FALL 2017 COURSE OFFERINGS

Registration Overview:
All Institute of Fine Arts seminar and colloquium courses require instructor permission before enrolling in the course (unless otherwise noted). If you register without receiving permission from the instructor, you will be dropped from the course.

Course interviews for Fall 2017 courses will be held Tuesday, August 29th - Friday, September 1st. Professors will have specific time-slots available. Contact the Academic Office to set-up interview appointments with faculty: ifa.program@nyu.edu.

No instructor permission is required to register for lecture courses.

For PhD students who are not funded through an Institute fellowship, please register for Maintenance and Matriculation each semester for active student status:

- MAINT-GA4747.004

For PhD students who are still funded through a named Institute Fellowship, the Academic Office will register you for maintenance and matriculation.

For any art history-related registration inquiries to the Academic Department: ifa.program@nyu.edu
For any Conservation-related inquiries, please contact Academic Advisor Kevin Martin: conservation.program@nyu.edu

Important Dates:

Monday, April 24th
Fall 2017 Registration Opens

Monday, August 28th
New / Entering Fall 2017 Student Orientation

Tuesday, August 29th - Friday, September 1st
Course Interviews For Seminar/Colloquium Courses, Dates And Times Vary

Thursday, August 31st at 10am and 12pm
Language Reading Proficiency Exams administered in Italian, French and German

Tuesday, September 5th
First Day Of Fall 2017 Classes

Monday, September 18th
Last Day to Add/Drop Fall 2017 Classes

Updated June 2017
Subject to Change
FOUNDATIONS I FOR MA STUDENTS: PRACTICES IN ART HISTORY
FINH-GA 2046.001 (#18613)
(Lecture)
Kent Minturn
Wednesdays, 9:00am – 12:00pm
Lecture Hall

This course provides an advanced introduction to the discipline of art history. Led by a Coordinator, and team-taught by members of the Institute faculty, it provides a systematic historiographic introduction to the history of the discipline, followed by case studies in art historical method. The class will meet weekly for three hours, with a lecture by a faculty member during the first hour followed by two hours of organized discussion led by the Coordinator. Incoming M.A. students are required to take the course for credit in their first semester. Ph.D. students may audit the lecture component of the class.

Students will be expected to write 2 short papers of 5-6 pages, one due at mid-term and the other at the end of the course. The first assignment will have a historiographic focus, and the second a methodological one. In each case, the student will have a choice of three topics established by the Coordinator. Students will meet individually with the Coordinator and, if needed, other relevant members of the faculty to discuss their paper topics. The course will be graded on the basis of: participation in class discussion (one-third), first paper (one-third), second paper (one-third).

*All incoming Fall 2017 MA students must take this course

PROSEMINAR: THE STUDY OF MEDIEVAL AND RENAISSANCE ARCHITECTURE
FINH-GA 3043.001 (#18619)
(Seminar)
Marvin Trachtenberg
Tuesdays, 3:00pm - 5:00pm
Basement Seminar Room

An introduction to medieval and Renaissance architecture through the study of a broad range of issues. The class questions certain assumptions that have shaped discourse in this complex historical zone, and attempts to clarify and make newly meaningful material that is often wrongly regarded as obscure or difficult. It addresses broad questions such as periodization and historical stratigraphy, the relative roles of material versus textual evidence in architectural study, as well as specifics of key individual works and their builders. Sessions focus on such problems as the paradox of the Gothic column; the origins and logic of the rib-vaulting system; the possibility of a medieval modernism; Richard Krautheimer’s celebrated theory of medieval architectural iconography; the enigmatic status of Italy in medieval architecture; the changing role of antiquity as model in Renaissance and pre-Renaissance periods; the origin story of rational urban planning; the role of the individual architect versus collective planning; the invention of the architectural author; temporalities of architectural design and facture; and related topics.

Following several introductory sessions, the course treats a different theme every week. A set of readings is assigned for each session, usually consisting of several articles, along with a short paper (2-3 pages) critically addressing defined issues treated in the texts, to be presented in class as part of the discussion.

*This course may be used towards the Architectural History or Pre-Modern Europe/Americas distribution requirement
*All incoming Fall 2017 Institute of Fine Arts PhD students must take this course. This course is not open to other students.
SIZE MATTERS: MEANINGS OF SCALE IN THE ARTS OF CHINA
FINH-GA 3044.001 (#18652)
(Seminar)
Hsueh-Man Shen
Wednesdays, 3:00pm - 5:00pm
Seminar Room

“Size matters” is not a mere slogan seen only in modern commercials. In ancient China, an army of thousands of life-sized terracotta soldiers accompanied the First Emperor to his mausoleum, while in most other tombs miniatures of servants and houses provided the comfort needed by the deceased in their life after death. During the early medieval period, colossal Buddhas appeared in north China, so did monumental-sized carving of Buddhist texts. Meanwhile, the court frequently issued decrees to regulate the size, material, and number of ritual objects appropriate for one’s social status. As put by Stephen Houston about scale orientations in Classic Maya, “making something large or small confers practical and symbolic benefits.” This seminar explores the meanings of scale in the visual and material culture of pre-modern China, drawing examples from all media and all periods.

Students admitted to the class are expected to fulfill the following. (a) discussion and weekly responses, (b) oral presentation, and (c) final paper. No prior knowledge of Chinese art or the Chinese language is required.

Students must have the permission of the professor before registering for this course.

ART, RELIGION, AND CULTURAL EXCHANGES: BUDDHIST CAVE-TEMPLES ALONG CHINA’S SILK ROAD
FINH-GA 2504.001 (#1964)
Colloquium
Hsueh-Man Shen
Thursdays, 12:30pm - 2:30pm
Basement Seminar Room

This course uses monumental cave-temple sites along the Silk Road as an introduction to the history of Buddhist art in pre-modern China. Central to our inquiries into the topic are diversities and the process of cultural translation. Among the topics for exploration is the meaning of creativity at the intersection of art and religion.

Students admitted to the class are expected to fulfill the following. (a) discussion and weekly responses, (b) oral presentation, and (c) final paper. A reading knowledge of Chinese is preferable but not a prerequisite.

Students must have the permission of the professor before registering for this course.
CHINESE THEORIES OF FORM
FINH-GA 3040.001 (#21606)
Seminar
Michele Matteini
Wednesdays, 12:30pm - 2:30pm
Seminar Room

The sociological or anthropological reorientation of the study of Chinese painting has expanded scholars’ purviews in ways that were unimaginable twenty years ago. Today, we know so much about the world around paintings that we rarely ask ourselves how that world made itself visible in painting. Yet, classical Chinese aesthetic theory is a rich reservoir of complex concepts that needs to be reconsidered with greater attention. This seminar will concentrate on key texts of classical literature and art criticism in order to grasp the nuances of terms like ‘method’ (fa), ‘force’ (shi), or brushwork (cunfa/bimo); the kinetic dimensions of classical Chinese theories of representation; the inextricable relation between eye and hand in classical painting practice. Throughout the semester, we will discuss different interpretations, link them to specific works of art, and develop alternative working definitions. This is a reading-intensive seminar, designed for anyone interested in methodological and historiographical questions, aesthetic and translation theory. Knowledge of Chinese is recommendable but not mandatory.

Students must have the permission of the professor before registering for this course.

EAT, PRAY, LOVE: PAINTED WORLDS IN INDIA
FINH-GA 3013.001 (#23787)
Seminar
Dipti Khera
Thursdays, 9:30am - 12:15pm
This class meets downtown and is cross-listed with ARTH-UA800.004

Eating. Praying. Loving. How do these terms describe images and themes painters deployed to fashion powerful kings, queens, and gods? How do we understand the focus on themes of worldly enjoyment by Gods and Men in Indian Art? How do royal portraits function as images of power within pictures of political durbars and of pleasurable parties alike?

The Mughal period was one of the most dynamic eras in world history and art history, when India was the meeting place of many cultures and visual traditions that flourished at the imperial court and regional courts in the North and the South. We will read a wide range of texts in translation, study select examples from architecture, sculpture and textiles, and focus on works on paper created in the courtly worlds of the Northern and Deccani sultanates, Mughal Empire, and Rajput kingdoms. These painted worlds highlight continuities and discontinuities between artistic traditions and aesthetic ideals across painting styles and cross-cultural themes that engaged Islamic and Hindu religiosities. We will examine key paintings in class and in museums to understand their production and reception, paying attention to nuances of tracing artistic agency given the historical context of a workshop milieu and collective practice and the value art history accords to individuality. Looking beyond the exploratory and Orientalist journeys of self-discovery invoked by eating, praying and loving, we will study how these terms encapsulate metaphors and materials that artists and audiences mediated and interpreted to envision ideal and real worlds across cultural, religious, philosophical and artistic boundaries in South Asia.
The course will offer an in-depth study of Indian painting between 1400 and 1900, while grappling with the relationship between picturing pleasure and politics; devotional themes and courtly identities; subjective selves and collective imaginaries; historical memory and panegyrics; interpretation and description of art. To this end, two to three class sessions will take place in museums, including the Metropolitan Museum of Art and the Freer and Sackler Gallery of Asian Art in Washington D.C. (this field trip is mandatory and partial or full travel funds shall be arranged). Requirements will include weekly reading responses, class participation, research prospectus and presentation, and a 20-25 page final paper.

*This course may instead be used towards the Post-1750 Global distribution requirement. Please notify the Academic Office if you choose this option.
Despite the damage inflicted on Aleppo by several years of conflict, it remains one of the best documented near eastern cities. This lecture will examine key moments in that city's history using a combination of visual and textual information. These include the best preserved temple of the 2nd millennium, the city's importance in the time of the crusades, the religious monuments erected by local dynasty in the 12th & 13th century, and the impressive market zone of the 16th-18th centuries sponsored by prominent Ottoman officials and the contributions of well-documented communities of religious minorities to civic life.

Students will be expected to write two papers of 8-10 pages on topics chosen through consultation with the instructor.

*This course may instead be used towards the Architectural History distribution requirement*

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Although it occupies a religiously contested space, portraiture was practiced in both Iran and Turkey, especially during the sixteenth through nineteenth centuries. This course will examine this topic using a variety of visual and textual evidence. Students will be expected to participate in class discussions on weekly readings and to select a topic for personal research with the aid of the instructor and to present their findings to the class.

*Students must have the permission of the professor before registering for this course.*
THE ANCIENT MEDITERRANEAN AND MIDDLE EAST, INCLUDING EGYPT

GREEK TEMPLE DECORATION
FINH-GA 2519.001 (#18614)
(Colloquium)
Clemente Marconi
Mondays, 10:00am - 12:00pm
Seminar Room

This colloquium examines the state of scholarship on Greek temple decoration, from the Archaic to the Hellenistic periods (ca. 800-31 BCE). Among the topics under discussion are the uses of images on temples; display context and thematic arrangement; political and social functions; and reception. Work for the colloquium consists of in class presentations on required texts and a twelve pages paper.

GREEK ART & ARCHITECTURE II: THE CLASSICAL PERIOD
FINH-GA 2023.001 (#18607)
(Lecture)
Clemente Marconi
Tuesdays, 10:00am - 12:00pm
Seminar Room

This course is an introduction to the urbanism, architecture, and visual arts of the Greek world in the fifth and fourth centuries BCE. While offering a detailed review of the art and monuments of this period, in their original historical, social, and archaeological context, this course also explores critical questions about Ancient Art: the status of artists and architects; patronage; the social context of artistic production; mimesis and the viewer’s response. The two requirements for the lecture are a final examination, which will encompass the material covered in the entire course, and a fifteen pages paper.

THE WAY GREEK HISTORY EVOLVED, 15th - 5th CENTURIES B.C.
FINH-GA 2023.002 (18609)
(Lecture)
Günter Kopcke
Fridays, 10:00am - 12:00pm
Lecture Hall

The course marks the importance of three phases: first, the princely graves at Mycenae of the 16th century BC and contemporary affluence in the Aegean; second, 15th century BC, Greeks’ conquest of the island (state) of Crete, with unfathomable consequences; third, the tumultuous begetting of 'Classical' Greece at the end of the second millennium BC, with art increasingly abundant, perfected, and meaning not seen before, and stylistically consistent development from thereon.
Throughout, what Crete wrought continued to inspire. Minoan / Mycenaean 'folk-art' more than hints at democracy. As the course will demonstrate, 'Classical' art clearly has Bronze Age roots. But what is the need of artistic production writ large, of Greek 'beauty' and spirited innovation? Sources other than art will answer this question.

The course ends with Parthenon sculpture, mostly for looking back, for checking and remembering results.

Requirement: There will be in-class written final (the essay questions and images for study given two weeks in advance).

DEATH ON THE NILE: EGYPTIAN CHAPEL DECORATION IN NEW KINGDOM CEMETERIES
FINH-GA 2520.001 (#18615) (Colloquium)
Ann Roth
Mondays, 11:00am - 1:45pm
This class meets downtown in the Silver Center

Scenes of daily life and allegorical allusions to the afterlife occur in elite tomb chapels of ancient Egyptian officials of all periods. But in the New Kingdom, the apex of Egyptian prosperity and international dominance, tomb owners were only rarely shown as men of leisure, supervising activities on their rural estates, as they had been in earlier periods; instead, they were shown in their official roles, providing service to the king or the gods. In addition, they were often shown worshipping the gods, who had previously been excluded from non-royal monuments, and scenes from the Book of the Dead were reproduced on tomb chapel and burial chamber walls. In many of the tombs at Thebes, the religious capital during the New Kingdom and site of the most beautiful tombs, decoration was often painted directly on a flat, plastered surface, although in other localities the carved relief decoration of earlier periods persisted.

The seminar/colloquium will focus on the varying techniques, contents, and meanings of the decoration of New Kingdom funerary monuments. Students will become familiar with the basic scene types, the conventions of representation, the requirements of Egyptian mortuary religion, and patterns in the spatial positioning of decoration. While the principal focus will be on the tombs at Thebes, New Kingdom cemeteries at Saqqara, el-Kab, Amarna, and other sites will also be discussed. Questions addressed may include the influence of foreign artistic traditions on tomb paintings, the limitations and restrictions of decorum governing the new religious and royal topics, the expression of gender and family relationships, suggestions about identifiable workshops and artist's hands, regional and temporal variations in content and style, and the problems of the preservation tomb chapel art from both the wear of tourism and the destruction wrought by the art market.

This class is open to 5 Institute students.
PRE-MODERN EUROPE AND THE AMERICAS

MEDIEVAL ART: THEMES AND INTERPRETATIONS
FINH-GA 2027.001 (#18610)
(Lecture)
Robert Maxwell
Mondays, 12:30pm - 2:30pm
Seminar Room

This course provides an overview of Medieval art and its major issues, moving chronologically from the Late Antique/Migration period to the Late Gothic. Students become familiar with key monuments and also the kinds of interpretations scholars have developed to give works meaning. Discussions focus especially on several wide-reaching themes: the aesthetic status of art and the theological role of images; the revival of classical models and visual modes; social rituals such as pilgrimage and crusading; the cult of the Virgin and the status of women in art; and, more generally, the ideology of visual culture across the political and urban landscapes.

Requirements: attendance and active participation in discussion; two exams and one short paper.

VISUALIZING TURKS IN EARLY MODERN EUROPE
FINH-GA 3019.001 (#18617)
(Seminar)
Meredith Martin
Tuesdays, 12:30pm - 2:30pm
Seminar Room

This seminar explores representations of “Turks” and turquerie in Europe from the mid-sixteenth to late eighteenth centuries. During this period the Ottoman Empire and its inhabitants occupied a central place in the European imagination, alternately conjuring fear and desire, hatred and admiration, curiosity and disdain. Relations between European and Ottoman powers were similarly multifaceted: while European rulers frequently engaged in military conflict against Ottoman territories or promoted images of themselves as Christian crusaders conquering the Muslim infidel for political gain, they also forged diplomatic and commercial ties with Ottoman North Africa, Morocco and the Sublime Porte. Such contacts resulted in an influx of Turkish goods, as well as knowledge about Turkish customs and mores, that transformed European society and promoted new understandings of self and other, “East” and “West.” We will examine the figure of the Turk in a wide range of artistic productions, including sculptural monuments, ship decoration, medals, costume albums, tapestries and furnishings. While the focus is on France and the Mediterranean, students are encouraged to research other parts of Europe—or, conversely, Ottoman encounters with Europeans and European art—for their final projects.

In addition to attending and actively participating in weekly seminar meetings, students will be required to give one or two reading/object presentations (c. 10 minutes), prepare a midterm research report and annotated bibliography (c. 5 pages), and present their final research topics to the class near the end of the semester (30 minutes). They must also submit a final essay (15-20 pages).

Students must have the permission of the professor before registering for this course.
FROM THE REVOLUTION TO THE ‘RUPTURA’: ARTS IN MEXICO c. 1910-1960
FINH-GA 2039.001 (#18612)
(Lecture)
Edward Sullivan
Wednesdays, 4:55pm - 7:25pm
This class will meet in Silver Center, 100 Washington Square East, Room 301
Course Assistant: Julián Sánchez

This lecture course takes advantage of recent scholarship in the arts by both foreign and native Mexican-born artists during the first half of the twentieth century. The class will deal principally with painting and graphic arts beginning in the Revolutionary period to the 1950s. Sculpture and the immensely important Mexican film industry will be considered as well. It begins with the introduction c. 1910 of international modes of art (Symbolism, Post-Impressionism etc.) at a critical moment of modernization and industrialization of the nation. The Revolution (1910-20) had a profound impact, compelling artists to emphasize a nationalistic approach in their work, especially in muralism. We examine this well-known form of art in depth. However, just as significant in the course will be themes related to the “Mexican School of Painting” (artists who reacted against the hegemony of the muralists), foreign artists in Mexico (from photographers Paul Strand, Edward Weston and Tina Modotti to Surrealists Leonora Carrington and Remedios Varo and modernists Robert Motherwell, Isamu Noguchi, Milton Avery etc.). The lectures end with the generation of post WWII artists who responded to international abstraction and rejected mexicanist subject matter in their art.

A 20-page research paper constitutes the principal final requirement.

DAVID HOCKNEY: BETWEEN BRITAIN AND AMERICA
FINH-GA 3036.001 (#18650)
(Seminar)
Thomas Crow
Mondays, 3:00pm - 5:00pm
Seminar Room

This current year sees the first comprehensive exhibition devoted to David Hockney in nearly thirty years. After Tate Britain and the Paris Centre Pompidou, the retrospective arrives at the Metropolitan Museum in November. This seminar will thus be in part preparation for that event and in part a reaction to it. Over the interval since 1988, the climate of reception for Hockney’s work has changed enormously. The emergence of a queer-studies perspective makes his prescient insistence on gay emancipation essential to understanding the remarkable body of work he produced at the Royal College of Art and immediately afterwards. Sophisticated research and interpretation devoted to Los Angeles art of the 1960s offers the necessary context for understanding Hockney’s response to the same environment in the middle years of the decade. Figurative art has ceased to be a disregarded sidebar to hegemonic abstraction and conceptualism. And the cohort of the so-called Young British Artists of the 1990s brought new scrutiny to London as a creative crucible. The seminar seeks to take stock of all these changes with the purpose of developing fresh questions and topics around Hockney’s art and career, which cross paths with a remarkable set of defining trends in the arts since 1960. The course will include two presentations of 10 and 40 min; a term paper of 15 to 25 pages.
TOPICS IN GRAPHIC DESIGN SINCE 1950  
FINH-GA 2036.001 (#23786)  
(Lecture)  
Thomas Crow  
Tuesdays, 3:00pm - 5:00pm  
Lecture Hall

Developments in print design (illustration, editorial, advertising, typography) enjoy little attention as such in existing art histories of the later twentieth century. Yet understanding the sophistication of its most innovative practitioners requires no less of the art historian’s knowledge and skills than does the parallel and overlapping history of fine art in the same period. Scholars of earlier periods have been far more attentive to categories of visual production that would be cognate to the commercial sphere of our own recent past. The purpose of this course will be to explore certain key topics (individual designers, group practices, publishers, magazines, ad campaigns, as well as artists like Warhol, Rosenquist, Oldenburg, Lichtenstein, Kruger, and Pettibon who overlap the boundary) in an effort to establish signposts for a history that is just beginning to be written.

Requirements: take-home midterm and final; two design projects with short supporting essays

CONTEMPORARY ART: FROM POSTMODERN TO GLOBAL  
FINH-GA 2037.001 (#21605)  
(Lecture)  
Pepe Karmel  
Mondays & Wednesdays, 11:00am - 12:15pm  
This class meets downtown

What is contemporary art? The answer obviously depends on when the question is asked. It also depends on where the question is asked. Arguably, in Europe contemporary art begins around 1960; in New York, around 1975; in Beijing, around 1989.

This course will reconstruct the way that New York curators, critics, gallerists and collectors have gone from a narrow focus on art “made in New York” to a somewhat broader focus on art made in New York, Berlin, and Milan to a much broader focus on art made in Mexico City, Rio de Janeiro, Buenos Aires, London, Nairobi, Johannesburg, Beirut, Teheran, Lahore, New Delhi, Tokyo, Seoul, Beijing, Shanghai, and Papunya.

New York is no longer the exclusive “center” of contemporary art. Important gallery districts now also exist in cities such as London, Berlin, and Beijing. The biennials held in Venice, Sao Paulo, Havana, Johannesburg, Gwangju, Guangzhou, and other cities, have become essential forums where artists from different regions seek international recognition.

However the artistic languages of global painting, sculpture, installation, and photography continue, to a large extent, to be based on styles and formats developed by North American artists. It might be argued that the globalization of contemporary art has essentially meant the Americanization of global art.

This lecture course is open to both undergraduates and graduate students. Graduate students will be asked to do extra reading and to write longer papers.
In spring 2018, this course will be followed by a colloquium on critical problems in the study of contemporary and global art. Participants in the colloquium will read and discuss important critical texts from 1975 to the present, with reference to key works of art from the same period. Again, the colloquium will be open to both undergraduates and graduate students. Students interested in taking the spring 2018 colloquium are urged, but not required, to take this fall 2017 lecture course.

This course is open to 10 IFA students

ART AND POWER IN THE AGE OF DICTATORSHIPS
FINH-GA 3036.002 (#18651)
(Seminar)
Lola Jiménez Blanco
Thursdays, 4:00pm - 6:00pm
19 University Place, Room 223

Can art survive under extreme political conditions? In what way can art be used by power? What does art reveal about the political and social environment in which it arises? Should art adapt to a hostile environment or, on the contrary, contribute to change it? These and other similar questions will be raised in this seminar.

To explore this field, we will focus on artistic and cultural developments in Spain during the first years of General Franco’s Dictatorship. We will analyze a period of just over a decade, starting in 1939 with the end of the civil war and the institution of a dictatorial regime, which meant the country’s isolation thanks to its ostracization by the western democracies. The latter then had to go through World War II and its consequences, resulting in different historical tempos.

The role of symbolic images, the precarious survival of avant-gardes, the influence of the regime’s key socio-economic policies on the visual arts, popular culture as a refuge and as propaganda, or resilience, repression and exile as political and personal responses, are some of the subjects to be addressed. To better understand the specific case of Spain, we will extend our vision to what happened in other countries, mainly European, in the 1930s and 1940s. This will allow us to broaden our scope in order to propose a general reflection on the central theme of art and power in the era of dictatorships.

This class is open to 8 Institute students. No interview is required.
THE HISTORY AND MEANING OF MUSEUMS
FINH-GA 2042.001 (#1685)
(Lecture)
Philippe de Montebello
Tuesdays, 10:00am - 12:00pm
Lecture Hall

The lectures survey selected issues in the prehistory of the museum, such as collecting in antiquity through the Renaissance; the studiolo, the Kunstкаммер, the birth of the ‘modern’ museum in the Enlightenment; the early history of the major European and American museums in the 19th century; and the expansion of the museum definition in the 20th and 21st centuries.

There will be an exam with short essays on a group of slides seen in the classes.

HANDS-ON ART HISTORY: CURATING FLEMISH PAINTINGS AT THE PRADO FROM VAN DER WEYDEN TO RUBENS
FINH-GA 3041.001 (#2072)
(Seminar)
Alejandro Vergara
Thursdays, 12:30pm - 2:30pm
Seminar Room

This seminar will examine the art and the careers of leading figures of Flemish art from the fifteenth to the seventeenth centuries, with special focus on Rogier van der Weyden, Bosch, Patinir, Rubens, Clara Peeters and Van Dyck. These are some of the painters that have been the subject of new research and exhibitions held at the Museo del Prado over the last 15 years.

The professor will share with students his experience as a curator and he will explain the possibilities and constraints offered by practicing art history in a large museum. But it should be clear that our end goal is to think not about museum work, but about the art and artists that we will cover and about how to interpret and find meaning in their art. When, as art historians, we shift our viewpoint from academia to a museum, two concepts become central: art works and the public. The focus on works of art entails the risk of de-contextualization and isolation. On the other hand, it encourages the exploration of the field of aesthetics, in an effort to understand the effect that art has on us. A consequence of focusing on the public is that it encourages art historians to find relevance in art, and to communicate it in ways that are intelligible and evocative.

Students who participate in this seminar will be asked to give short research presentations that address the artists and issues mentioned above.

Students must have the permission of the professor before registering for this course. Please send a 1-page personal statement to: ifa.program@nyu.edu
Contemporary art is one of the most dynamic fields in the global art market today. A number of innovative museums are now forming parallel collections of design that are international in scope and span a broad range of media from furniture, glass, ceramics, and metalwork to product design. This seminar will be a selected survey of the diverse developments in contemporary design today, spanning three generations of designers and looking at design from a largely curatorial perspective. It will examine major movements like Modernism, Expressionism, and the varied aspects of Postmodernism. It will be international in scope including work from Europe, the United States, South America, and Asia. It will explore the multitude of methods of production that designers use today—often simultaneously—from mass-produced objects with industrial manufacturers to limited-edition or one-off works sold thru high-end galleries.

The first segment of the seminar will focus on two older generations of designers who are now global leaders. The second section will consist of student presentations examining a younger, third generation that is just now emerging as significant figures in the field. There will also be two "hands-on" field trips to auction houses, galleries, or manufacturers’ showrooms to examine designs first-hand and to explore how objects are actually made and distributed.

Students must have the permission of the professor before registering for this course. Please submit a brief CV and a one paragraph document outlining why you are interested in the course: ifa.program@nyu.edu

*This course may also fulfill the Post-1750 Global Art distribution requirement*
CONSERVATION COURSES FOR ART HISTORIANS AND ARCHAEOLOGISTS

The following courses fulfill the Foundations II requirement OR a Technical Studies of Works of Art distribution area for art history students.

*One course cannot fulfill both Foundations II and the Technical Studies of Works of Art distribution area. However, if you take two conservation courses, one can fulfill Foundations II and the other can fulfill the distribution area.

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TECHNICAL ART HISTORY IN A MUSEUM SETTING
FINH-GA3045.001 (#23788)
(Seminar, 4 points)
Karl Buchberg
Thursdays, 10:00am – 12:00pm
Conservation Center

*FINH-GA3045.001 (4 points) is restricted to Institute of Fine Arts students
*FINH-GA2330.001 (3 points) is restricted Conservation Center Students

Technical art history, a term for the interdisciplinary study of the making and meaning of works of art derived through their close looking, has become an important tool for art historians interested in object-based research. This approach, which requires an active and continuous dialogue between art historians and conservators, is greatly facilitated in a museum setting because of the proximity of the artworks and the various resources necessary for their direct examination, documentation, and analysis. The conversation is even further enriched by the inclusion of a conservation scientist. This seminar examines the various roles played by the conservator, art historian/curator, and conservation scientist in a museum: ranging from exhibition concept and planning, accurate identification of media and methods of manufacture, complete and consistent catalogue entries, technical essays, loan requests and requirements for environmental conditions, period framing, alternate presentation formats, to installation design and lighting. Case studies will be used to explore how technical art history was deliberately incorporated into highly popular exhibitions at The Museum of Modern Art, including Redon, Seurat, Matisse, Degas, and Picasso. Students will be assigned a recent museum exhibition to identify and analyze its technical art history components as a means to discuss successes and possible advancements to this approach.

The course is open to all art history, archaeology, and conservation students; enrollment is limited to 12 students. This course may be taken in fulfillment of the Foundations II requirement for art historians. Students must have the permission of the instructor before registering for this course.