more systemic changes in Roman society over the long term. The issues which our study of Roman art and architecture will allow us to confront include: state-formation and empire building; ‘Romanization’; ethnicity and identity in a multicultural empire; and the role of religion (including the rise of Christianity) in Roman society.

**Fulfills Ancient and Medieval distribution requirement in MA*

ARTH 62200: Modern Art II: Narratives of Twentieth Century Art 1900 to 1939

Romy Golan

rgolan@gc.cuny.edu

Thursdays 4:00 - 6:45 pm

HN 1501

CUNYFirst #: 37658



Vladimir Tatlin. *Blue Counter-Relief*. 1914

This graduate lecture course looks at art of the first four decades of the past century contrasting, each time, the different narratives we have been given on a particular movement, artist, or body of work. Primary texts will act as key protagonists.

Here are the topics: Fauvism and Expressionism as the animation of the inorganic (Wilhelm Wörringer); Cubism as abyssal (Carl Einstein) versus Cubism as semiotic (Ferdinand de Saussure); Abstraction as radical autonomy (Theodor Adorno); Futurism and the manifesto (F.T. Marinetti); Dada as the viral antidote to all -isms (Tristan Tzara); Surrealism beyond borders (from André Breton to Aimée Cézaire); Marcel Duchamp’s readymade at home in Taylorist America; Soviet

Constructivism and the object as “active co-worker” (Boris Arvatov); Magic Realism as the return to the non-same (Berthold Brecht vs. Thomas Mann); the Bauhaus as pedagogical practice (its school primers); World fairs as transmedial spectacle (Gisela Freund).

There will be two exams: a mid-term in class and a final take-home (or maybe the reverse).

**Fulfills Modern distribution requirement in MA*

ARTH 73400, 73500, 73600 (section 01): Theory and Criticism: After Heritage: Indigenous and Black Artists Reclaim their Art

Horacio Ramos

hramos@gradcenter.cuny.edu

Mondays 4:00 - 6:45 pm

HN 1503

CUNYFirst #: 1597/ 47510/ 47511



Indigenous and Black artists across the Americas have long treated heritage not as a relic to discard but as a living repertoire of techniques, kinship, and memory—as modern art. This seminar centers practices marginalized by Euro-American canons of modernism and their fixation on radical rupture, tracing artists from the 1960s to the present across Latin America, the Caribbean, and the United States who challenge the innovation–tradition binary. Case studies include Afro-Brazilian textile artist Madalena Santos Reinbolt, Quechua weaver Nilda Callañaupa, Black dancer-anthropologist Katherine Dunham, Shipibo-Konibo painter-muralist Olinda Silvano, Nonuya painter Abel Rodríguez, and Bahamian artist John Beadle. We will examine how artists from

historically marginalized communities reclaim self-determination by engaging familial knowledge and/or invoking ancestry and diaspora; how technical know-how transmitted through kin networks and collective workshops becomes a site of aesthetic experimentation; and how museums, anthropology, and art criticism have amplified, misread, or extracted from these practices. Readings pair art history with decolonial theory, performance studies, and Indigenous and Black studies to analyze forms of cultural agency that refuse the heritage/modernity divide and propose modernities grounded in racial subjectivity, ancestry, and sustained communal knowledge. Through close looking, attention to materials and process, and engagement with archival fragments and oral histories, the course maps strategies that redefine what counts as modern art, who gets to define it, and which publics these works imagine.

Image: Madalena Santos Reinbolt, Untitled, 1965–76, acrylic wool on burlap

**Fulfills Theory and Criticism requirement in MA*

ARTH 73400, 73500, 73600 (section 06): Theory and Criticism: Strategies of Appropriation in Contemporary Art & Culture

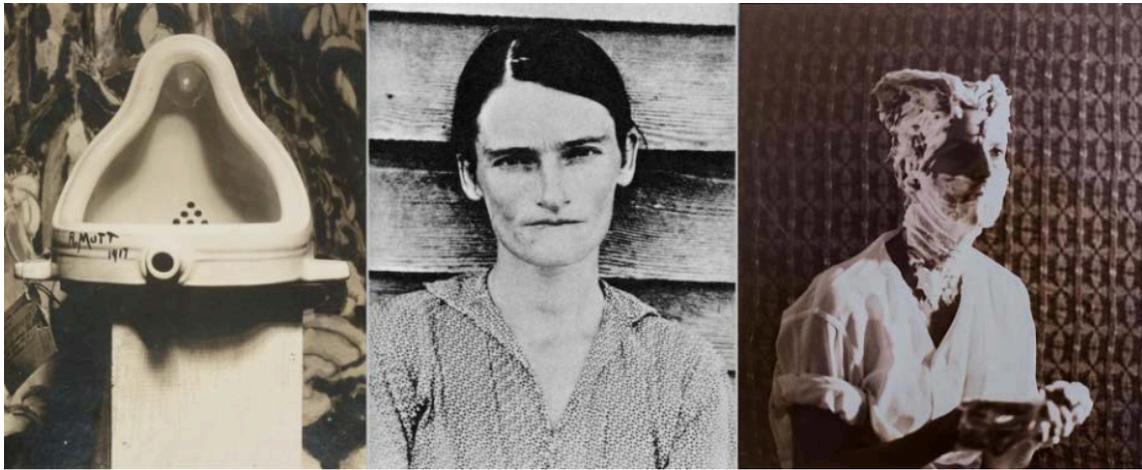
Michael Lobel

michael.lobel@hunter.cuny.edu

Mondays 7:00 - 9:45 pm

Online Course

CUNYFirst #: 37654/ 37655/ 37656



“A copy must be absolutely of the same intention as the original, whereas my work deals with an interior movement, and repetition as difference.” –Sturtevant

“The world is filled to suffocating. Man has placed his token on every stone. Every word, every image, is leased and mortgaged. We know that a picture is but a space in which a variety of images, none of them original, blend and clash.” –Sherrie Levine

“Another aspect of the ‘readymade’ is its lack of uniqueness...the replica of a ‘readymade’ delivering the same message; in fact, nearly every one of the ‘readymades’ existing today is not an original in the conventional sense.” –Marcel Duchamp

**Fulfills Theory and Criticism requirement in MA*

ARTH 73400, 73500, 73600 (section 02): Theory and Criticism: The Gustatory: Non-Ocularcentrism and the Sense of Taste in Art

Gaudêncio Fidelis

gf945@hunter.cuny.edu

Thursdays 7:00 - 9:45 pm
HN 1502
CUNYFirst #: 1598/ 5919/ 5915



From left to right: Bruegel the Elder (Netherlands, 1568-1625) and Rubens (Netherlands, 1577-1640), *The Sense of Taste*, 1617-18 | Juan Cotán (Spain, 1560-1627), *Still Life With Quince, Cabbage, Melon, And Cucumber*, c. 1602 | Viktor Pivovarov (Russia, 1937-Lives in Prague), *No. 10: Sacralizator for a Symphony Concert*, 1979 | Rirkrit Tiravanija (Argentina, 1961-Lives in the US and Thailand), "Untitled (pad Thai)", 1990 | Martha Rosler (US, 1943), *Semiotics of the Kitchen*, 1975.

This course aims to familiarize students with a repertoire of texts on the sense of taste and the array of possibilities they offer for investigating new ways of approaching art history's critical and theoretical frameworks. It departs from a non-ocularcentric perspective to explore the intersection of the sense of taste and the gustatory by examining how such variables influence sensory perception, social dynamics, and artistic invention. We will discuss a number of literary, theoretical, canonical and non-canonical texts termed foundational for understanding how the sense of taste has been thought about philosophically and critically, and what they can teach us about the impact of reception and legibility in works of art. We will do this by exploring several critical paradigms and methodologies situated within a broad scope, as well as landmark curatorial projects that have addressed this subject.

Students will explore the social dimensions of food in the realm of art, considering how such works invite participation, interaction, and communal engagement. This course conceives the sense of taste as a field of inquiry that allows for the expansion of new approaches in critical and theoretical knowledge, offering the possibility of investigating the realms of food and art and their linkages with culture, the politics of difference, identity, cognition, gender, race, and the post-colonial. Topics will include food and the exhibition space, the allegorical, representations of food in art, the gustatory and the sensorial organization of the subject, and what these reveal about how taste disturbs the hegemony of vision by introducing the ephemeral, the transient, and the provisional into art. Weekly readings, one research project developed throughout the semester, and a fifteen-page research paper are required.

**Fulfills Theory and Criticism requirement in MA*

ARTH 76118: Curating Taryn Simon

Serubiri Moses

serubiri.m@outlook.com

Mondays 7:00 - 9:45 pm

HN 1502

CUNYFirst #: 38067

The course will focus on the work of American photographer Taryn Simon over a period of 25 years. The course emerges from the ongoing work of curating a forthcoming mid-career survey of the artist at prominent venues. It will examine Simon's artwork, particularly the earlier extensive projects, including *The Innocents*, as well as *An American Index of the Hidden and Unfamiliar*, in addition to the artist's most well-known project, *A Living Man Declared Dead*. The course aims at introducing students to Simon's prolific body of work in context with early 21st-century issues in contemporary art and its curation, including censorship, authorship, post-photography, AI, and collective curating.



Images: Taryn Simon, *Paperwork and the Will of Capital* (left) and *Detail of Folder: Broken Objects* (right).

*Fulfills Modern distribution requirement in MA

**Fulfills History of Exhibitions and Collecting/Curatorial Methods requirement in Curatorial Certificate

ARTH 76200: Curatorial Practicum: Facing a Portrait (semester 2 of 2)

Reiner Leist

rleist.hunter@gmail.com

Thursday 10:00 - 12:45 pm

ONLINE/ HN 11106

CUNYFirst #: 5509 (class section 02)

The second of a two-semester curatorial practicum, this course will focus on finalizing and shaping the visitor experience and publication of the *Speaking in Pairs* exhibition opening at the Bertha and Karl Leubsdorf Gallery on February 5th scheduled through April 19th, 2026, developed during the fall 2025 semester. Students who did not take the first semester of this course are welcome to enroll.

Based on the accumulated and transcribed conversations from the first semester, we will edit and shape texts in the service of the exhibition, accompanying programming and publication in addition to finalizing and writing the caption of the selected artworks on loan. While listed as “online” to allow student flexibility, we will meet in-person for fieldtrips, programming events and visitor tours as individual schedules align for in-person preparations and group events. Students will have writing assignments that include short biographies of the artists and contributors to the project.

By juxtaposing images as a starting point *Speaking in Pairs* invites artists, art historians, curators, conservators, designers, editors, lawyers, journalists and writers to conversations about the complex web of forces bound up in portraits. Starting point for these conversations is August Sander’s portrait photograph of Hermann Leubsdorf made in 1938 in Cologne and later included in his well-known *People of the 20th century* project. Forced by a 1938 law German Jews were asked to have their passports re-issued with a “J” stamped into them embedding the photograph with the violence that influenced its creation. Yet the apparent communion between sitter and photographer and the way the image was treasured in the Leubsdorffamily in the family archive represents a healing and diametrically opposed functioning of the same work. The same paradox applies to the flip between the vernacular (commercial passport photograph) and art (now housed in the Getty and the Jewish Museum in New York).

The next generation of Leubsdorf’s gave the endowment to our current Hunter College art gallery in the 1987. Art as a response to persecution and oppression? *Speaking in Pairs* picks up this cue and enters the conversation with invited guests from different contexts to

consider fundamental question of the role of art. How does the relationship between the makers, those pictured and participating as well as the viewers experience shifts over time and is influenced by context, technology, economics as well as form and aesthetics?

Additional field trips and in-person programming will connect students directly with professionals in the field in various settings. Please contact Professor Reiner Leist for in-person or online informational meetings for further information.

In-person information session with the instructor on Tuesday, December 11th 1pm in Room 11106 HN and by appointment.

**Modern distribution requirement in MA*

***Curatorial Practicum requirement in Curatorial Certificate*

ARTH 76200: Curatorial Practicum: Know-How for a New Era: Life in the Late Middle Ages and Early Renaissance (semester 1 of 2)

Cynthia Hahn

chahn@hunter.cuny.edu

Tuesdays 4:00 - 6:45 pm

HN 1602

CUNYFirst #: 5511 (class section 01)



Top: Thimble, dancing, zodiacal body, salt cellar, astrolabe, alchemical figure, 'woman's plate',

Bottom: tric-trac game board, travelling calendar and sundial, math teaching aid, feasting, purse: object from Met, Phila Free Library, Penn U Lib, Princeton.

The exhibition will be centered on manuscripts as well as exquisite and useful objects, but will feature an expansive thematic and conceptual approach. Our intention is to allow an exhibition audience to understand the secular side of a new culture of exploration and trade, one that created a new global order. What did people care about learning in this era? How to act, how to care for themselves, how to use new technologies and new as well as received 'science', not least, how to enjoy themselves. Primarily concerned with an emerging class, men and women who held new places in the city government and guilds or who made their fortune as merchants and aspired to socialize in elite circles, this exhibition, **Know-How for a New Era** will explore the material culture of c. 1350-1600 to think about life in cities and at home. Students will pick

from a selected list of topics: Astronomy, health (including knowledge of plants and their properties), alchemy, caring for the land (new estates), travel, international trade, geography, labor (class, crafts, trades), machines and technology (astrolabes to war machines), love and marriage, feasting, and manners. Each topic will be keyed to a group of objects on the loan list. The class will begin with a series of interdisciplinary readings (and presentations, some by guest speakers) to orient the class to the period: Seb Falk on science, James D Tracy on merchants, Kathryn Lynch on dreams, Lynn White on technology, Jonathan Sawday on machines, Carmen F. Blanco Valdés on feasting, Anthony Grafton on the Magus, etc..

During the semester, each student will write catalog object entries, which will be edited and revised by the end of the semester. Short subject essays (possibly co-written with classmates?) to be published in the catalog will also be an opportunity. The course will be ‘front-loaded’ and students should be prepared to meet hard deadlines (as IRL) early in the semester, but we will also have a lot of fun as things progress to exhibition design, etc. Students should be available in the summer for final catalog edits and proofs.

A second-semester course will finalize exhibition design, website crafting, interpretation, and programming. Given that we will be exhibiting at 205 Hudson this second semester will challenge the class to conceive of innovative public programming—lectures, events, reenactments??? to bring in an audience that doesn’t always go ‘downtown.’ The opening of the show, Oct 22, 2026 (to Feb 6, closing), will include a culminating celebration of our hard work! But activities will continue throughout the term.

**Ancient and Medieval distribution requirement in MA*

***Curatorial Practicum requirement in Curatorial Certificate*

ARTH 78001Z: Cruel Radiance: Photography and Race during the Farm Security Administration (Photography Seminar)

Antonella Pelizzari

apelizza@hunter.cuny.edu

Thursdays 7:00 - 9:45 pm

HN 1503

CUNYFirst #: 13639



From left to right: Walker Evans, Dorothea Lange, Jack Delano, Marion Post Wolcott, Russell Lee

“The camera seems to me,” wrote James Agee in his introduction to the photo-book, *Let us Now Praise Famous Men* (1941), “the central instrument of our time, and it is why in turn I feel such

a rage at its misuse: which has spread so nearly universal a corruption of sight that I know of less than a dozen alive whose eyes I can trust.”

This writer’s enagement at the flaws and dishonesty of representation during the American Depression concerned a medium that circulated images of the disenfranchised. The creation of an archive of photographs under the US Government agency of the Farm Security Administration (FSA) reflected a major effort to deploy photographs towards documentary clarity, empathy, and collective information. However, as many historians have discussed, these photographs contributed to shaping a rhetoric of poverty that was partial and highly controlled. Signaling the deep wound of the American New Deal, the representation of race is at the center of this history. It is known that Franklin Delano Roosevelt’s plight for “the forgotten man” was focused mainly on the rural poor whites, and that his administration, with Roy Stryker as the Head of the FSA commission, operated according to an American ethos that shunned the question of race.

This course seeks a new reading of the FSA archive representing racial minorities – African-Americans as well as Japanese-Americans, Native Americans, and Mexican migrants – discussing the flaws and agendas of the government commission during the Jim Crow era. If these subjects have been often confined to folklore and exploitation, the course aims to mobilize the narratives and conditions that generated these tropes.

We will work with the large collection of FSA photographs at the New York Public Library and the Schomburg Center, where we will study works by photographers such as Ben Shahn, Marion Post Wolcott, Russell Lee, Margaret Bourke-White, Walker Evans, Arthur Rothstein, as well as Gordon Parks and Robert H. McNeill. The seminar will aim to uncover printed material and archival sources that can illuminate this history, searching for strategies and methods to write against the grain of this archive and shed new light on the history of the American Depression.

**Modern distribution requirement in MA*

ARTH 7804G: From Tenochtitlán to CDMX: Mapping Mexico’s Capital City

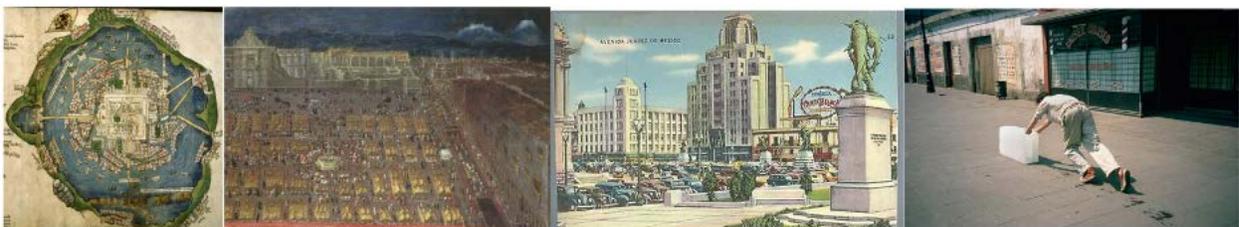
Lynda Klich

lklich@hunter.cuny.edu

Tuesdays 7:00 - 9:45 pm

HN 1503

CUNYFirst #: 13526



Nuremberg Map (Tenochtitlan), 1524, Villapando, *View of the Plaza Mayor (Zócalo)*, 1695, postcard, Avenida Juárez, 1930s, Francis Alÿs, *Sometimes Making Something Leads to Nothing*, 1997

This course charts changing strategies for mapping the urban zone today known as Mexico City, one of the world's great metropolises since the Mesoamerican era. For centuries a center of political, financial, and cultural life, it has transformed from Mexica (Aztec) city-state to heart of the Spanish colonial enterprise to seat of an independent nation to revolutionary hub to global metropolis.

Representing its territory and structure, therefore, has provided an important mechanism for marking the city's reputation and reach. To understand how this process has played out over the course of five centuries, the class begins with examination of indigenist mapping methods employed around the time of the Conquest and concludes with contemporary urban interventions. We will explore how mappings of Mexico City—in various forms that often have no outward cartographic appearance—have simultaneously provided orientation while pointing to the very complexities and power structures that speak to the city's unique sense of historical layering and identity.

Taking diverse media as case studies—including codices, missionary diagrams, urbanscapes, *casta* paintings, *biombos* (folding screens), and the plotting of public monuments—the class registers the tensions between the rationalized and logical conventions and aims of mapping and the biases of imperialism, colonialism, religion, class, race, and gender that underlie them. Then the class examines how cartographic strategies and concepts have informed modern and contemporary visual culture in a variety of forms, including postcards, photobooks, the design of the city's expansive metro system, the staging of the 1968 Olympic Games, urban interventions, protest art, film, and contemporary walking-based practices. Students are encouraged to take on individual research projects that creatively explore concepts of mapping, within any period and/or comparing Mexico City with other places.

**Modern distribution requirement in MA*

ARTH 7805G: Politics of the Senses

Uchenna Itam

Thursdays 4:00 - 6:45 pm

HN 1503

CUNYFirst #: 13527



Janine Antoni, *Chocolate Gnaw*, 1992

This course examines the politics of identity in visual art of the United States from the 1990s to the present alongside the development of sensory studies. We will consider the rise and fall in multicultural initiatives and the subsequent emergence of post-identity discourse in the arts that mark this period. Our focus is on artistic practices that challenge the visual rhetoric of race, gender, class, sexuality, and ethnicity. Students will read texts that fall under the rubrics of feminism, critical race theory,

and African American and African diaspora studies among others. At the same time, literature on the history and social construction of the senses will provide a framework for us to explore how smell, sound, taste, and touch affect our experience of works of art as well as how works of art affect how we engage with one another.

Key developments and exhibitions—such as the significant entry of practitioners from the African diaspora into the international art world, advancements in technology, the 1993 Whitney Biennial, and the exhibition “Freestyle” (2001) at the Studio Museum in Harlem—will anchor our discussion.



Felix Gonzalez-Torres. *Untitled (Portrait of Ross in L.A.)*, 1991

**Modern distribution requirement in MA*

ARTH 7805V: Material, Substance, and Artistic Intent in Non-Western Works of Art

Gaudêncio Fidelis

gf945@hunter.cuny.edu

Wednesdays 4:00 - 6:45 pm

HN 1503

CUNYFirst #: 13638



From left to right: *Olówè* of *Isè* (Nigeria, c.1873–c.1938). *Varanda Post*, c.1910-14 | Katarzyna *Kobro* (Poland, 1898-1951). *Spatial Composition 4*, 1929 | Kanayama Akira (Japan, 1924-2006). *Giant Balloon* 1957 | *Ààlé*, *sculptural construct embodying Èpè, Ijèbù, Ògún* (Nigeria), 1982 | Collective work by *Galarwuy Yunupingu, Diewiny Ngurruwuthun, Bakulangay Marawili, Terry Djambawa Marawili, Marrisra Marawili, Wenten Rubuntja, Lindsay Turner Jampijinpa, Dennis Williams Japanangka* (Australian aboriginal artists), *The Barunga Statement*, 1988 | Artist group *subREAL Călin Danand Dan Mihăltianu* (Romania, 1955 and 1954 respectively), *Deconstruction Art-Art History Archive, Lesson 3*, 1995.

This course explores the intersection of materials, cultural specificity, and artistic practices through the lens of originality, tradition, rupture, and innovation in non-Western works of art. It will examine the complex relationship between style, substance, and material reality, focusing on how artists navigate the tensions between representation and abstraction, and how these relate to artistic intent as a form of knowledge. The course also considers how figuration, narrative, and diverse storytelling modes shape artistic expression while also investigating the role of invention in the construction of meaning. Students will engage with issues of cultural specificity and cultural translation, examining how materials and techniques carry distinct historical and semantic connotations across different cultures, and how they inform broader discourses on craftsmanship, hierarchies of high and low, and aesthetic value. A key focus will be placed on how different conceptions of time and space, as well as the politics of display, affect the legibility, reception, and circulation of non-Western works of art.

We will analyze how artists have critiqued and responded to Western aesthetic movements by engaging with precursor artistic traditions, in light of historical priority. The course will also explore the concept of hybridity in its local non-Western art forms through processes such as *mestizaje*, transculturation, and mimicry, highlighting how exchanges between traditions challenge hegemonic notions of artistic purity and authenticity. Issues of continuity and rupture, in contrast with radical innovation, will be addressed to explore non-Western ideals of originality, offering a comprehensive understanding of such intersections within the ever-evolving discipline of art history. The course will also explore landmark exhibition models and curatorial projects that have foregrounded non-Western artistic works. Weekly readings, one research project developed throughout the semester, and a fifteen-page research paper are required.

**Non-Western distribution requirement in MA*

ARTH 7805X: Art, Architecture, and Urbanism in Baroque Rome

Ellen Prokop

ellen.prokop@gmail.com

Mondays 7:00 - 9:45 pm

Online Course

CUNYFirst #: 13747



Rome was the focal point of Western European culture in the seventeenth century. The campaign for the *Renovatio Romae* (“Restoration of Rome”) that had been launched in the fifteenth century reached its climax: the papacy poured vast sums of money into the modernization and embellishment of the city. The goal of these monumental building campaigns was to prove—visually—that early modern Rome was the worthy successor of the ancient capital as well

as the seat of the one legitimate faith. Throughout the century, artists and architects from across Europe flocked to the city to win prestigious commissions that would secure them wealth and renown. The result is the abundance of masterpieces that still define the urban fabric of the Eternal City.

Although the course aims to be comprehensive, many sessions will concentrate on the seminal figures of the period, including the painter Caravaggio, the sculptor Gian Lorenzo Bernini, and the architects Carlo Maderno and Francesco Borromini. Our discussions, however, will not only track the careers of these major figures but also explore the ambitions and motivations of the patrons responsible for their greatest achievements. In other words, we will be tracing the

cultural activities and artistic commissions of the popes and their courts. The course will conclude with a brief examination of the cross-cultural transmission of the artistic idioms developed in Baroque Rome to Catholic Germany, the New World, and European settlements in India and Asia. Our goal will be to determine how the political strategies and devotional concerns of the early modern papacy impacted the built environment in Europe and across the Catholic world.

- Readings will range from selections of early modern artistic treatises, such as Gabriele Paleotti's *Discourse on Sacred and Profane Images* (1582), and artists' biographies, such as Domenico Bernini's *The Life of Gian Lorenzo Bernini* (1713), to contemporary studies that feature a range of theoretical approaches. Assignments will include short in-class presentations and one term paper focusing on a significant monument of early modern Rome, Mexico City, Lima, Minas Gerais, or the Philippines (15 pages maximum). While not required, a reading knowledge of Italian, Latin, and/or Spanish would be useful.

Image: Giovanni Battista Falda, *Veduta di Tutta la Basilica Vaticana (...)* from: *Il Nuovo Teatro delle Fabbriche, et Edificii, in Prospettiva di Rome Moderna (...)*, 1665–69. Etching, Metropolitan Museum of Art, New York

**Fulfills Renaissance/Baroque/18th C. distribution requirement in MA*

ARTH 7805Z: To the West: An Analysis of Ancient Egyptian Tomb Art in the Theban Necropolis

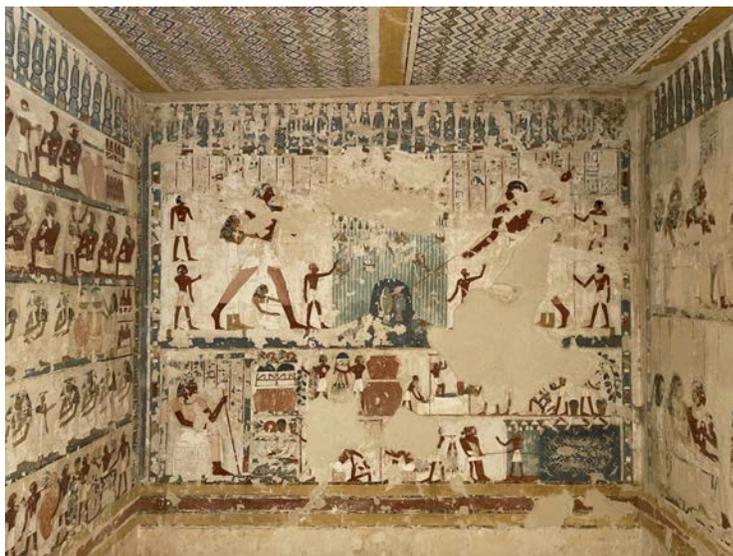
Morgan Moroney

Moroney.Morgan@hunter.cuny.edu

Wednesdays 4:00 - 6:45 pm

HN 1502

CUNYFirst #: 43476



The west bank of the Nile at Thebes in modern-day Luxor, Egypt was a sacred site for the living and the dead. Featuring hundreds of decorated tombs as well as temples, artists' dwellings, and festival procession ways, the landscape was a center of artistic creation and innovation. This course will trace the development of elite and royal tombs and monuments in the Theban necropolis from the First Intermediate Period through the Late Period (ca. 2050-332 BCE). It will

include painting styles and techniques, scene types, production methods, and architecture. The main focus will be on elite rock-cut tombs, but the class will also cover mortuary temples and royal tombs in the Valley of the Kings. Students will learn how broader trends in Egyptian religion and politics influenced tomb art. We will also explore archaeological histories and questions of provenance in Luxor. This discussion-based course will incorporate readings and presentations, short essays, museum visits, and a final research paper on a Theban tomb.

Image: Tomb of Wah

**Fulfills Ancient and Medieval distribution requirement in MA*

ARTH 799 (001) Thesis Research

Staff (Full-time Art History Faculty)

CUNYFirst #: 4145

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 my 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 Friday, **December 19, 2025**.

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 #: 5336

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. Emails granting permission to enroll in ARTH 800 should be received by Friday, **December 19, 2025**.

CUNY Graduate Center

To view course descriptions in Art History at the CUNY Graduate Center, visit their website: <https://www.gc.cuny.edu/art-history/curriculum-and-degree-information/courses>

To register for a class at the GC, you will need to:

1. Obtain permission from the instructor
2. Email permission to enroll to GC Art History administrator Marilyn Mercado (mmercado@gc.cuny.edu)
3. Register for an E-Permit on CUNYfirst by **January 16, 2026** (this facilitates the easy transfer of tuition, grades, and credit): [view guide](#).
4. Enroll in the course on CUNYfirst once Ms. Mercado has given you the go-ahead to do so. Please note! **You need to BOTH apply for the E-Permit on CUNYFirst AND enroll in the class itself on CUNYfirst.** The E-Permit alone does not complete the enrollment process.