SPRING 2018 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. No instructor permission is required to register for lecture courses.

Course interviews for Spring 2018 courses will be held Monday, November 6th - Friday, November 10th. Professors will have specific time-slots available. Contact the Academic Office in October 2017 to set-up interview appointments with faculty: ifa.program@nyu.edu.

Maintenance of Matriculation (PhD Students):
For PhD students who are not funded through an Institute fellowship, please self-register for Maintenance and Matriculation (MM) 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 (MM) for Fall and Spring semesters.

PhD students who intend to use the health center during the summer semester will need to registered for Maintenance of Matriculation (MM). Please send an email request to the Academic Office in early April (when the Summer semester officially opens for registration): ifa.program@nyu.edu. There is no charge for Summer maintenance.

Maintenance of Matriculation (MA Students):
For MA students who qualify and receive the Shelby White-Leon Levy Summer Travel Grant, you will be automatically registered for Summer Maintenance of Matriculation by the Academic Office. There is no charge for Summer maintenance.

Contact Information:
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
**Directed Research Course Numbers (PhD and MA)**

- Directed Research for the MA Thesis (FINH-GA3547)
- Directed Research for the PhD Major Exam: Oral and Written (FINH-GA3548)
- Directed Research for the PhD Dissertation (FINH-GA3549)

**Important Dates for Spring 2018:**

**Monday, November 6th - Friday, November 10th**
- Course interviews for seminar/colloquium courses, dates and times vary

**Monday, November 13th**
- Registration begins for Spring 2018 courses

**Monday, January 22nd**
- First day of Spring 2018 semester

**Sunday, February 4th**
- Last day to Add/Drop Spring 2018 classes

**Monday, February 19th**
- President’s Day - NYU and IFA closed

**Monday, March 12th - Sunday, March 18th**
- Spring Break - No classes. IFA remains open.

**Friday, April 20th**
- MA Thesis Submission Deadline

**Monday, May 7th**
- Last Day for Spring 2018 classes

**Wednesday, May 9th at 10am and 12pm**
- Language Reading Proficiency Exams administered in Italian, French and German
**PRE-MODERN ASIA**

**PAINTINGS IN CHINESE RESIDENCIES, 450-1550**  
FINH-GA 3044.002 (#18615)  
(Seminar)  
Jonathan Hay  
Wednesdays, 12:30pm - 2:30pm  
Basement Seminar Room

Surprisingly little is known today about the display of paintings in Chinese residences prior to the early modern period. Extant paintings have almost invariably been remounted in a different format. Fortunately, a great deal of archaeological and textual evidence exists to clarify the original patterns of display. The first half of the seminar will take the form of a systematic survey of the very diverse visual and textual evidence on murals, screens, furniture insets, hanging scrolls, and fans. During the second half of the seminar each student will present a research paper on a specific topic.

A knowledge of Chinese is helpful for this course; students without Chinese are welcome, but will be encouraged to write research papers on analogous topics in their own field.

*Students must have permission from the Professor before registering for this course.*

**PAINTING IN MURDEROUS TIMES, 885-975**  
FINH-GA 3005.001 (#18616)  
(Seminar)  
Jonathan Hay  
Fridays, 12:30pm - 2:30pm  
Basement Seminar Room

The warlord-dominated period between the collapse of the Tang dynasty due to the Huangchao rebellion (874-884) and the reinforcement of the Song dynasty under its second emperor, Taizong, who came to the throne in 976, is one of the least well understood in Chinese art history. No fewer than fifteen different regimes disputed political power during these ninety years, which saw advances in pictorial art that anticipated and underpinned the subsequent major achievement known as “Song painting.” This seminar explores the development of painting during this chaotic period, as an outgrowth of my current research for a synthetic book-length account. The first half of the seminar will take the form of a systematic survey of the visual and textual evidence. During the second half of the seminar each student will present a research paper on a specific topic.

A knowledge of Chinese is necessary to take this course.

*Students must have permission from the Professor before registering for this course.*
PRE-MODERN AFRICA AND THE MIDDLE EAST

BYZANTINE ART, 9th - 15th CENTURIES
FINH-GA 2026.001(#18559)
(Lecture)
Thelma Thomas
Thursdays, 12:30pm - 2:30pm
Lecture Hall

Readings and lectures for this course focus on well-known monuments of the capital city of Constantinople before turning to those of other major cities and settlements mainly in Greece, Cyprus, the Balkans and Asia Minor. We survey developments in religious architecture, monumental spatial icons and portable icons, illuminated manuscripts, as well as other materials and media.
THE ANCIENT MEDITERRANEAN AND MIDDLE EAST, INCLUDING EGYPT

APPROACHES TO GREEK SCULPTURE
FINH-GA 3023.001 (#18560)
(Seminar)
Clemente Marconi
Mondays, 10:00am - 12:00pm
Seminar Room

This seminar explores the variety of approaches that characterizes today the study of Greek sculpture of the Archaic and Classical Periods. Among the topics of interest are materials, techniques, functions, connoisseurship, iconographic analysis, and iconological interpretation. The seminar will take advantage of the rich collection of Greek sculpture in the Metropolitan Museum of Art: seminar presentations will be based on sculptures in that collection. Work for the seminar consists of presentations in the classroom on required readings and at the Metropolitan Museum on sculptures in the Greek and Roman Galleries plus a fifteen pages paper.

Students must have permission from the Professor before registering for this course. In-person interviews will take place on Monday, November 6th from 3:30pm to 4:30 pm in Professor Marconi’s office. Please contact the Academic Office for an interview: ifa.program@nyu.edu.

SELINUNTE
FINH-GA 3023.002 (#18561)
(Seminar)
Clemente Marconi
Tuesdays, 10:00am - 12:00pm
Seminar Room

This seminar is entirely devoted to Selinunte, the Greek colony in Western Sicily that is being investigated by a mission of the Institute of Fine Arts. Work for the seminar consists of the analysis of the finds by the IFA-NYU mission and it includes a twelve pages paper.

Students must have permission from the Professor before registering for this course. In-person interviews will take place on Monday, November 6th from 3:30pm to 4:30 pm in Professor Marconi’s office. Please contact the Academic Office for an interview: ifa.program@nyu.edu.

SCHOLARSHIP ON ANCIENT ROME: HISTORIOGRAPHY, RECENT, AND NEW WORK
FINH-GA 2524.001 (#19931)
(Colloquium)
Katherine Welch
Thursdays, 3:00pm - 5:00pm
Basement Seminar Room

Course Description forthcoming
Students must have permission from the Professor before registering for this course.
ANCIENT LAZIO (CENTRAL ITALY) AND ROME
FINH-GA 3024.001 (#19933)
(Seminar)
Katherine Welch
Fridays, 3:00pm - 5:00pm
Basement Seminar Room

Course Description forthcoming
Students must have permission from the Professor before registering for this course.
PRE-MODERN EUROPE AND THE AMERICAS

THE QUATTROCENTO VENETIAN REVOLUTION - NOVEL SYNESTHESIA IN PICTORIALISM
FINH-GA 3029.001 (#18662)
(Seminar)
**Colin Eisler**
Fridays, 10:00am - 12:00pm
Seminar Room

The Serenissima’s new images were achieved through radical theology, humanism and science. By exploring painting of the Bellini dynasty with that of Squarcione’s academy, and Padua’s university and Carrara dynasty, a novel dynamic merging scientific esthetic and Christian goals comes into view. Travels, conquests, antiquities’ collecting, along with the Byzantine, Greek, Jewish and Transalpine presences in Venice stimulated vital changes in the Venetian quattrocento visual arts. Pictorial shifts are due also to discoveries in areas of musical, anatomical and botanical research. Lastly the complex achievement of Giorgionesque romantic imagery will be understood through the intersection of previously examined innovative elements.

*Students must have permission from the Professor before registering for this course.*

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MEDIEVAL ART: THEMES AND INTERPRETATIONS
FINH-GA 2027.001 (#18981)
(Lecture)
**Robert Maxwell**
Wednesdays, 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.
THE DUTCH LANDSCAPE
FINH-GA 3033.001 (#20231)
(Seminar)
Mia Mochizuki
Thursdays, 10:00am - 12:00pm
Seminar Room

The “Dutch landscape” is an oxymoron. When land was being dredged from the oceans and charted for the first time, what constituted the Dutch landscape was by no means self-evident. At a time of radical social change — encompassing Reformation, state formation, and overseas exploration — topography became a complicated and contested site in the Netherlands, 1500 to 1700. The delicate leafy repousoir of early Netherlandish painting gradually emerged from the role of background to become a protagonist in its own right: from “world landscape” to fantastic scenes, local urban vignettes to atmospheric dune-swept washes, nationalist celebrations to civic disasters. Traditionally art historians have approached land- and seascapes as part of a tripartite stylistic structure (additive, tonal, and classical) and via iconological interpretation (moralizing, patriotic, and non-linear). But to date, Northern landscape scholarship has failed to come to terms with significant topics like: the interaction of landscape genre (marine, winter scene, and nocturne), the importance of the various media in which landscapes appeared (exotica, the chiaroscu woodcut, “pen paintings”, cartography, and scientific books), the role of Dutch views abroad (artistic ventures to Italy, Hanseatic trade routes to Scandinavia, and Dutch India Company contacts in the Mediterranean, Americas, and Asia), and the impact of such topics as ecology, the Anthropocene, and the picturesque on the imagined landscape. This seminar hopes to begin to remedy these oversights with a wide-angle, panoramic view of the pictorial representation of nature in the North.

The course will also offer a workshop forum in which to cement the skills necessary for writing a graduate-level research paper, with each stage of the process receiving attention as a distinct assignment: catalogue entry (2 pp.), state of the question and bibliography (1+2 pp.), final presentation (10 minutes) or rough draft (15 pp.), and final paper (15-18 pp.).

By the end of the term, students should expect to have a general knowledge of the major artists and schools in the Northern landscape tradition, familiarity with some of the current debates in landscape theory, and a deeper understanding of a specific topic of the student’s choice.

Students will be graded on class participation, reading presentations, and the components of the final research paper. Interview required.

Students must have permission from the Professor before registering for this course. In-person interviews will take place on Wednesday, November 8th from 2:30pm to 5:30 pm. Please contact the Academic Office for an interview: ifa.program@nyu.edu.

THE INSPIRED ARTIST
FINH-GA 2544.001 (#3248)
(Colloquium)
Colin Eisler
Wednesdays, 10:00am - 12:00pm
Seminar Room

This basic yet elusive subject will be explored throughout Classical Antiquity, the Judaeo-Christian tradition, Medieval, Renaissance, Baroque and Modern times. How is inspiration considered in studies of the psychology of
creativity? Do artists, writers, architects, scientists and inventors value this factor in their life and work? How is it treated in the

literature of art history? Biography? When and where is inspiration depicted as a vital force? Was Rodin among the last artists for whom the representation of this concept was a vital force?

Can inspiration be extended to such areas as camerawork, acting, to the concept of the “break-through” or has that concept long been reduced to the passé, barely surviving the romantic era?

*Students must have permission from the Professor before registering for this course.*

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**IDEA TO EMBODIMENT: ARCHITECTURAL THEORY, PRACTICE, AND RECEPTION IN RENAISSANCE ITALY**

FINH-GA 3043.001 (#18562)

(Seminar)

Marvin Trachtenberg

Tuesdays, 3:00pm - 5:00pm

Basement Seminar Room

In the standard narrative of Renaissance architecture, the upward path out of the dark ages follows a three-part progression in the quattrocento. First, the new all’antica, rationalized practice of Brunelleschi. Next the Vitruvius-inspired neoantique architectural theory of Alberti. And finally, the theory-informed practice of Alberti, followed by others such as Francesco di Giorgio and Giuliano da Sangallo. In the cinquecento, this pattern appears to repeat. First the High Renaissance grand-manner classicism of the practice of Bramante and Raphael (soaring “above” earlier work, echoing Brunelleschi and Alberti’s emergence); and then the mature Renaissance theorists, who “resolve” all relevant issues not only in their buildings but especially their printed treatises beginning with Serlio.

Most historiography of Renaissance architecture continues to be determined, to a greater or lesser degree, by this narratology, with emphasis on the roles assigned to the major players, whose lives and works are divided among various modern historians, who occasionally pause to reaffirm the entire story.

The seminar critically reviews this tired, if still appealing, narrative and explores other perspectives on the period. It questions underlying hierarchies that inform the story: Renaissance over medieval, theory over practice, teleological ascent to Bramante and Michelangelo, etc. It interrogates the emphasis on the “great architect” and “his buildings” and proposes a temporal perspective in which the dominant scale is not the life of the “architect” but the coming into being of the building under a series of architects and their clients, individual as well as collective (Building-in-Time). It opens the view from a narrow focus on single buildings as autonomous works of art, to a multidimensional contextual perspective that expands the temporal and spatiovisual frame, as the seminar seeks to understand the architectural “work” as part of an evolving city or landscape, and also to define the agency of social, cultural and other networks in its production. At the same time, it studies closely a number of key buildings.

Although this research program may sound quite advanced, in fact the historical material involved is relatively accessible, and the course will be designed to heighten such accessibility, in order to welcome students new to the field as well as those seeking to pursue more specialized and advanced work.

*Students must have the permission from the instructor before registering for this course.*

*This course can instead be used towards the IFA’s distribution requirement for Architectural History. Please notify the Academic Office if you are pursuing this option.*
ITALIAN OLD MASTER DRAWINGS: 15th and 16th CENTURIES
Course # TBD
(Seminar)
Linda Wolk-Simon, Visiting Professor
Date / Time TBD

Course Description forthcoming
Students must have permission from the Professor before registering for this course.

THE CULTURE OF THE RENAISSANCE: A RE-TRANSLATION
FINH-GA 3029.002 (#20369) is cross-listed with GERM-GA3323
(Seminar)
Christopher Wood and Juliet Fleming
Wednesdays, 2:00pm - 4:40pm
This class meets downtown

This class will provide an introduction to the past and the future of Renaissance Studies. It is designed for graduate students across the disciplines. Our broad aim is to ‘translate’ -- that is, carry forward into the future and so reactivate -- the Renaissance as an object of study, first by sketching the historiographical and disciplinary fortunes that produced it; and then by assessing opportunities for new approaches and research paths. Our title invokes the work of Jacob Burckhardt, Die Kultur der Renaissance in Italien (1860), the pioneering work of cultural history that is responsible in large part for what we mean when we use the term ‘Renaissance’. We will follow the development of this period concept as it was consolidated and re-inflected in the early 20th century by the scholars associated with the Warburg library.

The course is interdisciplinary to a high degree but does not pretend to survey the entirety of European experience in this period. Rather the focus will be on symbolic expression and its medial and rhetorical formats, including painting, poetry, prose, architecture, theater, dance, music and their various codings, inscriptions, and archivings. But the concept of the symbol is broad, and we mean it to unfold eventually into an anthropology of meaning that can potentially embrace all aspects of life.

Permission is not required for registration.
LIFE CLASS: DRAWING FROM THE NUDE
FINH-GA 3044.002 (#22294) (Seminar)
William Hood
Fridays, 12:30pm - 2:30pm
Seminar Room

This course will investigate the broad history of life drawing from the Renaissance into the Modern period. Students should expect to participate actively in each of the four aspects of our work: (1) classroom discussions of assigned readings; (2) visits to collections of drawings from the nude; (3) five sessions, at your own convenience, of drawing from the model at the Spring Studio in the West Village; and (4) a week-by-week journal of notes and reflections on the class. Students will receive tickets for admission to the five life-class sessions at the first class meeting. No prior experience in drawing is necessary.

Students must have the permission of the professor before registering for this course. In-person interviews will take place on Friday, November 10th from 2:30pm to 4:30 pm. Please contact the Academic Office for an interview: ifa.program@nyu.edu.
RECALIBRATING THE “AMERICAN” IN AMERICAN ART, 1914-1945
FINH-GA 3040.001 (#18599)
(Seminar)
Lowery Sims, Kirk Varnedoe Visiting Professor
Wednesdays, 3:00pm - 5:00pm
Seminar Room

Over the last four decades art history has been subject to any number of revisions and revelations that have sought to expand what effectively constituted a canonical roster of artists and works of arts. This course will focus on the story of American art between 1914 and 1945 that has been the particular interest of art historians and scholars such as Erika Doss, David Driskell, Daniel Cornell and Mark Dean Johnson, Delphine Hirasura and Michelle McGeough. The approach of the discussion is based on an on-going dialogue between Lowery Stokes Sims and Norman Kleeblatt who share this interest.

Reflecting the specific dualities of this era when Americans entertained positions of isolationism and internationalism, this course will examine a selection of the usual roster of works of art and movements that have come to define this era in American art history (i.e. regionalism, Precisionism, Transcendentalism, American Abstract Artists) along side the work of artists and movements considered outside the artistic mainstream but which nevertheless reflected the main events and concerns of this era. We will focus on how American art was informed by debates on what constituted the American identity in the wake of immigration, the dichotomy between urban and rural life, and the economic dynamics of an increasingly militant labor class (particularly in light of the migration of populations of black Americans to the north seeking greater opportunity and from the Midwest in response to the devastations of a prolonged drought).

As we examine the search for a positive and affirmative imagery by African American artists (who formed the generation of the New Negro) as they navigated the mechanics of primitivism and ancestralism, we will also look to the southwest where artists of Latino descent and Native American artists were grappling with establishing their own visual vocabulary both from traditional vernaculars and modernist ones. We will also note how the intimations of World War II were uncannily perceived by artists at the same time that Japanese Americans—victims of one the most extreme manifestations of xenophobia in this country—produced an unique art from that experience indicating the triumph of the human spirit. And lastly we will examine works that point to a new age of the sacred and the profane that would emerge from the displacement and disruption of populations of artists and creative individuals during World War II.

The focus of this course is particularly timely in light of the current global challenges of dealing with diversity and inclusion. It will also seek to correlate the non-canonical narratives of American art between the World Wars that have been developed in various intellectual communities and demonstrate the commonalities of these stories relative to the canon as well as their particularities. Inevitably this kind of revisionism in art history is seen in opposition to notions of connoisseurship, which has been the bedrock of art historical analysis. So this qualifier will be a constant element in our discussions of the various works of art as we continually adjudicate the importance of social context for art in relationship to the “masterpiece” complex of art history.

Students must have permission from the Professor before registering for this course.
THE CONTEST OF THE ARTS IN OLD-REGIME FRANCE
FINH-GA 3034.001 (#18563)
(Seminar)
Thomas Crow
Wednesdays, 3:00pm - 5:00pm
Basement Seminar Room

The themes and sensibility of French art in the early to mid-eighteenth century arose from a complex interchange between different art forms, encompassing architecture, garden design, opera, dance, and theater. Each enjoyed moments of ascendance and suffered moments of relative eclipse in relation to its rivals for attention and prestige. This colloquium will track the emergence and consequences of such interactions, beginning with the first synthesis of grand-siècle culture at the château of Vaux-le-Vicomte c. 1660 and concluding with the advent of Gluck’s operas in Paris as they coincided with anti-Rococo reform in the visual arts. Modern stagings on DVD of dance and opera from the period will figure in our discussions.

Requirements: weekly talking points from the reading; short presentation; final paper

*Students must have permission from the Professor before registering for this course.*

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THE SLOW DECADE: HOLLYWOOD IN THE 1970s
FINH-GA 3036.001 (#3270)
(Seminar)
Robert Slifkin
Mondays, 12:30pm - 2:30pm
Seminar Room

The period between approximately 1967 and 1977 is often considered a watershed in American cinema, a moment when certain aesthetic strategies of European art movies such as non-linear narrative, the attention to decidedly unheroic protagonists, and most notably an unhurried, almost monotonous pace were incorporated into Hollywood formulae, investing a significant body of ostensibly commercial movies with a newfound complexity. In this seminar we will closely analyze a representative sample of movies from this period in an effort to begin to construct a critical discourse of the “period style” of American cinema between 1967-1977. By developing our analytical skills for film, members of the seminar will make use of cinema and its academic theorization to suggest new ways of approaching the art of the 1970s, a body of work that in many regards has yet to be considered outside of its original critical reception.

*Students must have permission from the Professor before registering for this course. Students should submit a short statement (less than 250 words) via email describing their interests for the course: rs3513@nyu.edu*
PHOTOGRAPHY AND FACTICITY
FINH-GA 2036.001 (#3244)
(Lecture)
Robert Slifkin
Tuesdays, 3:00pm - 5:00pm
Lecture Hall

As a visual technology predicated on a physical and instantaneous encounter with a depicted subject, the medium of photography is often considered to contain an inherent objectivity unavailable in many other modes of visual representation. This course explores the various ways in which this rhetoric of impartiality and immediacy has been marshaled throughout the history of the medium as a means to invest certain images, whether manifestly documentary or more purely aesthetic, with a degree of referential certitude and/or formal, philosophical, and expressive objectivity.

ARTS OF BRAZIL: TARSILA TO POST-TROPICALIA
FINH-GA 3039.001 (#18564)
(Seminar)
Edward Sullivan
Tuesdays, 5:00pm - 7:00pm
Basement Seminar Room

In the past decade studies on the various phases of Brazilian Modernism, Concrete, Neo-Concrete, Conceptual and later forms of the visual arts and materials cultures of Brazil have witnessed an impressive efflorescence. Exhibitions of Brazilian art from the post-1922 (Week of Modern Art) phase through to the 1990s and beyond have been organized by major museums throughout the U.S. and Europe from the turn of the millennium through today. Brazilian and foreign scholarship has revealed the vast web of connections between Brazilian artists with those throughout the Americas, Europe and Asia. This seminar examines some of the major movements beginning with the core group of modernists who rejected all vestiges of conservative academicism in the 1920s (Tarsila do Amaral, Emiliano di Cavalcanti, Cândido Portinari etc.) and continues with the generations who embraced international constructivist forms and re-conceptualized them to accord with local tastes (Lygia Clark, Hélio Oiticica, Lygia Pape etc.). The art and cultural movements (including film and music) that arose in opposition to the military dictatorships of the 1960s and 70s will form a special nucleus of this seminar. Students may base their research projects (leading to a 25-page paper) on individual personalities – from artists to critics or arts promoters, artistic movements, artists’ groups or collectives, landmark exhibitions (including the São Paulo Bienal) that took place inside and outside of Brazil or other themes that they may propose.

A reading knowledge of Portuguese would be helpful but it is not required.
Students must have permission from the Professor before registering for this course.
CINEMAS OF POETRY, CINEMAS OF PAINTING: ANTONIONI, PASOLINI, PARAJANOV
FINH-GA 3044.001 (#18600) is cross-listed with ITAL-GA1981.003

(Seminar)
Ara Merjian
Tuesdays, 10:00am - 12:00pm
Baseline Seminar Room

As some of post-war Europe’s most noted film directors, Michelangelo Antonioni, Pier Paolo Pasolini, and Sergei Parajanov all practiced as visual artists – however intermittently – and their respective filmic visions bear extensive rapport with aesthetics both contemporary and ancient. Anchored in close readings of images and texts, this course examines the affinities of their cinema with non-cinematic discourses and practices. Taking as our point of departure Pier Paolo Pasolini’s theory of a “cinema of poetry,” we will examine the notion of poetry and painting as paradigms for the cinematic image. Parallel to larger, “ontological” questions of film theory, we will consider art historical problems: To what extent do Antonioni’s films of the early 1960s prefigure the artistic and literary neo-avant-gardes? Why did Pasolini’s relationship to contemporary art prove so fraught and antagonistic? How does Parajanov’s work in collage and assemblage relate to his cinema, and why does it matter?

As the bulk of our material dates to the 1960s, we will ground our analyses in historical and geographical context when possible. Along with specific historical considerations, we will examine a range of subjects and motifs, both cinematic and theoretical: the category of the “art film”; the theory of Free, Indirect style; narrative theory and semiotics; film theory and its disciplinary intersections with art history. Writings will include text by: Gilles Deleuze, Angela Dalle Vacche, Joseph Luzzi, Michelangelo Antonioni, Pier Paolo Pasolini, Romy Golan, P. Adams Sitney, Mieke Bal, Jacopo Benci, Giuliana Bruno, James Steffan, J.D. Rhodes, Germano Celant, and others. Films will include: Pasolini’s La Ricotta, Teorema, The Paper Flower Sequence (1968), The Earth Seen from the Moon, The Decameron, Salò; Antonioni’s N.U., La Notte, L’avventura, L’Eclisse, Red Dessert; Parajanov’s Shadows of Forgotten Ancestors and The Color of Pomegranates (Sayat Nova), Arabesques On The Pirosmani Theme, and Kiev Frescoes.

Knowledge of Italian, French, and/or Russian helpful but not necessary. Students are expected to attend various, pre-scheduled film screenings.

Students must have permission from the Professor before registering for this course.

EXPERIMENTAL ART OF THE 1960s
FINH-GA 3036.002 (#18565)
(Seminar)
Julia Robinson
Mondays, 3:00pm - 5:00pm
Baseline Seminar Room

This seminar examines the diverse artistic experimentation that made the 1960s one of the most radical decades of the 20th century. Worldwide, a new generation traded the illusionistic pictorial field for literal space, exploring the aesthetic potential of new technologies to calibrate their art more closely to actual experience. In the process, they engaged spectators as never before. The Japanese Gutai Group (1954-72), with their avidly international outlook, inflected dramatic transgressions in culturally specific ways. The physical act of breaking through shoji screen-like structures of framed paper put an end to the mythical space of the blank canvas; conceptions of “ceremony” charged
Gutai performances in auditoria and parks. In turn of the 1960s France, Roland Barthes’ essay on plastic (in Mythologies), and Alain Resnais’ film Le chant du Styrène, blazed a trail for the post-readymade strategies of the Nouveaux Réalistes. Accumulation and display highlighted obsolescence, and the exuberant palette of dime-store commodities. The contemporaneous Situationist International adopted a more radical—not to say, unforgiving—position on contemplation and passivity, art and objecthood. Meanwhile, in the US, Duchamp’s devaluation of “art” by ascribing it the status of an experiment, and authorship through the agency of chance, were reoriented through the experimental composition of John Cage. After his late-’50s classes at the New School, the score’s mediation of the creative act, and its unique capacity to store time, were mobilized to create Happenings, Events, and Fluxus. Just as importantly, the early ’60s dance scene brought a distinctive concreteness and everydayness to a now interdisciplinary stage, contributing to the laboratory of experimentation generally categorized as “minimalism.”

All of these developments, and others we will treat, suggest how art was able to change so dramatically, in all of its aspects, in just over a decade. In resisting standard framings of ’60s “movements,” we draw out the elements that made it a crucible of postmodernism, and defined the DNA for much art to come.

Students must have permission from the Professor before registering for this course.

ON MODERNISM’S RECEPTION OF THE ART OF THE INSANE: FROM PRINZHORN’S Bildnerei der Geisteskranken, TO ART BRUT, TO CONTEMPORARY OUTSIDER ART
FINH-GA 3036.004 (#20210)
(Seminar)
Kent Minturn
Wednesdays, 10:00am - 12:00pm

This graduate-level seminar will begin with a thorough analysis of excerpts from Foucault's Madness and Civilization (1961). From here we trace the prehistory of our topic and the attempt to yoke creativity and madness from the Romantic period to the late-19th century, when ideas about pathology and degeneration begin to dominate, as evinced in the writings of Max Nordow, Ceserea Lombrosa and Michel Reja. Then we will examine evolving attitudes about the art of the insane as expressed in Walter Morgenthaler's study of Aldolf Wölfli (1922), and Hans Prinzhorn's landmark Bildnerei der Geisteskranken (1922), giving special attention to latter study's affect on the European avant-garde and French surrealists, especially Paul Klee and Max Ernst. After considering Hitler's Degenerate Art Exhibition (1937) we will look at the resuscitation of our topic in Dubuffet's "discovery" art brut, and the eventual relocation of Dubuffet's art brut collection to America from 1951 to 1962. In the final few weeks of the semester we will consider the impact of Roger Cardinal's publication of the first English language book devoted to our subject, Outsider Art (1972), and the current resurgence of interest in art brut and the art of the insane in contemporary practice, as exemplified by Massimiliano Gioni's "Encyclopedic Palace," included in the 2013 Venice Biennale.

Students must have the permission of the professor before registering for this course.
INSCRIBING THE BODY / THE BODY AS TEXT  
FINH-GA 2544.002 (#20212)  
(Colloquium)  
Kent Minturn  
Thursdays, 12:30pm - 2:30pm  

*Course description draft:* The course will cover a wide range of case studies from the ancient regime to contemporary art, by way of LeBrun's physiognomic studies, Darwin's Expressions of Man, Galton and Bertillon's photographic archives, Muybridge and Mere's chronophotographs, Charcot's photographs of Hysteric at the Salpetriere Hospital, Corbusier's postwar ideas about the Modulor Man, Yves Klein's Anthropometries, to feminist artists Carolee Schneeman and Eleanor Antin's inscriptions of themselves in various projects in the '60s.

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CUBISM  
FINH-GA 3036.003 (#18619)  
(Seminar)  
Christine Poggi  
Thursdays, 3:00pm - 5:00pm  
Seminar Room  

Working together in Paris during early years of the 20th century, Pablo Picasso and Georges Braque created a revolutionary form of painting and sculpture that soon acquired the derogatory name “Cubism.” Joined in 1911-12 by Juan Gris, Robert Delaunay, Sonia Terk Delaunay, and Fernand Léger, and then by a host of other artists in France, Italy, Russia, England, Eastern Europe, Latin America, the United States, and elsewhere, Cubism became a shared, if variously interpreted, visual idiom of the international avant-gardes.

Issues at the forefront of our discussions will include: the relation of Cubism to the arts of the past, from Classicism and Cézanne to African objects; Cubism and popular arts, including attitudes toward mechanical reproduction, photography, and deskilling; Cubism and colonialism; gender and representations of the body; the use of unusual materials and processes in Cubist works; Cubist works’ address to the viewer; critical responses. This seminar will take a fresh look at Cubism, with particular focus on Picasso, Braque, and Gris, but with student reports welcome on artists working in Cubist-related idioms across the globe. We will view Cubist works at Moma and the Metropolitan Museum of Art’s Leonard A. Lauder Collection, and hear from conservators about the technical issues and discoveries.

Requirements: active class participation, one 5-page analysis of a Cubist work, and a final research paper. A draft of the research paper will be turned in one week prior to class discussion and posted. Students are expected to read each other’s drafts and come to class prepared to discuss the paper and offer constructive advice. Revised papers will be turned in at the end of the semester (18-20 pages, not including illustrations or bibliography, which must appear at the end.)

*Students must have permission from the Professor before registering for this course.*
GLOBAL ISSUES IN CONTEMPORARY PHOTOGRAPHY
FINH-GA 3040.002 (#20305) is cross-listed with PHTI-GT
(Seminar)
Shelley Rice
Tuesdays, 2:00pm - 5:00pm
This class meets downtown

This course will serve as an exploration of the impact of globalization on both visual expression and its consumption in the "postcolonial constellation" defined by Okwui Enwezor. Professor Rice's early lectures will focus on periods of great social change and the art works that expressed them. Beginning with the invention of the hot air balloon and huge mass media panoramas at the end of the 18th century, the visual materials shown will reflect the influence of World's Fairs, tourism, international exhibitions and the traffic of people, imagery and artistic styles that has accelerated over the last century, culminating in the mélange of cultures that Enwezor refers to as the "intense proximity" of contemporary life. Migration, mobility, displacement and interconnectedness, the relationship between the local and the global, between roots and routes, will be central themes in this seminar, and they will examined both in theory and artistic practice during our weekly lectures and discussions.

The main textbook for this class will be Antimonies of Art and Culture, edited by Terry Smith, Okwui Enwezor and Nancy Condee. The record of a conference held at the University of Pittsburgh, Antimonies consists of essays by a number of art critics from different parts of the world. It attempts to describe the complexity of the current international art scene, a network based on local customs and productions but mobilized by global art fairs, markets, magazines and the internet. Instead of the modernist assumption that art has a geographic center, usually located in Europe or the United States, Antimonies attempts to present a more decentralized vision of contemporary art's communicative potential. Students will closely examine selected essays from this book and others (by T.J. Demos, Sarah Nuttall, Jim Clifford, Edouard Glissant, Wu Hung, Jalal Toufic, Boris Groys, Ariella Azoulay and Lawrence Alloway, among others) and use these texts as models for seminar reports, which will be monographic studies of non-Western photographers. The focus of their research projects will be the diverse ways in which artists from different parts of the world participate not only in their local communities but also in defining the global "chat room" that the art world has become.
THE MULTIPLE LIVES OF THE WORK OF ART
FINH-GA 2042.001 (#18566)
(Lecture)
Philippe De Montebello
Tuesdays, 10:00am - 12:00pm
Lecture Hall

Constructed around a number of case studies, the class will focus on how the changing contexts of works of art and their physical transformation over time and space affect their meaning. A basic premise is that no work appears to us as it was originally conceived, nor necessarily where intended to be seen; that it undergoes many changes in the course of its existence, from displacement, to deliberate alteration, to natural degradation, and that the viewer's response is necessarily variable and contingent.

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THE MUSEUM LIFE OF CONTEMPORARY ART
FINH-GA 3041.001 (#20304) is cross-listed with MSMS-GA3330.003
(Seminar)
Glenn Wharton
Tuesdays, 10:00am - 1:00pm
240 Greene Street, Room 410

The topic of this seminar is the life of contemporary artworks within museums. Sessions are organized around the trajectory of complex artworks from acquisition, to documentation, storage, exhibition, and conservation intervention. Installation, media, and performance works serve as case studies to analyze social, legal, and material dynamics as they move through this life cycle. Examination of these stages engages various contemporary debates around artist rights, artist intentions, authorship, and authenticity. Students learn about museum processes as they assess practical challenges and theoretical questions posed by contemporary art in the museum.

Students engage in project-based research to conduct artist interviews and/or investigate curatorial and conservation problems in artist archives. One group will research questions about the work of David Wojnarowicz, who was active in downtown New York during the 1970s and 1980s. His archive in the Fales Library & Special Collections will serve as a resource for the research. Other groups will conduct interviews with artists and museum staff concerning problematic artworks in local museums.

Enrollment is limited to 4 students. No interview is required.
ART EXHIBITIONS AFTER 1960
FINH-GA 3041.002 (#20425) is cross-listed with MSMS-GA3330.002
(Seminar)
Bruce Altshuler
Tuesdays, 2:00pm - 5:00pm
240 Greene Street, Room 410

This seminar will investigate the history of exhibitions and various approaches to the study of exhibition history. The focus will be on art exhibitions after 1960, with an emphasis on group exhibitions. Among the topics to be discussed are the significance of exhibitions within art and cultural history, the notion of an exhibitionary canon, the relationship between artworks and exhibition practice, and the major developments of this period. These developments include the growth of independent curating and new curatorial strategies, an increasing focus on thematic exhibitions, the expansion of biennials outside the Euro-American centers, and the use of discursive forms. Students will present the results of research on a particular exhibition or series of exhibitions, and submit a final paper on that topic. The permission of the instructor is required before registering for this course.

Enrollment is limited to 7 students. Students must have permission from the Professor before registering for this course.
ARCHITECTURAL HISTORY

LE CORBUSIER AND THE POETICS OF THE MACHINE AGE
FINH-GA 2043.001 (#18620)
(Lecture)
Jean-Louis Cohen
Mondays, 10:00am - 12:00pm
Lecture Hall
Course description TBA

TERRITORIES OF INTERTEXTUALITY: A TRANSURBAN HISTORY OF CITY FORM
FINH-GA 3043.002 (#18621)
(Seminar)
Jean-Louis Cohen
Dates TBA
Seminar Room
Course description TBA
Students must have permission from the Professor before registering for this course.
FOUNDATIONS II -OR- TECHNICAL STUDIES OF WORKS OF ART

*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.

ALTERATION & DETERIORATION OF WORKS OF ART: PHOTOGRAPHIC MATERIALS
FINH-GA 3045.001 (#20158)
(Seminar)
Nora Kennedy and Katie Sanderson
Fridays, 10:00am - 12:00pm
This class will meet at The MET and Conservation Center Seminar Room
*FINH-GA3045.001 (#TBD, 4 points) is restricted to Institute of Fine Arts students
*FINH-GA2340.001 (#TBD, 3 points) is restricted Conservation Center Students

This course provides an introduction to the history, fabrication and technical developments of the major photographic processes of the nineteenth and twentieth centuries. The causes and prevention of deterioration mechanisms in the various imaging systems are examined. Emphasis is placed on process identification. The problems of handling, storing, and exhibiting photographic collections are discussed. Conservation options for the treatment of photographs are considered, ranging from minimal intervention options to full treatments.

The course is open to all art history, archaeology, and conservation students; enrollment is limited to 8 students.

*Students must have permission from the Professor before registering for this course.*

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ISSUES IN CONSERVATION: HISTORICAL & ETHICAL CONSIDERATIONS IN THE DEVELOPMENT OF A DISCIPLINE
FINH-GA 2045.001 (#20159)
(Lecture)
Michele Marincola
Wednesdays, 3:00p - 5:00pm
Lecture Hall (Duke House)
*FINH-GA2045.001 (#TBD, 4 points) is restricted to IFA and NYU internal/external students
*FINH-GA2350.001 (#TBD, 3 points) is restricted Conservation Center Students only

This course will examine the development of art conservation in both theory and practice from its earliest manifestations to the current decade. An historical overview of the field will serve as background for a more detailed exploration of core issues in preservation and restoration. How does conservation change the appearance—and by extension, the meaning—of a work of art? How have the theoretical underpinnings of the discipline evolved, and what role do they play in practice today? And how has conservation responded to the enormous social, historical and intellectual changes of the last 100 years? Topics to be discussed include the role of artist-restorers; the rise of a discipline; the impact of science and scientific inquiry; cleaning controversies and the lure of positivist thinking; making mistakes; historic preservation, the development of ethical standards and the persistence of ambiguity; decision-making in conservation; conservation and the law; and the challenge of modern and contemporary art.

Readings will range from theoretical treatises to case studies of treatments, but no pre-requisite of scientific knowledge is required. The course is open to all art history, archaeology, and conservation students. No interview or approval is needed for registration.