CONNOISSEURS CIRCLE
COURSES AVAILABLE FOR AUDIT 2011-12

Fall Semester: September 6–December 16
Spring Semester: January 23–May 16

Lecture Courses
Connoisseurs Circle members may audit all IFA lecture courses. Registration is not necessary for lecture courses.

Colloquia
Connoisseur Circle members may audit one colloquium per semester. Because of the intimate nature of the colloquium format, space is limited. Registration is necessary and begins on August 1, 2011 for the fall semester and on January 2, 2012 for the spring semester. To register, contact Marc Cincone at mc181@nyu.edu or 212-992-5812.

FALL 2011

ROME NORTH OF THE ALPS
Günter Kopcke
Friday 10:00am-12:00pm, Lecture
The course envisions Caesar’s Gaul returning into Europe by way of a prolonged Roman occupation, and then by a Church instrumentalizing the might of Germanic usurpers. The course has three parts: the first covers Celtic Mediterranean forays, ‘heroic’ art, and progressive oppidum civilization. The second focuses on Rome’s colonial administration, stressing Roman civic identity Roman law, and connectedness, if not integration, beyond tribal bonds, worldwide. The third covers the transformation of Franks into Merovingians, allowing the Church, instructed by Rome, to chart a new imperial path. Although a turning point is reached with Clovis’ baptism at Reims in AD 496, it is Gregory of Tours (d. AD 594) and Pope Gregory the Great (d. AD 604) whose lives and writings provide the outer frame.

GREEK ART AND ARCHITECTURE I
Clemente Marconi
Tuesday 3:00pm-5:00pm, Lecture
This lecture course is an introduction to the urbanism, architecture, and visual arts of the Greek world from the Protogeometric (1050 BCE) to the end of the Archaic period (480 BCE). While providing a solid background in the art and architecture of this period, this course explores critical questions about the nature and uses of images and buildings.
POMPEII AND THE ANCIENT ROMAN CITIES AROUND MOUNT VESUVIUS
Katherine Welch
Friday 3:00pm-5:00pm, Colloquium * Auditor are required to present research
The burial of Roman towns caused by the eruption of Mount Vesuvius in 79 CE on the Bay of Naples allows us to examine Roman public, private, and funerary art and architecture of the 1st century BCE and 1st century CE in a uniquely complete archaeological context. Not only are buildings with their decorative programs preserved virtually intact, but also numerous inscriptions and graffiti from Pompeii provide detailed information about the social/political status of the actual art patrons and consumers. Topics will include wall painting and mosaic, ‘ideal’ sculpture (decorative and/or cult statuary of Greek subject matter), portrait sculpture of local people and the imperial family found in this region, domestic iconography from the 3rd century BCE to 79 CE, and urban planning. The course will focus not only upon the municipalities of Pompeii, but will also consider the art and architecture of other towns nearby, such as Herculaneum, as well as villas, resorts, and cities located nearby. Among other things, we will discuss Roman “villa culture” as exemplified by the remains at Oplontis, Stabiae, Boscoreale, and the Villa of the Papyri at Herculaneum; 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 etc.) as places of cultural refuge by the Roman elite. Much new scholarship on Pompeii will be evaluated. Areas of ancient Roman Pompeii have been very recently destroyed due to severe weather conditions (The “House of the Gladiators,” for example, has completely collapsed). We shall need to evaluate the continuing efforts at the conservation of this remarkable archaeological site, At least two classes will be held in the Metropolitan Museum of Art. Students must have the permission of the instructor before registering for this course.

ALBRECHT DÜRER - NEW DISCOVERIES, NEW AVENUES OF STUDY
Colin Eisler
Friday 12:30pm-2:30pm, Colloquium
This colloquium will explore aspects of the artist as musician, his medical concerns and those of the Nurnberg community. Students will examine Dürer's armour designs, the role of the nude, his faith, the class issues in his genesis, the meaning of his marriage, his complex friendships, traditional and novel aspects of his role as court artist, as well as visionary and witty aspects of his character. Concepts of masculinity, changes in attribution and in the tenor of Dürer studies will also be explored. Those wishing to do special research for papers may receive seminar credit. Students must have the permission of the instructor before registering for this course.

VELÁZQUEZ AS HE IS, VELÁZQUEZ AS HE WAS
Jonathan Brown
Thursday 12:30pm-2:30pm, Colloquium
This class is devoted to analyzing the recent literature on Velazquez. Students will focus on his early period in Seville, the interpretation of his major works and his continuing influence on the artists of our time. Students must have the permission of the instructor before registering for this course.
LE CORBUSIER IN SEARCH OF THE MODERN CITY
Jean-Louis Cohen
Monday 12:30pm-2:30pm, Lecture
The course follows the parallel trails of Le Corbusier’s theoretical writings on the city and the one of his urban projects across the world. From his youthful idealization of the historical city, as celebrated by Camillo Sitte, to his celebration of functional zoning and linear cities; and from garden-city designs to large-scale urban renewal schemes for Paris and territorial plans for Rio, Algiers and Chandigarh. Conditions of patronage, local conflicts and the long-term effects of failed plans will be discussed, as well as the specific figures of the projects and the discursive tropes used during five decades.

MANET AND HIS CRITICS
Linda Nochlin
Thursday 3:00pm-5:00pm, Colloquium
The course will focus on a discussion of the work of Manet and those who wrote about him, the evolution of the notion of “modernism”, as well as its supporters and detractors. Students will investigate style, subject matter and ideas. Several classes will be spent at the Metropolitan Museum of Art. Leading critical and theoretical texts will be examined. Students must have the permission of the instructor before registering for this course.

ART IN WILHELMINE GERMANY, 1871-1918
Robert Lubar
Thursday 12:30pm-2:30pm, Lecture
With the defeat of France by Prussia in the Franco-Prussian war and the ensuing unification of Germany by Otto von Bismarck in 1871, the political landscape of Europe was forever changed. Under Hohenzollern (Prussian) leadership the powerful German empire experienced rapid industrialization, urbanization, and a renaissance of the arts. This course focuses specifically on the reign of Kaiser Wilhelm II (1859-1941), whose autocratic rule from 1888-1918 gave rise to secessionist movements in the visual arts and an expanded institutional sphere of museums and private galleries. Extensive coverage is given to the formation of the Munich and Berlin Secessions (1892 and 1898 respectively), the development of Expressionism among Die Brücke in Dresden and Der Blaue Reiter in Munich, the rise of the Deutscher Werkbund in 1907 and the great Cologne Werkbund Exhibition of 1914, and the impact of dealers like Herwarth Walden of Der Sturm gallery and designers like Hermann Obrist. The impact of World War One on young artists in Germany is considered in depth, as is the aftermath of the war, with the abdication of the Kaiser, the crisis of Expressionism and the first sparks of agitation among the Berlin Dadaists during the turbulent early years of the Weimar Republic.
GRAPHIC DESIGN AND FINE ART IN THE TWENTIETH CENTURY
Thomas Crow
Wednesday 3:00pm-5:00pm, Lecture
Lectures will cover interchanges between designers, illustrators, and artists. The first part of the course will concentrate on European developments from Art Nouveau and Art Deco to the Bauhaus and Swiss modernism. The latter part will be largely Anglo-American, emphasizing the impact of post-war commercial affluence in the 1950s, the reciprocal relations between Pop Art and commercial design, counter-cultural and protest graphics, and the evolving New Wave and retrospective idioms that took root in the 1980s. Consideration of digital media will conclude the course.

ABSTRACT EXPRESSIONISM
Robert Slifkin
Wednesday 10:00am-12:00pm, Colloquium
In this course we will survey the extensive literature surrounding Abstract Expressionism. Beginning with artists’ statements and their works’ original critical and popular reception in the U.S. and abroad (paying special attention to such forums as The Artists’ Club and little magazines) we will then chart the highly contested historiography of the movement, beginning with its initial canonization in the 1960s under the aegis of nationalism and modernist formalism, and followed by the first wave of social historical analysis in terms of Cold War politics, and the more recent engagements of post-structuralism, semiotics and identity politics. Ultimately the class will consider, both in discussions, presentations, and in the form of a final paper, the movement’s current status within the discipline of art history and contemporary artistic practice more generally. Students must have the permission of the instructor before registering for this course.

THE ENCYCLOPEDIC MUSEUM: ENLIGHTENED OR ENTITLED? A STUDY OF THE LEGITIMACY OF THE ENLIGHTENMENT MODEL IN OUR GLOBAL, POST-COLONIALIST WORLD
Philippe de Montebello
Tuesday 10:00am-12:00pm, Colloquium
The course will consider whether the model of the encyclopedic museum as a Western construct born of the Enlightenment is still valid in our post-colonial global age. It will review some of the principles that have shaped the museum as we know it and examine its correlation with the emergence of art history and archaeology in the 19th century. With the growth of nationalism and strong notions of patrimony shaping today’s discourse, the very legitimacy of the Enlightenment model is now in question; pro and con arguments will be studied. Likewise, as museums become more inclusive of world cultures, both in traditional and in contemporary art, their organizing principles will be reviewed as to suitability. How far should museums go in adapting to the new exigencies of today?
UNDERSTANDING ART IN CHINESE TOMBS
Hsueh-man Shen
Monday 12:30pm- 2:30pm, Colloquium
Much of what we know about pre-modern China comes from archaeology rather than from historical texts. It is particularly true in the case of funerary practices – how people dealt with death, or more precisely, how they imagined the world of the dead. Using recently excavated tombs as examples, this course highlights a number of key concepts dominating the design and building of pre-modern Chinese tombs, most prominently the continued existence of the deceased, travel of the soul to paradise, and post-mortem immortality. Attention is also paid to methodological issues. Among the topics considered are the relationship between iconography and architecture, appropriation of foreign motifs and techniques, and limitation for interpretation.
No prior knowledge of Chinese art or archaeology is necessary for this course. There are no language requirements. Students are expected to become familiar with key monuments and foremost scholarship on the topic. They will also develop abilities to view individual works in their original context of use. Comparative perspective is encouraged in the class. Students will be assessed by a mixture of oral presentation (60%) and participation (40%). Written essay is optional, and can yield up to 10% extra points. Students are required to attend all classes. Advance notice of absence must be given to the professor. Students must obtain permission before registering for this course.

ISLAMIC ART AND THE LATE ANTIQUITY
Barry Flood
Monday 3:30pm- 5:00pm, Lecture
In the century following the emergence of Islam in seventh-century Arabia, those professing the new faith established an empire that stretched from the Atlantic seaboard of North Africa to the Indus Valley and western China. In the process, the Sasanian empire, one of the two great political formations of the region disappeared, while many of the former territories of the Byzantine empire came under the control of the caliphate. Until recently, these events have usually been seen as marking a watershed in the cultural and political history of the eastern Mediterranean, North Africa, and the Near East. Over the past two decades, however, new research has challenged this idea of a radical break. Instead, early Islamic art and architecture has been integrated into an increasingly elastic late antiquity that, depending on the writer, can stretch from the second or third centuries of the Christian era up to the eighth or ninth.
This lecture course is planned to coincide with a major exhibition on the transition from Byzantine to Islamic rule in the eastern Mediterranean at the Metropolitan Museum of Art. It is intended as an introduction to early Islamic art and architecture and to the social and political context of its production and reception. The chronological scope extends from the conquest of Mekka by the Muslims in 630 CE, through the period of the Umayyad caliphate of Damascus (661-750 CE), to the first centuries of the ‘Abbasid caliphate of Baghdad, and its fragmentation in the ninth and tenth centuries CE. The primary focus will be on the
central lands of the caliphates (especially Syria and Iraq), but artistic production in regions outside the caliphate, including Spain in the west and Sind in the east, will also be considered. The media discussed will include architecture, mosaics, numismatics, pilgrimage arts, sacred texts, and urbanism.

Among the questions that will be addressed are the following: is there a definable early Islamic art and architecture? In what way does it differ from the art of late antiquity? Where and when does it emerge? If we can point to a time and place when the art of the eastern Mediterranean or Near East becomes ‘Islamic’, is this the product of an evolutionary organic process, or might it instead reflect the choices made by Muslim patrons in the construction of a defining visual identity?

THE ART OF MACEDONIA AND GREECE IN THE 4TH CENTURY BCE
Beryl Barr-Sharrar
Friday 10:00am- 12:00pm, Lecture
A presentation in depth of the influential artistic achievements between the end of the Peloponnesian War in 404 BCE and the spread of the Macedonian-Greek culture throughout the eastern Mediterranean after the conquests of Alexander the Great. This was the time of Plato and Aristotle, the sculptors Praxiteles, Scopas and Lysippos, and artists who established the 4th century as the great age of Greek painting. The extraordinary wall paintings continuing to be discovered in Macedonian tombs reveal artistic advances a and a surprising diversity of styles that had a profound impact on succeeding generations of artists, conspicuously those of Republican Rome. Students may choose to prepare a 20-25 page paper with the professor’s supervision instead of taking the final exam.

ARCHAEOLOGY AT THE IFA: DISCOVERY AND CHALLENGE, THEORY AND PRACTICE
David O’Connor
Wednesday 12:30pm- 2:30pm, Lecture
This lecture exposes students to the rich variety of archaeological research, field work and teaching at the IFA, as well as to the diversity of IFA achievements in field archaeology. The course presents varied views, from both senior and junior scholars, on the nature of archaeology. Other invited speakers will discuss varying approaches to archaeology, such as those related to anthropology and to studying specific cultures.
Speakers will present their motivations for archaeological research and excavation; their strategies of research, and the impact of new discoveries on these methods. Other topics could include the complementary, yet conflicting, imperatives of excavation and the combination of discovery and destruction; monument or artifact conservation, which requires preservation and display; relations with host countries in regards to both governmental expectations and project contributions to national heritages and the public.

Each week, scholars will present their particular perspectives keyed into his or her own particular experiences in teaching, research and/or fieldwork. Each presentation will be timed at 45-50 minutes, to be followed by an hour of question, answer and discussion between the speaker and the class. Prior to each meeting, students must cover the prescribed reading.
THE ART OF THE FRENCH RENAISSANCE
Colin Eisler
Friday 10:00am- 12:00pm, Colloquium
The complex, eclectic arts of 15th and 16th century France are now being re-evaluated with massive exhibitions in Chicago (2011), Los Angeles (2009) and Ecouen (2011). Many striking parallels between the American 19th century cultural situation and that of 16th century France contributed to the extensive collecting of the art on of the latter in Boston, New York, Baltimore, Philadelphia and Washington.
Graphic and decorative arts, along with painting and sculpture, present many areas of new investigation.
As a crossroads for German, Flemish and Italian art, France provided a novel foyer for assimilation, reintegration and originality. French approaches to antiquity were key to changing the arts of the Western Europe.
New York collections, with exhibition catalogues and new publications will all be consulted.
Students prepared to produce specialized papers may receive seminar credit. Students must have the permission of the instructor before registering for this course.

BEFORE VASARI: FLORENTINE PAINTING IN THE 15th CENTURY
William Hood
Thursday 10:00am- 12:00pm, Lecture
Most educated people have heard the story of how Florentines led a succession of Italian artists on their march of progress through idealized veristic representation until they had arrived about 1500 at an artistic summit from which Leonardo and Michelangelo could look back at Apelles and Pheidias as equals. Packed into this common account are some of the most deeply ingrained themes of Italian Renaissance art history as many imagine it to be: the advance of progress; the leadership of Brunelleschi, Donatello, and Masaccio; the universal supremacy of Michelangelo in the 16th century; the centrality of Florentine aesthetics for Italian art in general; the eclipse of shop and school practice by innovative personal styles; the predominance of painting as the locus of experiment; the separability of the arts of painting, sculpture, and architecture. Until quite recently few people have insisted that these are not facts of history at all, but judgments of interpretation based in large measure on a view of the past developed in the Renaissance itself. The most exciting and creative work in Florentine scholarship over the past twenty years or so has challenged these assumptions by re-examining historical events in their own terms without putting them through a Vasarian synthesis. Even so, the question remains: Can we develop a coherent account of Florentine painting in the period that does not simply echo Vasari's?
The course seeks answers to that question by testing some assumptions about Florentine art against the evidence provided by contemporary documents and close scrutiny of the works themselves. In short, this will be a survey of some key moments in quattrocento painting selected for their historical dynamism rather than for the ease with which they fit the familiar model of the period as antecedent to the better and more perfect 'High Renaissance' that followed.
FRANCE 1871-1968: FROM STRUCTURAL RATIONALISM TO MACHINE AESTHETICS
Jean-Louis Cohen
Tuesday 3:00pm- 5:00pm, Lecture
This course focuses on the changes occurring in French architectural culture between the fall of the Second Empire and the crisis of State-sponsored modernization in the 1960’s. The leading doctrines and the major professional strategies determining the emergence of a pluralist approach to Modernism – and resistance against it - will be discussed at the scale of the building as well as on the scale of the city. National patterns will be dealt with in relationship with the European scene and with colonial policies. The regional articulations of French architecture and decorative arts will also be considered.
Particular attention will be devoted to the metamorphosis of the École des Beaux-Arts, to the continuity of ideologies such as rationalism or regionalism and to the intimate connection between architecture and technical culture. The work of Frantz Jourdain, Auguste Perret, Henri Sauvage, Rob. Mallet-Stevens, Pierre Chareau, André Lurçat, Marcel Lods, Georges Candilis and Fernand Pouillon will be considered.

REALISM AND ITS FATE IN MODERN TIMES
Linda Nochlin
Thursday 3:00pm- 5:00pm, Colloquium
In this colloquium, students will discuss: What happened to Realism after the heady days of Courbet and his followers? What artists were revived and which artists were encouraged? What political positions was realism connected to in the 20th Century? What is the relationship between Realism and photography, including contemporary photography? Students must have the permission of the instructor before registering for this course.

Thomas Crow
Thursday 3:00pm- 5:00pm, Colloquium
A number of leading figures in recent American art, from John Baldessari through David Salle, Jack Goldstein, Sherrie Levine, and Christopher Williams have testified to the importance for their creative thinking of one or both of these two contrasting filmmakers, an importance that for them surpassed the salience of most visual artists as examples. This colloquium will alternate screenings of key films with discussions of relevant art works and developments. Students must have the permission of the instructor before registering for this course.
AMERICAN PASTORAL: LAND ART AND ITS ANTECEDENTS
Robert Slifkin
Wednesday 10:00am- 12:00pm, Lecture
This class will survey the ways in which the concepts of nature and, more specifically, wilderness, have informed and been used by artists in the United States. Focusing on what it arguably the most sustained and complex investigation of this central theme – the Land Art movement of the 1960s and 1970s – each lecture will forge significant historical parallels between examples of Land Art and earlier artistic interventions into the American Landscape. Among the various artistic precursors considered will be Hudson River School painting, Nineteenth century survey photography of the American West, Hollywood Westerns, and California modernist architecture. By reconsidering Land Art within this long tradition of aesthetic engagement with nature that extends well beyond the critical issues surrounding postmodern art (in which the movement is typically framed) this class will provide both a comprehensive survey of the history and critical reception of Land Art and, drawing upon recent eco-critical theory, suggest ways in which the conventional account of the movement can be expanded, complicated, and reconsidered.

THE MULTIPLE LIVES OF THE WORK OF ART
Philippe de Montebello
Tuesday 10:00am- 12:00pm, Colloquium
This course focuses on the main functions of museums as they relate to their stated mission. The purposes, processes, and ethics of such fundamental tasks as acquisitions, installations, exhibitions, and interpretation are examined in detail. The role of museums in our age of globalization is also discussed. Some classes are taught on site and individual museum visits by students are required. The course is evaluated based on a required paper; students’ grades also reflect class participation in discussions.

ISSUES IN CONSERVATION: HISTORICAL AND ETHICAL CONSIDERATIONS IN THE DEVELOPMENT OF A DISCIPLINE
Michele Marincola
Wednesday 3:00-5:00pm, Lecture
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.