Expressive Culture: Topics - Visual Arts and the Arts of Healing in the Italian Renaissance

Course Number
CORE-UA 9760 F01

Instruction Mode:
In-person

Brightspace course site
https://brightspace.nyu.edu/d2l/home/164492

Spring 2022
If you are enrolled in this course 100% remotely and are not a Study Away student for NYU Florence, please make sure that you’ve completed the online academic orientation via Brightspace so you are aware of site specific support structure, policies and procedures. Please contact florence.academicsupport@nyu.edu if you have trouble accessing the Brightspace site.

Syllabus last updated on: 17 January 2022

Lecturer Contact Information
Bruce Edelstein (He/Him/His)
Office Hours: Appointments available via Zoom or in person on request

Prerequisites
None

Units earned
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Course Details
- Thursday from 1:30pm to 4:15pm
- All times are Central European Time (CET) Please note that there is a gap in when Daylight Savings Time (DST) begins in Europe and the U.S. In the U.S., DST begins
on Sunday, 13 March 2022 when clocks will be set 1 hour forward. In Europe, DST begins Sunday, 27 March 2022.

- Location: Rooms will be posted in Albert before your first class.
- Remote Participants: Your instructor will provide you with the Zoom link via NYU Brightspace.
- COVID-related details: In the interest of protecting the NYU Florence community, we are closely following CDC guidance around COVID-19 and adjusting our recommendations and policies accordingly. Your health and well-being is our top priority.

Course Description
During the Renaissance art and science were inextricably linked, as artists relied on new discoveries in optics and mathematics, and the invention of new machines and artistic techniques. Artists and scientists both found themselves engaged in the task of observing, recording and classifying new plant and animal species that began to arrive immediately following the European discovery of the Americas. The separation between art and science that we now take for granted came later, and represents part of our inheritance from the eighteenth-century Enlightenment, which classified and separated forms of intellectual endeavor.

Of all of the scientific fields that were essential to the development of new artistic ideas in Italy during the Renaissance, none was more closely related than medicine. Both the visual arts and the healing arts relied on three primary sources: Greek and Roman antiquity; Islamic culture; and a new interest in direct observation that would ultimately serve as the foundation of the Scientific Method. This course examines the intersection between developments in art and health during the Italian Renaissance, from the artistic response and the urban transformation of the city of Florence during the global pandemic of the bubonic plague to the study of optics and anatomy. Special attention is given to the role of women and their representation in art as protagonists of healthcare, as both recipients and caregivers, as mothers, midwives and wetnurses, and as practitioners of dissection and anatomical study. The emergence of syphilis, which probably arrived following Columbus’s first voyage, provides a case study of a new disease, its treatment and its representation in the visual arts. Finally, the gardens of Villa La Pietra themselves offer an opportunity to consider the garden as a space of both art and medical science in the Renaissance.

How were new ideas about the body and the soul, health and sickness, life and death reflected in the visual arts? What traces of these new diseases and new medical approaches can be seen in the streets and buildings of the city itself? In order to answer these questions, this course draws its methodologies from a variety of disciplines to facilitate your understanding of the context in which the new developments in the visual arts that are the primary focus of this course took place. Readings are primarily written by art historians, but also include contemporary sources, eyewitness accounts, and texts from the history of science. All of these sources either address issues of visual representation and the visual arts, or are directly related to the paintings, sculpture and architecture that we will be investigating throughout the course.
“Visual Arts and the Arts of Healing in the Italian Renaissance” is an Expressive Culture offering. Expressive Culture is intended to introduce you to the study and appreciation of human artistic creation and to foster your ongoing engagement with the arts. Through critical engagement with primary cultural artifacts, it introduces you to formal methods of interpretation and to understanding the importance of expressive creation in particular social and historical contexts. As a part of the College Core Curriculum, it is designed to extend your education beyond the focused studies of your major, preparing you for your future life as a thoughtful individual and active member of society.

“Visual Arts and the Arts of Healing in the Italian Renaissance” is designed to foster your ability to view and understand works of art while helping you develop tools for critical thinking when reading texts about art. The particular context addressed in this course is Italy, from the fourteenth to the sixteenth century, where many key works of the Western artistic tradition were produced. Our shared goal is to seek to understand why these works look the way they do, how they functioned, and what they meant to the people who made and interacted with them, rather than to cultivate particular aesthetic values. In doing so, we will seek to challenge received knowledge and preconceived notions about works of art and consider a variety of ways in which we as modern viewers can approach them.

The course is conceived as a seminar. Class meetings will generally be organized in two parts. In the first, the instructor will present the relevant works, identifying their significance for the history of art, including issues of style, function and iconography. This will be followed by a discussion of the relevant weekly readings, led by the students. Class discussion will focus on the interpretation of these texts and how this interpretation is affected by comparison with the relevant works of art and/or how our understanding of these works changes in relation to the textual sources at hand. Some class meetings will take place on site, taking full advantage of the exceptional resources available in Florence, which include historic hospitals and scientific collections, in addition to renowned museums and monuments. These visits will allow us to examine key works in person, in order to learn techniques of visual analysis and refine our discussion of textual sources and their rapport with works of art and architecture.

Course Objectives
On completion of this course, students should:

- Be introduced to modes and methods for the interpretation and appreciation of human artistic creation, including both formal approaches and concern for social and historical contexts.
- Be exposed to a wide range of creative work in one or a number of media.
- Have developed the ability to critically examine the definition and autonomy of the cultural forms under consideration and how their meaning is constructed by their creators, their intended recipients, and their reception into other traditions of collection, interpretation, use, and study.
- Be stimulated to pursue ongoing engagement with the arts.

Assessment Components
You are expected to attend class in person or remote synchronously. Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

- 20%: Academic Commitment
- 20%: Midterm Exam (approximately 3-5 typewritten pages)
- 30%: Final Exam (approximately 3-5 typewritten pages)
- 30%: Written Assignments (3 assignments, approximately 3-4 typewritten pages each, 9-12 typewritten pages total)

Failure to submit or fulfill any required course component results in failure of the class.

Exams: The midterm and the final exam are comprised of three essay questions. You will be presented with three broad topics discussed in class the week before the exam; one of these will be chosen as the prompt for the exam itself. You are expected to write a well-organized essay, with an introduction, exposition and conclusion in response to the question.

The exam prompts are broadly construed to allow you to address the larger themes discussed in class and particularly to demonstrate your knowledge of the reading. You are expected to cite relevant sources analyzed in class – texts and works of art; answers that do not cite any of these sources will not receive full credit. In this context, it is sufficient to cite the name of the author to whom you are referring. While the final is comprehensive, greater weight will be given on it to material discussed in the second half of the course. Both the midterm and the final are carefully timed: see below if you are entitled to an Academic Accommodation.

Written Assignments: Over the course of the semester, you will write three short (3-4 pages each) visual analyses of works of art related to the readings and other material covered in the course. The analyses are intended to allow you to apply the techniques you are developing in class for considering how to look at works of art in relation to contemporary health issues or medical science. For each assignment, you will view one or more works of art in a specific assigned location independently and identify aspects of the work – its material, technical execution, style, appearance, subject matter, etc. Your text is not intended to be a research paper, nor is it intended to be an emotive response to the appearance of the object or site you are examining; your text should be primarily your own personal analysis of the work or works you are describing. However, you are welcome to refer to assigned readings or works previously studied in class.

The three assignments are:

1. Piazza Duomo: Visit the exterior of the Baptistry and observe the reliefs on the three sets of bronze doors (these are replicas; the originals are in the Museo dell’Opera del Duomo, which you are warmly encouraged to visit). Choose any two reliefs and discuss their relationship to the study of anatomy and/or perspective. Consider the differences in representation of male and female figures. Please include images along with your text so that I know which objects you have chosen. **Due in class, session 4.**

2. Orsanmichele and Piazza della Signoria: Visit the exterior of Orsanmichele and
observe the sculpture set in niches (these are replicas; the originals are in the museum upstairs, which you are warmly encouraged to visit). Visit Piazza della Signoria and observe the sculpture in the piazza, in front of the Palazzo Vecchio and inside the Loggia (Donatello’s Judith and Michelangelo’s David are replicas; the Judith is in Palazzo Vecchio and the David is in the Galleria dell’Accademia, which you are warmly encouraged to visit). Choose any two sculptures and discuss their relationship to the study of anatomy and/or the science of optics. Please include images along with your text so that I know which objects you have chosen. **Due in class, session 8.**

3. Giardino di Boboli (Pitti Palace): Visit the Boboli Gardens and examine plantings and sculptures on display in the gardens. Choose a particular feature of the plantings and one or two sculptures. Particularly recommended are the area known as the Giardino del Cavaliere and the sculptures inside Buontalenti’s Grotto (open several times throughout the day -- check times at ticket window), but you may discuss any works you prefer. Please include images along with your text so that I know which plantings and objects you have chosen. **Due in class, session 14.**

**Submitting your work:** All work will be submitted electronically in Word (.doc or .docx format). If you do not have Word on your computer, Google Docs, available to you through NYU Home, allows you to Download your files as Word Docs. If you use Pages on a Mac, that too allows exportation of your files as Word Docs. I require the use of Word, because the “Review” menu allows me the most efficient ways to make visible corrections to your work and to add comments. Please submit your work using the following naming system: YourLastName_AssignmentName (e.g., Smith_Midterm, Smith_Proposal, Smith_Paper, Smith_Final). **Please submit your assignments prior to the start time of the class indicated as the due date on this syllabus.** Electronic submissions received subsequently will be considered late. **Late submission will result in a lower grade or evaluation for your work.**

**Attendance Policy**

In order to keep each other safe, if you are not feeling well, we encourage you to remain in your residence and, if possible, attend class remotely.

Please make sure to inform your professor in advance so that they can turn on Zoom. Remote attendance is counted as regular attendance. You will not be marked absent.

For a detailed explanation of the global attendance policy, see the NYU Florence Present vs. Absent Flowchart.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation.

The Global Attendance Policy is posted in the Academic Policies tab in Brightspace, on the NYU Florence Student Portal website, and is posted around campus.

After you have read and reviewed the policies, if there is anything that still needs further clarification or raises a question, please reach out to florence.academicsupport@nyu.edu.

At any point throughout the semester, if you need to be out of class for Covid-related issues, please email me (edelstein@nyu.edu), with the Office of Academic Support (florence.academicsupport@nyu.edu) in the cc line, as soon as you are aware of the situation so that we may arrange an appropriate alternative for you to participate in class or to recoup any work that you have missed. These may include joining the class via Zoom (when in the classroom), me recording the class on Zoom and posting it on
Brightspace for you to view subsequently (when in the classroom), or you visiting on your own a site visited by the class and then meeting with me on Zoom office hours to discuss any questions you have about the material covered in your absence.

Final exams
Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Late Submission of Work
Please refer to Academic Policies in Brightspace.

Assessment Expectations
Grade A: The student’s work demonstrates an understanding of the subject that goes beyond assigned course readings. The student writes essays/exam questions that are an original synthesis of source materials, demonstrating the ability to evaluate source material critically. Written arguments are clear, well-organized and well-presented; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student’s contributions to class discussion have been distinguished throughout the course of the semester.

Grade B: The student’s work shows a clear understanding of assigned readings and materials covered in class. The student writes clear, well-organized and well-presented essays/exam questions; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student is prepared in class and asks relevant questions.

Grade C: The student’s work shows a basic understanding of the subject treated in assigned readings and covered in class. However, written and/or oral work is deficient in one or more of the following areas: clarity, organization or content. The student’s work is generally in need of improvement.

Grade D: The student’s work shows occasional understanding of the subject treated in assigned readings and covered in class. Written and/or oral work is deficient in one of more of the following areas: clarity, organization or content. The student does not participate in class discussion and has not frequented the instructor’s office hours.

Grade F: The student’s work does not demonstrate understanding of the subject treated in assigned readings and covered in class. Written and/or oral work are either insufficient or are not submitted. The student appears unprepared in class and has not frequented the instructor’s office hours.

Required Text(s)
All readings are available online on the NYU Brightspace course site. Hard copies of some textbooks are available for consultation and semester-long loans in the Villa Ulivi Library. Please email florence.library@nyu.edu to reserve a copy. To request scans from books on reserve please fill out the Ulivi Library Book Scan Form.
All readings for this course are to be found in the Content area of our Brightspace site for this course. Links to some sources are also included directly in this syllabus. Recommended readings are just that: recommended, but not required. Recommended readings allow you to deepen your knowledge of specific topics covered in class. You are also welcome to cite them in your responses to exam questions, just as you would use required readings.

**Supplemental Text(s) (not required to purchase)**

Relevant additional texts for further reading are indicated on the syllabus. These are also available electronically through our Brightspace site.

**Additional Required Equipment**

N/A

**Class Assignments and Topics**

*The locations for classes that meet on site are specifically indicated. All site visits will need to be confirmed, based on local Covid protocols. All other classes meet in our regularly assigned classroom.*

**Session 1 - 27-01-2022**

**Florence in the Fifteenth Century**

Location: Classroom

The city’s urban development; the guild and political systems; the rise of humanism; and the principal literary and artistic patrons.

Reading:


Additional Recommended Reading:


**Session 2 - 03-02-2022**

**The Plague: Caring for the Sick and Honoring the Dead in Florence During the Black Death**

Location: Classroom

Reading:


Additional Recommended Reading:

Lawrence Wright, “On 14th-Century Italy, Medieval Medicine, and the Consequences of the Plague,” Literary Hub (June 11, 2021)

Session 3 - 10-02-2022
Fertility and Childbirth: Eve vs. Mary
Location: Classroom
Reading:


Additional Recommended Reading:

Jacqueline Marie Musacchio, “Weasels and Pregnancy in Renaissance Italy,” Renaissance Studies, XV, 2 (June 2001), 172-187

Session 4 - 17-02-2022
please save the date for our off site class activity further details will be provided closer to this date
Site Visit: Hospitals in Florence: Santa Maria Nuova, San Matteo, and the Ospedale degli Innocenti
Location: Piazza Santa Maria Nuova (TBC)
Reading:


Katharine Park & John Henderson, “‘The First Hospital among Christians’: The Ospedale Di Santa Maria Nuova in Early Sixteenth-Century Florence,” Medical History XXXV, 2 (1991), 164-188

John Henderson, “‘Filth is the Mother of Corruption’: Plague, the Poor, and the Environment in Early Modern Florence,” in Plague and the City, eds. Lukas Engelmann, John Henderson & Christos Lynteris, Abingdon, 2018, 69-90

Additional Recommended Reading:

Carlo M. Cipolla, “Theory, Observation and Policy,” Fighting the Plague in Seventeenth-Century Italy, Madison, 1981, 7-18 (Chapter 1)

Carlo M. Cipolla, “The Plague in the Sixteenth and Seventeenth Centuries,” Fighting the Plague in Seventeenth-Century Italy, Madison, 1981, 89-110 (Appendix A)

Sharon T. Strocchia, “Restoring Health: Care and Cure in Renaissance Pox Hospitals,” in Forgotten Healers: Women and the Pursuit of Health in Late Renaissance Italy, Cambridge, 2019, 179-216 (Chapter 5)

Written Assignment 1 Due

Session 5 - 24-02-2022
Optics: Vision and Perspective
Location: Classroom
Reading:

- Patricia Lee Rubin, “Seeing and Being Seen,” in Images and Identity in Fifteenth-Century Florence, New Haven, 2007, 92-133 (Chapter 4)

Additional Recommended Reading:


Session 6 - 25-02-2022, 1:30pm-4:15pm (TBC) [Make-Up Day for 31-03-2022], please save the date for our off site class activity further details will be provided closer to this date
Site Visit: Florence After the Black Death: Honoring the Dead; Using Perspective; Celebrating Childbirth
Location: Santa Maria Novella (TBC)
Reading:

Session 7 - 03-03-2022
Anatomy: Life Studies; Study from Cadavers; The Rise of the Illustrated Anatomical Manual
Location: Classroom
Reading:
- Thomas Laqueur, “New Science, One Flesh,” Making Sex: Body and Gender from the Greeks to Freud, Cambridge, 1990, 63-113 (Chapter 3)

Additional Recommended Reading:
- Domenico Bertoloni Mei, Visualizing Disease: The Art and History of Pathological Illustrations, Chicago, 2018
- Marco Catani & Stefano Sandrone, “A Brief History of Neuroscience from Vesalius to the Connectome,” Brain Renaissance: From Vesalius to Modern Neuroscience, Oxford, 2015, 185-213 (Part 3, Chapters 31-38)
- Thomas Laqueur, “Representing Sex,” Making Sex: Body and Gender from the Greeks to Freud, Cambridge, 1990, 114-148 (Chapter 4)
- Katharine Park, “The Criminal and the Saintly Body: Autopsy and Dissection in Renaissance Italy,” Renaissance Quarterly XLVII, 1 (Spring 1994), 1-33

Written Assignment 2 Due
Midterm Exam distributed

Session 8 - 04-03-2022, 10:00am-12:45am (TBC) [Make-Up Day for 28-04-2022], please save the date for our off site class activity further details will be provided closer to this date
Field Trip: Museo Galileo (TBC)
Studying and Performing Science
Reading:
- Nancy G. Siraisi, “Physiological and Anatomical Knowledge,” in Medieval & Early Renaissance Medicine: an Introduction to Knowledge and Practice, Chicago, 1990, 78-114 (Chapter 4)


Additional Recommended Reading:


Session 9 - 10-03-2022
Midterm Exam

Session 10 - 24-03-2022
Women and Science: Female Medical Practitioners; Woman Performing Autopsies
Location: Classroom

Reading:


Sharon T. Strocchia, “The Politics of Health at the Early Medici Court,” in Forgotten Healers: Women and the Pursuit of Health in Late Renaissance Italy, Cambridge, 2019, 14-49 (Chapter 1)

Additional Recommended Reading:


“Death and Gender in Early Modernity”: online database devoted to “artistic representations of death, dead bodies, relics, anatomical specimens and burial instructions to analyze how death altered the category of gender in the early modern period”

31-03-2022: No session, substituted by 25-02-2022 visit to Santa Maria Novella
Session 11 - 07-04-2022,
please save the date for our off site class activity further details will be provided closer to this date
Site Visit: Exhibition: “Natura Collecta, Natura Exhibita” (crypt of San Lorenzo), and the Medici Chapels
Reading:
Additional Recommended Reading:

Session 12 - 14-04-2022
Syphilis (The French Malady and the Italian Pox): Two Case Studies: Dürer and Bronzino
Location: Classroom
Reading:
- Colin Eisler, “Who is Dürer’s ‘Syphilitic Man’?,” Perspectives in Biology and Medicine LI, 1 (2009), 48-60
Additional Recommended Reading:

Session 13 - 21-04-2022,
please save the date for our off site class activity further details will be provided closer to this date

Site Visit: Uffizi Galleries (TBC)

Reading:
Fredrika Jacobs, “(Dis)assembling: Marsyas, Michelangelo, and the Accademia del Disegno,” The Art Bulletin LXXXIV, 3 (Sept. 2002), 426-448

Alternative Recommended Reading:
Angela Giuffrida, “Medical error led to painter Raphael’s death, study finds,” The Guardian, July 17, 2020

28-04-2022: No session,
substituted by 04-03-2022 visit to the Museo Galileo

Session 14 - 05-05-2022
Botany: Healing with Plants; Representing Plants in Art; Collecting Plants in the Age of Discovery
Location: Classroom and Gardens of Villa La Pietra
Reading:


Alternative Recommended Reading:

Leonhart Fuchs (1501–1566), De Historia Stirpium Commentarii Insignes..., Basel, 1542

Written Assignment 3 Due
Final Exam distributed

Session 15 - 12-05-2022
Final Exam

Suggested Co-Curricular Activities
Suggested optional co-curricular activities will be announced in class and/or via email by the professor throughout the semester.

Your Lecturer
Bruce L. Edelstein is Coordinator for Graduate Programs and Advanced Research at NYU Florence and Affiliated Faculty in the department of Italian Studies at NYU NY. He received his Ph.D. from Harvard University in 1995 after completing a dissertation on the patronage of Duchess of Florence Eleonora di Toledo, a reflection of his broader interest in mechanisms of court patronage and the exercise of female authority in Early Modern Italy. He has held teaching positions at the Florida State University Florence Study Center, Syracuse University in Italy and the Harvard University Graduate School of Design and curatorial positions at the Museum of Fine Arts Boston and the Fogg Museum in Cambridge, Mass. During the academic year 2001-2, he was a fellow at the Harvard University Center for Italian Renaissance Studies at Villa I Tatti. During the academic year 2015-16, he was Visiting Scholar at the Kunsthistorisches Institut in Florenz. He was curator of the exhibition “Miraculous Encounters: Pontormo from Drawing to Painting,” seen at the Palazzo Pitti in Florence, the Morgan Library and Museum in New York, and the J. Paul Getty Museum in Los Angeles in 2018-19. His book, Eleonora di Toledo and the Creation of the Boboli Gardens is currently in press.

Academic Honesty & Plagiarism
As the University’s policy on “Academic Integrity for Students at NYU” states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may
check your assignments by using TurnItIn or another software designed to detect offences against academic integrity.

The presentation of another person’s words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you MUST inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

NYU Academic Integrity Policies and Guidelines

NYU Library Guides

Inclusivity Policies and Priorities

NYU’s Office of Global Programs and NYU’s global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer and Office of Academic Support in writing via email one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also University Calendar Policy on Religious Holidays

Pronouns and Name Pronunciation (Albert and Zoom)

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, NYU Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the Pronouns and Name Pronunciation website.
Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the Personalizing Zoom Display Names website.

Moses Accommodations Statement
Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosecsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Florence.

Bias Response
The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University’s existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:

- Online using the Web Form (link)
- Email: bias.response@nyu.edu
- Phone: 212-998-2277
- Local Telephone: 055 5007277