SPRING 2020 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 2020 courses will be held Monday, November 4th - Friday November 8th, 2019. Kindly register for interviews via this Google calendar with your NYU email address (not personal email address). We suggest viewing the calendar by "day" rather than by "week" as it can otherwise appear rather cluttered. Locate the professor with whom you would like to interview. Click on an open appointment slot to sign up. To cancel an appointment slot you've already booked, leave this sign-up page and delete the event from your own calendar. If no slots are available, please notify the Academic Office.

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 register 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.

Directed Research Course Numbers (PhD and MA)

- Directed Research for the MA Thesis (FINH-GA3547.001, #2826)
- Directed Research for the PhD Major Exam: Oral and Written (FINH-GA3548.001, #2827)
- Directed Research for the PhD Dissertation (FINH-GA3549.001, #2828)
Important Dates for Spring 2020 Semester

All dates listed below are determined in conjunction with the official NYU Academic Calendar. Please check the official calendar for the most up-to-date information.

Date
- Monday, November 4 - Friday, November 8, 2019: Course interviews take place at the Institute
- Monday, January 27, 2020: Spring 2020 classes begin
- Tuesday, February 4, 2020: Graduate Spring Payment Due.
- Sunday, February 9, 2020: Last day to add/drop Spring 2020 classes
- Sunday, February 9, 2020: Last day to request a leave of absence for Spring 2020
- Monday, February 17, 2020: Presidents' Day, no classes scheduled, Institute is closed
- Monday, March 16 - Sunday, March 22, 2020: Spring Break
- Monday, May 11, 2020: Last day of Spring 2020 classes
- Tuesday, May 19, 2020: IFA Commencement Ceremony (238 Thompson Street)
- Wednesday, May 20, 2020: NYU Commencement Ceremony

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

As of January 23, 2020
Subject to Change
Shipwrecks and the ‘Other’ Silkroad

FINH-GA 3006.001 (22686)
Seminar
Hsueh-man Shen
Thursdays, 12:30pm - 2:30pm
Seminar Room

This seminar focuses on major discoveries of shipwrecks in the East and South China Seas to illustrate the Maritime Silk Road that connected China with Japan and Korea in the East, and the Indian Ocean in the south during the middle ages. No prior knowledge of Chinese art or the Chinese language is required.

Registration requirements: Please note registration is closed.

Size and Scale in the Arts of China

FINH-GA 3006.002 (22687)
Seminar
Hsueh-man Shen
Wednesdays, 12:30pm - 2:30pm
Seminar Room

Why are so many Buddhist sculptures so large? How did the idea of miniature landscape come about? What motivated the micro-carving of rice grains? This seminar explores the issue of size and scale in the visual and material cultures of China. Drawing examples from all media and all periods, the seminar looks beyond the absolute physical dimensions of a work and into the kinds of relationships initiated by these dimensions as well as by the relativisation of size. No prior knowledge of Chinese art or the Chinese language is required.

Registration requirements: Please note registration is closed.

Chinese Ink Painting and Calligraphy in the Museum

FINH-GA 3006.003 (22688)
Seminar
Jonathan Hay
Mondays, 3:00pm - 5:00pm
Seminar Room

This seminar will explore ideas for thematic exhibitions using the historical collections of Chinese ink painting and calligraphy at the Metropolitan Museum of Art. Students will present their ideas in the form of a) a written exhibition proposal and checklist, and b) the online design of a virtual exhibition tailored to the Museum’s Chinese painting galleries. The proposed exhibitions can be focused on painting, or on calligraphy, or on a combination of the two; they can also include related artworks in other media or works
of contemporary art. A reading knowledge of Chinese is required, as well as prior experience of either Chinese ink painting or calligraphy.

**Registration requirements:** Please send a one-to-two paragraph statement of interest directly to the instructor for consideration.
The Material Worlds of Islam: Replication (Un)-chained

FINH-GA 2516.001 (22681)
Colloquium
Nadia Ali
Mondays, 3:00pm - 5:00pm
Basement Seminar Room

In *Map is Not Territory* (1978), the historian of religion Jonathan Z. Smith argued that there is no such category as original myth and facsimiles but only application. Three decades later (2008), Christopher Wood demonstrated that material artefacts in premodern culture were not viewed as product of a unique historical performance but rather were thought of as ‘members of classes of artefacts connected to a common source or to one another by referential links.’ Such classes of artefacts were understood as ‘chains of substitutable replicas’ necessary for the transmission of authority from some lost originals. Taking these two axioms as guiding threads, this colloquium will explore the variety of replicative practices in the material worlds of Islam. Special emphasis will be placed on two critical periods characterized by a palpable desire to play with a wide range of pre-existing cultural forms and experiences: 1) the transition from Late Antiquity to Early Islam & 2) the forced rupture between modern art in the Islamic world and its historical genealogy. We will use the theme of replication to re-describe the production of images and objects in Islamic societies; gain important insights into the ‘plurality and analogy of true worlds’ in premodern Islamic imagination and ultimately think of possible ways to prise open some of the most deeply engrained forms of dualism in the practice of art history.

Registration requirements: Open enrollment.
Approaching the Study of Ancient Art

FINH-GA 2520.001 (22682)
Colloquium
John Hopkins, Kathryn Howley
Mondays, 12:30pm - 2:30pm
Seminar Room

Piercing the bubble of scholarship that surrounds ancient art is a daunting task. Scholarly approaches, methods, practices and trends seem to change constantly, and the historiography of the field stretches back hundreds of years. This colloquium is meant to help students—both those focusing on the ancient world and modernists who are curious about it—in gaining familiarity with some current and exciting approaches to the study of ancient art. Each week we will look at a different issue, from longstanding and fundamental ones to more recent trends. Topics will include: the cultural distance between modernity and antiquity and some issues in bridging that divide; how archaeological context affects our ability to assess ancient materials; when art is art and when it is material culture; how the collecting of ancient art affects its historical context; how cultural distance and the surviving evidence affects our ability to understand race, ethnicity, gender and sexuality; and how our culture continues to appropriate ancient cultures in different ways and for different purposes. Due to our backgrounds and the breadth of our disciplines, the course will focus mainly on approaches to ancient Mediterranean art, but we will look outside of that area some weeks, and students are encouraged to write on areas further afield.

Registration requirements: Students should contact Professors Howley and Hopkins to be added to the waitlist.

Selinunte

FINH-GA 3023.001 (3126)
Seminar
Clemente Marconi
Mondays, 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.

Registration requirements: Students must submit a brief statement of interest and CV to Professor Marconi (cm135@nyu.edu) prior to enrolling.
Greek Temples
FINH-GA 3023.002 (3127)
Seminar
Clemente Marconi
Tuesdays, 10:00am - 12:00pm
Basement 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.

**Registration requirements:** Students must submit a brief statement of interest and CV to Professor Marconi (cm135@nyu.edu) prior to enrolling.

Pompeii and the Cities of Vesuvius
FINH-GA 3024.002 (3513)
Seminar
Katherine Welch
Fridays, 3:00pm - 5:00pm
Seminar Room

The burial of Roman towns caused by the eruption of Mount Vesuvius in 79 CE allows us to examine Roman public, private, and funerary art of the 1st century BCE and 1st century CE in a uniquely complete archaeological context. Not only are many of the buildings with their decorative programs preserved virtually intact, but also numerous inscriptions and graffiti from Pompeii, Herculaneum, etc. provide detailed information about the social/political status of the actual art patrons. Topics will include wall painting and mosaic, ‘ideal’ sculpture (decorative and/or mythological statuary of Greek subject matter), portrait sculpture of local people (about whom we know a great deal) and the imperial family found in this region. We shall also consider the architectural iconography of houses and public buildings from the 3rd century BCE to 79 CE and urban planning (neighborhoods). The course will focus on the municipalities of Pompeii and Herculaneum but will also consider the art and architecture of other towns, as well as villas, resorts, and cities on the Bay of Naples. Among other things, we will discuss Roman “villa culture” as exemplified by the remains at Oplontis, Stabiae (where there are new excavations), Boscoreale, and the Villa of the Papyri at Herculaneum (where there are new excavations); the life of luxury at the bathing resort at Baiae; mercantile life in the ethnically diverse port of Puteoli (Pozzuoli); and the use of older, Classical Greek cities (Neapolis [Naples], Cumae) as places of cultural refuge by the Roman elite. Some as yet unpublished and important material (from Pompeii Region V, now under excavation) will also be considered. Much new scholarship on Pompeii will be evaluated. Two classes will be held in the Metropolitan Museum of Art, another at a private collection.

**Registration requirements:** Open enrollment.
Recent Research in Late Antique Dress in the Construction Identity

FINH-GA 2525.001 (3287)
Colloquium
Thelma Thomas
Thursdays, 12:30pm - 2:30pm
Basement Seminar Room

We will take up a variety of disciplinary perspectives as we address groundbreaking work on Late Antique dress by such scholars as Kristi Upson-Saia, Mary Harolow, Alicia Batten, Karley Daniel Hughes, Arthur Urbano, and Rebecca Krawiec. We will also consider recent work on the use of dress in the formation of identity in other cultural fields. Topics of special interest will include representations of clothing, distinctions between clothing, costume, and dress, asceticism and luxury, tradition and fashion, gender, age, and social status.

Registration requirements: Please send a one-to-two paragraph statement of interest directly to the instructor for consideration.

Ancient Egyptian Art I: the Predynastic to the Second Intermediate Period

FINH-GA 2020.001 (3275)
Lecture
Kathryn Howley
Thursdays, 10:00am - 12:00pm
Lecture Hall

This lecture course will survey the major features of ancient Egyptian art, from its earliest stages in approximately 4500 BC to the end of the second intermediate period in c. 1550 BC. We will cover the birth of visual culture in ancient Egypt, the Old Kingdom and the pyramids at Giza, the experimentation and disunity of the First Intermediate Period, the haunting "portrait" statues and refined jewelry of the Middle Kingdom and the conflict and foreign influences of the Second Intermediate Period. Attention will be paid to interpretive issues such as kingship; monumentality; religion and ritual; the connection between art and writing; ethnic identity; and state-sponsored vs local art.

Lectures will be supplemented by visits to the Metropolitan Museum to see important art works in person. Assessment will be through slide exam and short writing assignments.

Registration requirements: Open enrollment.

Forgery and Ancient Rome: Deceit, Longing, and the Changing Value of Falsehood

FINH-GA 3024.001 (3512)
Seminar
John Hopkins
Wednesdays, 2:00pm - 4:45pm
Silver Center, Washington Square
What is a Forgery? Usually it is described as something that is not exactly what it purports to be: a work ascribed falsely to another person. Forgery also typically carries the stain of malicious intent to deceive, for various reasons, from the playful thrill of trickery to outright plays for political or religious authority. Yet it is unclear whether such a concept of deceitful practice in artistic recreation existed in antiquity. Furthermore, philosophers and religious scholars have not always agreed that deceit and malicious intent go hand in hand in the falsification of the authorial record. So, we face many questions when we look at putative “forgeries.” When is a work deserving of such a title? What might a “forgery” reveal about the very authentic desires of a patron/artist/viewer, or even a period, and its perception of antiquity? Has such a work skewed our understanding of ancient Rome? This seminar will begin with a broad introduction to the study of forgery in its own right. We will read selections from the master scholars of forgery, its practice and its effects on history. We will then delve into the ancient—and especially Roman—practice and concept of forgery, then passing through the centuries, we will examine how forgery has been used to evoke the authority of Roman culture and twist its legitimacy.

Registration requirements: Class is closed due to enrollment.

City of Rome: late Republic/early Empire

FINH-GA 2524.001 (24387)
Colloquium
Katherine Welch
Thursdays, 3:00pm - 5:00pm
Basement Seminar Room

This class will examine Roman-period architecture, urbanism, decorative and portrait sculpture, wall painting, relief sculpture, cameos, gems, etc. We shall consider artifacts of the city of Rome from different levels of production (emperor and senate, ‘middle and lower classes’.) and also their different display contexts: public, private, and funerary. In the end, using the evidence we have considered, we may try to hypothesize how the originally, provincial Roman ‘back water’ on the Tiber became a ‘world class’, highly cultivated culture that influenced western art production after Rome fell, for more than 1500 years and even up until the present day.

Rome built an Empire that lasted close to a millennium. It was an outrageous, brilliant, and highly successful phenomenon. This course will explore why that was, examining the critical and formative period of the 2nd c. BCE to the 2nd c. CE in terms of art history, archaeology, and the social/political history of Rome itself. As early as the 2nd c. BCE the Roman Empire already extended from the Black Sea to Morocco and from parts of France to Syria and beyond. The old Roman Republic (the res publica, or “Public Undertaking”), which had been established in 509 BCE, was replaced by Augustus in 27 BCE, who claimed to have restored the Republic and renamed it the “Principate.” The Principate was really a thinly disguised military dictatorship, yet an uncannily successful and long lasting one.

When Rome suddenly found itself as head of ‘the world stage,’ it had to come to terms with its own self-representation, visually speaking. Romans were aware that their major defining cultural aspects were success in warfare and administration and were also aware that many of their conquered territories were culturally and artistically ‘superior’ to them. This constitutes part of the catalyst of the birth of Roman Art, unique and original but often indebted to Greek prototypes in individual artistic components, which were copied but usually configured differently or made larger and higher (maiestas) in fascinating, inventive
(and sometimes perverse!) ways. In Roman terms, Greek art was pressed into the service of the conquering Roman state, that is, ‘improved’ upon. Romans also exulted in their ‘home-grown’ inventions with building in concrete (utilitas), e.g. in aqueducts, warehouses, and apartment buildings.

Student participation (questions/observations) are welcome in this colloquium. Students do not necessarily need an ancient background to take the course. Each person will give two short oral reports on a different monument in the city of Rome, of their choosing. One of these will be written up as a short paper and submitted to Prof. Welch for evaluation. Please contact Prof. Welch (kw21@nyu.edu) if you would like to take the course.

**Registration requirements**: Open enrollment.
Introduction to the Study of Medieval and Renaissance Architecture

FINH-GA 2543.001 (24345)
Colloquium with possibility of Seminar credit
Marvin Trachtenberg
Wednesdays, 12:30pm - 2:30pm
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. No long research paper is required. The course is intended for both beginning and advanced students of premodern architectural history, has no language requirements, and in terms of area requirements can count as either medieval or Renaissance. Students must have the permission from the instructor before registering for this course. This course also fulfills the IFA’s distribution requirement for Architectural History. With an optional research paper, it may fulfill requirements for Seminar credit.

Registration requirements: Please send a one-to-two paragraph statement of interest directly to the instructor for consideration.

Spanish Art from El Greco to Goya

FINH-GA 3032.001 (3286)
Lecture/Colloquium
Edward Sullivan
Tuesdays/Thursdays, 9:30am - 10:45am
Washington Square, Silver Center, Room 301

This lecture course charts the history of painting (and, to a lesser degree, sculpture and architecture) in the Iberian Peninsula and the major centers of the Spanish colonial world (Mexico and Peru) from c.1580 to the early 19th century. Introductory lectures focus on themes related to the so-called 'convergence of cultures' (Christian, Islamic, Jewish) in late medieval Iberia, as well as consideration of the rise of the Spanish 'imperial moment' the effects of colonialism in the context of Europe and the Americas. After this,
major emphasis is placed on the figures of (among others) El Greco, Zurbarán, Ribera, Velázquez and their contemporaries. Thematic lectures will deal with Spanish sculpture in the 17th and 18th centuries and its 'performative' nature, Caravaggism in Spain, Spanish still life and women artists of the Iberian Baroque. The last several classes are dedicated to the 18th century at court and the rise of Francisco Goya.

IFA students will participate in all classes, have additional colloquia with the instructor and write a 25 page research paper as the final project.

**Registration requirements:** Interested students should submit two to three paragraphs to Professor Sullivan (ejs1@nyu.edu) addressing their specific interests in the topic of the course.

Mantegna and Bellini: The Berlin and London Exhibitions Compared and Explored

**FINH-GA 3029.001 (24347)**

*Seminar*

Colin Eisler
Fridays, 10:00am - 12:00pm
Seminar Room

Two national galleries collaborated recently on a remarkably revealing exhibition sharing their dazzling collections and adding loans to create a comprehensive display of two uniquely talented young brothers-in-law, Giovanni Bellini and Andrea Mantegna. We will study both catalogues and installations, also paying special attention to the roles of Andrea Squarcione and Jacopo Bellini in these great artist's training.

**Registration requirements:** Please send a one-to-two paragraph statement of interest directly to the instructor for consideration.

The Museum Makers - From Collection to Institution

**FINH-GA 3042.003 (24346)**

*Colloquium*

Colin Eisler
Wednesdays, 10:00am - 12:00pm
Seminar Room

New canons, cultural challenges and novel perspectives answered by present-day American visual assemblages. We will make several field trips to explore pertinent collections whenever possible.

MOMA. Rebuilt, reinstalled, encountering elitism, feminism, globalism, provincialism, racism. Manhattan.
The New Whitney
The New Museum
The Leyden and the Tomilson Hill Foundations
The National Museum of African and American Culture, Washington
The Barnes Foundation, Philadelphia
Glenstone, Potomac, Maryland. Recent art installed in its own buildings and landscape. Mitchell and Emily Weis Rales (5, 6, 7 may be seen over a long week-end field trip)

Two Sculpture Gardens, Wave Hill on Hudson and the Nasher Sculpture Garden, Houston

Enlivening Miami, The Norton Museum, the Perez Museum, the Wolfson Foundation

Rockwell Museum, Great Barrington Mass., and the MASS MoCA, Massachusetts

Crytals Bridges Museum of American Art, Bentonville, Arkansas

Media Museums, Hollywoof Film Museum, LA. TV museum, NY

University of Art Museums - rebuilt for new educational approaches. Harvard and Yale. Cambridge, Mass and New Haven, CT

Conclusion

Registration requirements: Please send a one-to-two paragraph statement of interest directly to the instructor for consideration.
POST-1750 GLOBAL

courses under this heading satisfy the Post-1750 Global distribution requirement

Postblack

FINH-GA 3036.001 (3076)
Seminar
Chika O. Okeke-Agulu
Wednesdays, 10:00am - 12:00pm
Basement Seminar Room

As articulated by Thelma Golden in 2001, "Post-black" refers to the work of African-American artists who emerged in the 1990s with ambitious, irreverent, and sassy work. Though hard to define, "Post-black" suggested the emergence of a generation of artists removed from the long tradition of black affirmation of the Harlem Renaissance, black empowerment of the Black Arts movement, and identity politics of the 1980s and early 90s. "Post-black" derives its rhetorical charge from Marlon Riggs’s film, Black Is…Black Ain’t” (1995), which offers us conceptual roadmap for exploring art and blackness as well as the place of black artists in relations to American art. This seminar moreover provides an opportunity for a deep engagement with critical and theoretical texts on multiculturalism, race, identity, subjectivity and contemporary art.

Registration requirements: Please note registration is closed.

Empires of Pleasure Across Eighteenth-Century Cultures

FINH-GA 3034.002 (24388)
Seminar
Dipti Khera, Meredith Martin
Tuesdays, 3:00pm - 5:00pm
Seminar Room

Now one of art history’s most vibrant subfields, the eighteenth century has played a key role in the discipline’s global turn and in re-thinking conventional histories of art, empire and Orientalism. By tracing the increased circulation of people and objects in different parts of the world, scholars working on this period have highlighted new conceptions of knowledge, aesthetics, power and sociability. Furthermore, they have ensured that formerly devalued concepts tied to eighteenth-century practices and patrons – among them luxury, pleasure, leisure, femininity, sensuality, wonder, hybridity, and consumption – be taken seriously. Yet while the physical exchanges of eighteenth-century artworks, peoples, and things from around the globe has been the subject of recent scholarly inquiry, less attention has been paid to conceptual affinities – notably a mutual emphasis on pleasure and decline – that existed between disparate geographical and cultural locales. For instance, how might we enrich or complicate the story of eighteenth-century art and culture by putting Indian or Chinese paintings of palace gardens in dialogue with French fêtes galantes? Our contention is that these kinds of global comparisons will not only yield a richer formal and conceptual understanding of each type of artwork, but will also enable us to ask larger theoretical and methodological questions related to the common grounds they share. By examining how intertwined histories of pleasure and power were mediated across local, trans-regional, or intercultural
contexts, we hope also to contribute to scholarly debates beyond art history and to encourage new research projects and teaching agendas.

Multiple class sessions will take place in the study room of museums, among them The Metropolitan Museum of Art, The Morgan Library and Museum, The Frick Collection, and the Freer|Sackler Gallery of Asian Art. No previous background is required. All primary and secondary sources will be in English.

Requirements
The seminar will combine formal teaching with reading-based discussions. It is therefore essential that participants complete all the readings for each class.

Each week, all participants will submit a short critical summary of the topic at hand. These responses should not exceed one page of single-spaced text.

Students will also be required to submit a (15-20 page) final paper on an object or monument of her/his choice, chosen in consultation with us. A one-page, single spaced prospectus and accompanying bibliography will be due at mid-semester.

Registration requirements: Please send a one-to-two paragraph statement of interest directly to the instructor for consideration.

Post-Communism: Contemporary Art in East Asia and Eastern Europe
FINH-GA 3007.001
Seminar
Pepe Karmel
Mondays, 3:30pm - 6:10pm
Silver Center, Room 307

The thesis of this seminar is that contemporary art in China, Russia, and Eastern Europe continues to be influenced by the experience of Communism in the years 1945-1989. This was far from uniform. The bureaucratic ossification of Soviet Communism in the late 1960s and ’70s coincided chronologically with the upheavals of China’s Cultural Revolution. Other East Asian nations such as South Korea and Japan avoided Communist rule but experienced comparable phases of authoritarianism and industrial planning.

Contemporary artists from Russia, Eastern Europe, and East Asia share the artistic legacy of socialist realism, exported from Russia to China in the 1950s. Seeking earlier artistic sources, Eastern European artists often invoke the Russian avant-garde of the early 20th century, which demonstrates a Slavic origin for modernism. East Asian artists often allude to earlier traditions such as ink painting and porcelain, which provide signifiers of national identity and of cultural parity with the West.

Artists from both regions demonstrate an ambivalent attitude toward capitalism, acknowledging its material benefits but deploring its spiritual poverty. The ironic melancholy of Eastern European artists evinces a sense of abandonment by the West, whose leaders consented to Stalin’s domination of the region at the Yalta Conference of 1945. East Asian artists and critics often manifest an antagonism to “neo-liberalism,” which promised democracy but delivered crony capitalism. "Ostalgia" (a nostalgic longing for life under Communism), which appeared in Eastern European art in the 1990s, has more
recently become a significant theme in Chinese art such as Cao Fei’s summer 2019 installation HX (Pompidou Center).

This seminar will be conducted colloquium style, with weekly discussions of shared readings. Participants will give two brief presentations in class (one on an Eastern European artist, one on an East Asian artist), and will then write a research paper on one artist.

**Registration requirements:** Any interested students should email ifa.program@nyu.edu and the Academic Office will handle enrollment.

Contemporary Art and the Plight of Publicness

**FINH-GA 2037.001 (22683)**

*Lecture*

Robert Slifkin

Tuesdays, 3:00pm - 5:00pm
Lecture Hall

Although modern art has long been defined by its desire for social engagement and political agency, the question of art’s relationship to life – both in terms of individual experience and social organization and interaction – has become a crucial factor motivating a significant strand of artistic practice since the 1960s. This course will consider the current focus on public art projects, artistic interventions into commercial and mass-cultural systems, and “relational” and “social” practices (to cite some of the most prominent instances of such “recent publicness” in contemporary art) and explore the ways in which such projects engage with and define the shifting contours of the public sphere within an information-based and global society.

**Registration requirements:** Open enrollment.

Jean Cocteau: Radical Impurity

**FINH-GA 3036.004 (3507)**

*(Seminar)*

Kenneth Silver

Thursdays, 10:00am - 12:00pm
Seminar Room

In preparation for an exhibition devoted to Jean Cocteau opening at the Peggy Guggenheim Collection, Venice, in May, 2022, this seminar will investigate the art, life, critical fortunes—and misfortunes—of the Frenchman who referred to himself as a poet. In fact, he was an artist of astonishing range: apart from his writing (comprising not only poetry, but also fiction, playwriting, and criticism), Cocteau was a brilliant draughtsman and innovative filmmaker; he dabbled in stage design, ceramics, stained glass, oil painting, and jewelry-making as well.

His admirers referred to Cocteau as a renaissance man, his detractors called him a dilettante. Was it possible for an artist to have too many irons in the fire? What was the tipping point between multitalented and spread-too-thin? Did Cocteau’s homosexuality figure in this equation, i.e. was the accusation of dilettantism a coded way of denigrating him for his queerness? And what of his own hide-and-seek gay
identity (and the fact that he refused to take credit for his illustrated gay novel, Le Livre blanc, 1927/30)? And what of his too-friendly relations with Paris’s Nazi occupiers?

A man of the French cultural establishment yet subversive of it, Cocteau embodied all the cultural, social, and political contradictions of his early twentieth-century moment. The seminar will look closely at Cocteau drawings in New York collections; read his major writings; view and discuss his stage designs, from the Ballets Russes onwards, and his films, including the early Blood of a Poet (Le Sang d’un poète) 1930 and the late Beauty and Beast (La Belle et la bête), 1946; and become acquainted with the most recent analytical literature on Cocteau.

A reading knowledge of French would be helpful though is not a prerequisite.

**Registration requirements:** Please send a one-to-two paragraph statement of interest directly to the instructor for consideration.

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### Claude Monet: Eternal Artist

**FINH-GA 3035.001 (3284)**  
**Seminar**  
**Susan Galassi**  
Wednesday, 3:00pm - 5:00pm  
Basement Seminar Room

This course focuses on the French Impressionist painter Claude Monet (1840 – 1926)--one of the most perennially popular artists worldwide. In initial class sessions we survey his work, examining it within the art historical and social movements of his time. These are followed by close observation of his paintings in museums in New York and vicinity, where we will meet with curators, registrars, conservators and other museum professionals to discuss what gives this modern master such enduring appeal. With a continuing proliferation of exhibitions on Monet, how do we find original perspectives on his vast oeuvre relevant to our time? Students will explore this question in the second half of the course, working in groups to conceive of and carry out small-scale virtual shows that build on Monet’s extensive exhibition history, while offering something new.

Presentations will include a proposal, checklist of desired loans, sample loan letters, a press release, and didactic material. Through the lens of Monet, this course draws students into some of the key issues and practicalities of curatorial practice.

**Registration requirements:** Please send a one-to-two paragraph statement of interest to Professor Galassi directly at sgracegalassi@gmail.com.

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### Caribbean: Art at the Crossroads of the World

**FINH-GA 3036.002 (3129)**  
**Seminar**  
**Edward Sullivan**  
Thursdays, 3:00pm - 5:00pm  
Seminar Room
This seminar focuses on one of the most discussed and one of the most geographically, historically and aesthetically pivotal regions of the world.

The Caribbean is indeed a crossroads, as its many cultures have been composed of influences from indigenous peoples, and an historical and contemporary influx of people from Africa, Asia, North and South America and Europe. In many cases the immigrants to the region were forcibly re-located.

Is there a “Caribbean culture?” Is there a Caribbean “visual culture?” These will be among the fundamental questions treated in this seminar.

The Caribbean – an aqueous continent without fixed boundaries – is also a place of expansive cultural encounters, or as cultural and literary historian Mary Louise Pratt would call them, “contact zones.” While some would define the Caribbean strictly in terms of the island nations, I argue that the so-called “border regions” or those places affixed within a continental framework (i.e. places such as Florida, Louisiana, the east coast of Mexico, especially the Yucatán Peninsula, the Central American coasts, the north of Colombia, Venezuela and the coastal Guyanas) play as crucial a role to the wider “Caribbean ethos” than does the archipelago. In considering further geographical and cultural affinities, we will discuss the strong cultural kinships between the Caribbean and Northeast Brazil, principally through the lens of Blackness and the inevitable discussion of the scourge of enslavement, lingering effects of colonialism and Neo-colonialism and the cultural phenomenon of Africa as arguably the most profound source of social, racial and ethnic distinctiveness.

The first half of the seminar will consist of in-class lectures and discussions of readings on historical subjects drawn from art, social and theoretical literature. In addition I will invite several scholars and artists from the region to discuss their work. Among the many subjects we will examine, along with considerations of a wide variety of “art forms,” will be the individual contributions of the groups that descended from indigenous peoples, the effects of tourism on the region since the late 19th century, the intense interweaving of artistic forms (eg. music and visuality or the distinctiveness of Caribbean poetry and literature with their often highly ‘visualized’ bases). The multiplicity of Caribbean diasporic experiences will also form a core of discussion throughout.

The second half of the course will consist of student interventions, with the goal of working toward a class presentation of a “work in progress” report that will, by the end of the course, result in a twenty-page paper. Each student will work on a topic(s) regarding contemporary art of the Caribbean and the Caribbean diaspora. I may decide to divide the class into a series of “working groups” to do more lengthy and in-depth end-of-term presentations and a group-written paper. The projects may focus, for example, on a single artist and their work; artists groups; political content in contemporary Caribbean art; institutions and collections of contemporary Caribbean art; the past ten years of exhibition history of contemporary Caribbean art in the region, in the US, in Latin America and/or in Europe; artist-run residencies; the intersections of so-called ‘popular’ arts and ‘high art’—and why this is, specifically in a Caribbean sense, a false dichotomy etc. etc.

Registration requirements: Interested students should submit two to three paragraphs to Professor Sullivan (ejs1@nyu.edu) addressing their history with the region and its art and their specific interests in Modern/contemporary art of the Caribbean..
MUSEUM AND CURATORIAL STUDIES

courses under this heading satisfy the Museum and Curatorial Studies distribution requirement

The Many Faces of Context

FINH-GA 3042.002 (24017)
Colloquium
Philippe de Montebello
Tuesdays, 10:00am - 12:00pm
Seminar Room

This course is intended to show how the different places and ways in which works of art are shown materially affect our response as well as their meaning. Four to five introductory classes in an interactive lecture format will provide a framework for these issues. Major topics include but are not limited to change of meaning in displacement from original political, religious and other context to ‘neutral’, aestheticized context in collections and museums; permanent installations vs. temporary exhibitions; the indexical role of museum architecture; recreation attempts of historical contexts such as periods rooms, and multiple installation issues (both intellectual and physical). The grade will be based on class participation and on student reports on museum and other site visits.

Registration requirements: Please note registration is closed.
ARCHITECTURAL HISTORY

courses under this heading satisfy the Architectural History distribution requirement

Architecture Since 1980

FINH-GA 2043.001 (22685)
Lecture
Jean-Louis Cohen
Mondays, 2:30pm - 4:30pm
Lecture Hall

After the short-lived eruption of postmodernism at the 1980 Venice Biennale, architecture has recovered from what seemed to be a terminal crisis and has been reconstructed intellectually thanks to inputs from the humanities and also through a reconsideration of its relationship with technology, the arts and the city, and with its own auto-referential discourse. The parallel development of new conceptual strategies and of responses to the scales and landscapes of modernization are considered, with a particular attention to territories of innovation as Berlin, Paris, Los Angeles, Japan, the Iberian Peninsula, Netherlands and Switzerland. Lectures alternate between the analysis of these regional scenes and the interpretation of major works and issues dealt with by designers such as Alvaro Siza, Renzo Piano, Norman Foster, Frank Gehry, Jean Nouvel, Toyo Ito, Herzog/de Meuron, Rem Koolhaas or SANAA.

Registration requirements: Open enrollment.

Exhibitionist Architectures

FINH-GA 3043.001 (3128)
Seminar
Jean-Louis Cohen
Tuesdays, 2:30pm - 4:30pm
Basement Seminar Room

Since the early years of the 20th century, the winding path of modernity has unfolded thanks to a long sequence of exhibitions, from those in which architecture was the medium for the building of pavilions and ephemeral structures to those where architecture was in itself the theme, and was figured by drawings, models and other forms of display. The seminar will be organized as a series of visits to the main sites of these exhibitions on both sides of the Atlantic. In the first category, the shows discussed will include the pre-1914 German exhibitions, the Weissenhofsiedlung in 1927, the Paris expositions of 1925, 1931 and 1937, the New York World’s Fair of 1939, and the postwar expositions in London, Berlin, Brussels, Osaka and Montreal. In the second category, the seminar will consider among others the events held at the Bauhaus, MoMA’s exhibitions from 1932 to the 1960s, the constructivist exhibition of 1927, the Milan Triennials and the Venice Biennials.

Registration requirements: Please send a one-to-two paragraph statement of interest directly to the instructor for consideration.
Textiles in the Museum Context: Understanding, Preserving, and Presenting

FINH-GA 3045.001 (3163)
Seminar
Lucy Commoner
Wednesdays, 3:00pm - 5:00pm
Conservation Center Seminar Room and the Cooper Hewit

Textiles have a rich and ancient history and are an irreplaceable part of our everyday lives. Historical textiles in a museum collection present a unique set of challenges in their understanding, preservation, and presentation in an exhibition. The seminar will examine textiles from a conservator’s point of view within a museum context from multiple technical angles: the spectrum of technologies and structures used to make and embellish textiles, environmental factors that affect textiles in the museum setting (temperature, relative humidity, light, pollution, and pests), the ability to look at textiles and assess and record their condition, and strategies for the safe exhibition and storage of museum textiles. The seminar will emphasize the role of collaboration within the museum in order to achieve the analytical, preservation, and exhibition goals addressed during the semester.

The seminar will be held at both the Conservation Center and in the Textile Department and Textile Conservation Lab at Cooper Hewitt, Smithsonian Design Museum. The final grade will be based on three elements: participation in class discussion based on the assigned reading, a midterm short paper based on researching and analyzing a textile in the Cooper Hewitt collection, and a final paper involving the analysis of a second textile and its incorporation into a hypothetical exhibition and storage setting.

Registration requirements: Please note registration is closed.

The Technical Connoisseurship of Works of Art on Paper

FINH-GA 3045.002 (18934)
Seminar
Margaret Holben Ellis
Wednesdays, 12:30pm - 2:30pm
Conservation Center Room 6R

The physical and chemical properties of works of art on paper will be considered as an inherent aspect of art historical connoisseurship. Concurrent with the close study of both traditional and modern media and techniques, students will carry out complete technical examinations of one print and one drawing for final presentation to the class. Emphasis will be placed on the correlation of physical evidence as it relates to authenticity, original function, artist's intent and present-day aesthetics.
Registration requirements: Please note registration is closed.