FALL 2018 COURSE OFFERINGS
Faculty on Research Leave/Sabbatical: Eisler, Ellis, Marconi, Rubin, Shen

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 2019 courses will be held Monday, November 5th - Friday, November 9th. Professors will have specific time-slots available. Contact the Academic Office in October 2018 to set-up interview appointments with faculty: ifa.program@nyu.edu.

Maintenance of Matriculation (PhD Students):
For PhD students who are not funded through an Institute fellowship, please self-register for Maintenance and Matriculation (MM) each semester for active student status:

- MAINT-GA4747.004

For PhD students who are still funded through a named Institute Fellowship, the Academic Office will register you for Maintenance and Matriculation (MM) for Fall and Spring semesters.

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

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

Contact Information:
For any art history-related registration inquiries to the Academic Department: ifa.program@nyu.edu

For any Conservation-related inquiries, please contact Academic Advisor Kevin Martin: conservation.program@nyu.edu

As of July 24, 2018
Subject to Change
Directed Research Course Numbers (PhD and MA)

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

Important Dates for Fall 2018:

Tuesday, August 28th - Friday, August 31st
- Course interviews for Fall 2018 seminar/colloquium courses (dates and times will vary)

Tuesday, September 4th
- First day of Fall 2018 classes

Monday, September 17th
- Last day to ADD/DROP Fall 2018 courses

Monday, October 8th
- Fall Recess - No Classes

Monday, November 5th - Friday, November 9th
- Course interviews for Spring 2019 seminar/colloquium courses (dates and times will vary)

Wednesday, November 21st
- No Classes

Thursday, November 22nd - Sunday, November 25th
- Thanksgiving Holiday - NYU & IFA closed

Tuesday, December 11th
- Language Proficiency Exams (French, Italian, German)

Friday, December 14th
- Last day of Fall 2018 classes

Saturday, December 22nd - Tuesday, January 1st
- Winter Break - NYU and IFA Closed
REQUIRED CORE COURSES: FOUNDATIONS I (MA) AND PROSEMINAR (PHD)

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

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

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

*All incoming Fall 2018 MA students must take this course. This class is not open to students outside of the IFA.

PROSEMINAR: HISTORICAL WRITING ON ART BEFORE 1800, WORLDWIDE
FINH-GA3040.001 (#21581)
(Seminar)
Jonathan Hay
Wednesdays, 12:30pm - 2:30pm
Seminar Room

As I move toward publishing the book-length text on the Historiography portal (Historical Writing on Art: A Cross-Cultural History), I thought it would be useful to organize a seminar on the period before 1800, which has a wealth of relevant writing from many different parts of the world. The seminar is open to anyone interested in the pre-history of the art history discipline. A knowledge of one relevant language in addition to English would be helpful.

*All incoming Fall 2018 Institute of Fine Arts PhD students must take this course. This course is not open to other MA, PhD, or external students.
RETHINKING SCHOLAR PAINTING UNDER THE YUAN DYNASTY: THEORETICAL AND METHODOLOGICAL ISSUES
FINH-GA3005.001 (#20681)
(Seminar)
Jonathan Hay
Fridays, 12:30pm - 2:30pm
Seminar Room

This seminar presents a new framework for the interpretation of Yuan scholar painting which I originally developed in a 2009 seminar. The framework distinguishes between a) image-identified practices of scholar painting in which calligraphic inscriptions function play a merely supplementary role, and b) transmedial practices of scholar painting which proactively exploit the potential of image, text, and calligraphy to mediate each other. A knowledge of classical Chinese is required for this course.

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

THE ANTIQUARIAN ARTS OF MODERN CHINA, ca. 1700-1900
FINH-GA3006.001 (#20682)
(Seminar)
Michele Matteini
Tuesdays, 12:30pm - 2:30pm
Seminar Room

This course introduces a body of puzzling objects: paintings with fragments of ancient objects pasted on; pictures made of woodblock prints, rubbings, and painted details; replicas of archaeological objects made in unusual materials. They were created as commentary to scholars and emperors’ rediscovery of the past at a critical juncture of China’s modern history. But what did they exactly comment on? How did these artifacts give tangible form to notions of time and history? How did they relate to the extensive textual production of the time? During the late eighteenth century, the consolidation of a new method of empirical analysis, known as kaozhengxue [evidence-based study] changed profoundly the look of the past and the ways the relationship between past and present was understood. No branch of knowledge remained immune from these provocative positions but the field of antiquarian studies was most deeply affected. Modern historians praise the ‘objective’ and rigorous approach of these generations of scholars, which was behind the creation of enormous compilations of epigraphy, phonology, etymology still in use today. But was the same method applied to the study of material culture? Why creating artifacts that in so many unpredictable ways merged together old and new, ‘found’ and ‘fabricated’?
The seminar is organized as a sequence of in-depth discussions starting with a history of antiquarian studies in pre-modern China. We will then delve deep in the intellectual world of the eighteenth century, taking into consideration the development of field archeology as independent discipline, the emergence of new reproductive techniques ("full-form" rubbing 全形拓) and modes of presentation ("bogu tu" 博古圖) that opened up the possibility of experiencing the past somatically, not only intellectually. We will place these conversation in the transnational context of scholarly collaboration between Qing China and Choson Korea as we will try to understand the broader implications of this new mode of thinking about the foundations of ‘Chinese’ civilization. Lastly, we will discuss the role of antiquarian studies in urban centers like Shanghai and Beijing at the turn of the twentieth century and the beginning of a discourse surrounding cultural heritage and preservation in the wake of the modernization. Students will, along the way, familiarize themselves with recent cross-cultural perspectives on antiquarianism as well as methodological debates on the temporality of the artwork, anachronic and heterochronic models, material or somatic thinking, embodied knowledge.

Students with an interest on the material culture of antiquarianism, the survival, revival of the antique, historiographic or methodological issues surrounding the question of materiality in contexts other than pre-modern China should consider this course. No previous knowledge of Chinese is required.

Students must have permission from the Professor before registering for this course.
PRE-MODERN AFRICA AND THE MIDDLE EAST
courses under this heading satisfy the Pre-Modern Africa and Middle East distribution requirement

ARTS OF LATE ANTIQUITY AND NEW ROME
FINH-GA2025.001 (#20683)
(Lecture)
Thelma Thomas
Wednesdays, 12:30pm - 2:30pm
Lecture Hall

This course examines key sites, architectural monuments, and works of art from the later third to the seventh century, focusing on the Empire of New Rome, considering artistic innovation as well as the adaptation, appropriation, and emulation of a wide range of artistic traditions. This course will take a comparative approach to consider Christian art in relation to earlier and contemporaneous art of other religious traditions. Accordingly, subjects include churches, synagogues, temples, shrines and other pilgrimage arts, icons, cityscapes, and landscapes.

BEFORE THE MONGOLS: ISLAMIC ART AS TWELFTH-CENTURY ‘GLOBALISM’
FINH-GA3015.001 (#20684)
(Seminar)
Finbarr Barry Flood
Tuesdays, 3:00pm - 5:00pm
Seminar Room

In a celebrated work published in 1989, the historian Janet Abu-Lughod argued the need to recognize a fourteenth-century ‘world system’ enabled by the Mongol conquests, which integrated regions from Anatolia to China into a unified imperial formation. Seldom acknowledged, however, is the fact that the roots of this Mongol ‘global’ moment and the visual eclecticism that it engendered may have lain in artistic developments within the Islamic world in the century preceding the Mongol sack of Baghdad in 1258.

The century before 1258 was an extraordinarily dynamic one for the history of Islamic art, witnessing major developments in the arts of the book, ceramics, and metalwork. But, it was also one of maximum receptivity to cultural forms and practices developed in the Islamic world on the part of non-Muslim elites ruling outside the Islamic world across a swath of territory from Sicily to Tibet. Examining these developments, the seminar will explore the utility of comparative approaches to transcultural phenomena involving the production or reception of Islamic (or Islamicate) art across the long twelfth century. It will also consider the relevance of current concepts of globalism, connected histories and histoires croisées to their conceptualization or theorization.

Enrollment for the course will be limited to 12 students. Please contact Conley Lowrance in the Academic Office to confirm your ability to enroll (wcl278@nyu.edu).
AFTER THE MONGOLS
FINH-GA2015 (#3301)
(Lecture)
Priscilla Soucek
Wednesdays, 3:00pm - 5:00pm
Lecture Hall

This lecture will explore how the Mongol invasions of the thirteenth century transformed the artistic climate of the Near East. Issues to be explored include the development of new modes of architecture and the expansion of manuscript illustration as well as the rise to prominence of figural themes in metalwork and textile production.

GLOBAL BLUE AND WHITE CERAMICS
FINH-GA3015.002 (#20685)
(Seminar)
Priscilla Soucek
Fridays, 10:00am - 12:00pm
Basement Seminar Room

First documented in Iraq in the 9th century, the popularity of decorating white-grounded ceramics with a pigment made from cobalt oxide would expand to Asia, Europe and the Americas during the thirteenth to nineteenth centuries.

Students must have permission from the Professor before registering for this course. Interviews will take place on Thursday, August 30th from 2:00pm - 4:00pm in the Academic Office Conference Room. Contact the Academic Office to schedule an interview: ifa.program@nyu.edu.
In 1807, the British Navy conquered France at the Battle of Rosetta, off the northern coast of Egypt. As part of their spoils, they took the recently discovered Rosetta Stone to London. The decipherment a few years later of the Egyptian hieroglyphic script on this monument changed our understanding of ancient Egyptian civilization. Does it matter that contemporary Egyptians had no part to play in this story? Where does the Stone now belong? Why does everyone care so much about what amounts to an ancient tax receipt?

This course will deconstruct why the material culture of ancient Egypt is still so important to modern populations, and discuss whether it is ever possible to study ancient Egypt from a politically and ethically neutral standpoint. We will explore issues of cultural ownership and memory, and how we create meaning from imagined pasts. Examining the reception of ancient Egypt from early modern times to the present, the course will interrogate the methodologies that led to the foundation of the discipline and still shape it today. We will survey major theoretical movements to which ancient Egyptian evidence has been central, including Afrocentrism, post-colonialism and theories of culture contact and ethnic identity. We will also examine alternative Egyptologies, and make liberal use of modern evidence from the media, art market and international politics.

Students must have permission from the Professor before registering for this course. Course interviews will take place on Friday, August 31st from 9:30am - 12:30pm. Contact the Academic Office to schedule an interview: ifa.program@nyu.edu

---

Every human being experiences the world through the medium of the human body. The body therefore takes on a vast array of meanings, symbolism and power in societies, but not every society classifies the body in the same way, or finds the same meanings in the body and embodied experience. Archaeology has recently added its own distinctive viewpoint to the extensive literature on “the body” in the humanities and social sciences, offering an extensive time depth in which to view a culture’s unique “body world” and a focus on how cultures used material things to negotiate the juncture between the body and the outside world.
While utilizing the recent archaeological literature on the body, this course will also explore what is special about the ancient Egyptian conception of the body in particular. The human body played a central role in ancient Egyptian art, not only in pictorial representation, but also in other spheres such as the hieroglyphic writing system. Ancient Egyptian bodies are also perhaps the most influential of ancient actors in the modern world due to their preservation through mummification. This course will use the theme of “the body” to gain important insights into Egyptian society, and through examination of a range of visual evidence, explore ancient Egyptian concepts of the body and a number of relevant themes, such as status, gender and religious practice.

VESUVIUS ERUPTS! BAY OF NAPLES IN ROMAN TIMES
FINH-GA2524.001(#21582)
(Colloquium)
Katherine Welch
Tuesday, 5:30pm - 7:30pm
Basement 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, house iconography from the 3'rd 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), Boscotrecase, 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 may also be considered. Much new scholarship on Pompeii will be evaluated. At least two classes will be held in the Metropolitan Museum of Art.

Students must have permission from the Professor before registering for this course.
N.Y.U.’s ongoing excavations of the ancient Roman site of Aphrodisias in Turkey have revealed uniquely well-preserved works of ancient Roman art and architecture, as well as written documents. These provide an astonishingly full vision, on many fronts, of Greek-Roman life in art and architecture compared to many other ancient sites in Turkey (Asia Minor) that we will also study. This course will enable students to chart the development of a typical Greek town under the rule of the Roman Empire from the 1st century BCE to the 6th century CE, including an extraordinarily rich corpus of sculpture, both portrait and decorative. Other major areas of our research will include the remarkable Sebasteion at the site, a religious sanctuary dedicated to the Julio-Claudian Roman emperors, the Theatre, the Baths, a civil Basilica, and the Stadium. Particularly important for us also will be the transformation of the urban landscape, most dramatically documented by a newly-excavated major avenue (the Tetrapylon Street) lined with houses with well preserved decorations in marble, mosaic, etc.; organic remains are of interest here too. Other areas currently under archaeological investigation constitute the “Place of Palms” – a huge reflecting pool 270 m. in length and surrounded by plantings, date palms, fountains, and statues for the delectation of the People. Finally, we shall investigate the official change of the very city’s name, “City of Aphrodite,” to “City of the Cross” and how this manifested itself in the archaeological record.

Students must have permission from the Professor before registering for this course.
EASTERN CHRISTIAN ART: “ARMENIA” AT THE MET
FINH-GA2525.001 (#21585)
(Colloquium)
Thelma Thomas
Tuesdays, 3:00pm - 5:00pm
Basement Seminar Room

The exhibition, ”Armenia,” opening in September 2018, and the accompanying scholarly catalogue will explore the art of the Armenians, the first Christian nation, beginning with their adoption of Christianity under King Trdat III (r. 287-330) through the Middle Ages and into the early modern era. The exhibition takes a global view of how the Armenians preserved their unique Christian identity to link their communities as they expanded from their homeland along trade routes reaching from Amsterdam to China, Russia to India, and the Americas. This course, too, will explore the development of Armenian art within the contexts of Armenian culture, cross-cultural exchange, travel, and trade. Special emphasis will be placed on the arts of the book, from early illuminated manuscripts through early modern printed books.

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

PROBLEMS IN MEDIEVAL SCULPTURE
FINH-GA3028.001 (#20689)
(Seminar)
Robert Maxwell
Thursdays, 10:00am - 12:00pm
Seminar Room

This course provides an introduction to medieval sculpture—primarily Romanesque and Gothic—through exploration of a select set of issues and problems. Our topics will include: materials and conservation; the “revival” of sculpture in the eleventh century; performance and performative sculpture; human form and bodies; the so-called Bibles of Amiens and Chartres; movement and narrative; civic monuments and private devotion. No previous knowledge of medieval art is necessary. Reading knowledge of French is strongly recommended but not required. Students will present one or two short reading or looking assignments, in addition to a longer presentation related to a term-long research paper.

Students must have permission from the Professor before registering for this course.
“HISTORICAL” MEDIEVAL ART  
FINH-GA3028.002 (#24574)  
(Seminar)  
Robert Maxwell  
Wednesdays, 10:00am - 12:00pm  
Seminar Room  

The past few decades have seen an explosion of interest in the theological and devotional character of some medieval art. At times this interest has come at the expense of the civic or secular address of works or even those whose main scope was more worldly than pious. This seminar focuses on one type of such art, works of a historical nature (800-1400). Our primary works will be manuscripts that somehow relate history or historical events (whether ancient or contemporary), but other media come into play. We will look at local and world chronicles, law books, and encyclopedias, and of course the best-known “visual epic,” the Bayeux Tapestry. Several weeks will be devoted to considering theoretical models for understanding history and narration in the Middle Ages, with readings drawn from Ricoeur, Foucault, White, among others. Non-medievalists with an interest in historical discourse are encouraged to enroll. Students will present a short assignment in addition to a longer presentation related to a term-long research paper.  

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

EUROPE AND ITS AMERASIAN MIRROR, 1492-1700  
FINH-GA3030.001 (#21599)  
(Seminar)  
Alexander Nagel  
Wednesdays, 3:00pm - 5:00pm  
Seminar Room  

By considering a wide array of texts, maps, objects, and images produced between 1492 and 1700, this course aims to immerse its participants in a coherent, if malleable, vision of a world where Mexico really was India, North America was an extension of China, and South America was populated by a variety biblical and Asian sites. It is generally believed that Columbus’s initial confusion of the American coast with the continent of Asia steadily and even swiftly gave way to a more accurate view. However, a mountain of evidence suggests that the association between Asia and the New World long survived the crossing of the Pacific by Magellan and others after him, persisting well into the seventeenth century. We are thus dealing with a resilient if flexible world view. The study of the largely forgotten geographical imaginary of Amerasia raises difficult methodological questions, which we will address through case studies of individual objects, texts, maps, and collection histories: How does one go about studying a vision of the world contradicted by modern geography and field boundaries? What should we do when period terms do not support the current art-historical classifications? If Mexican codices were thought to be Chinese, should they be studied together with Chinese objects? What does it mean that Europe came into cultural self-definition during the period that it inhabited an Amerasian worldview? Did Amerasia
serve as a defining antipodean other for Europe? What is the purpose, ultimately, of trying to inhabit a forgotten world view?

Students will write three individually authored “entries” of 5-7 pages focused on particular objects, maps, texts, and images relevant to the subject, which will be presented to the class and, when ready, posted to a map-based website designed especially for this course. Students will be graded on class participation (20%), oral presentations (20%), and the three entries (20% each).

To be considered for this seminar, students should submit a 1-2 page statement of interest to the instructor by 5:00PM on Wednesday, August 29th: alexander.nagel@nyu.edu
POST-1750 GLOBAL

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

ENTANGLED OBJECTS: THE WORK OF ART IN A GLOBAL WORLD
FINH-GA3037.001 (#20690)
(Seminar)
Prita Meier
Wednesdays, 10:00am - 12:00pm
Seminar Room

This seminar examines the significance of globalism for the study of art and visual culture, especially related to the African, African Diaspora and Global South experience. How do we attach meaning to objects that have moved from one locale to another or from one context to another? How does the meaning of art change if we think of it as a thing, object, or a commodity in circulation? What exactly is a "global" perspective in art history? Subjects to be studied include: recent developments in networked and oceanic art histories, the politics of the contemporary global art market, museums as sites of transculturation, the arts of borderlands, and the cultural politics of global empires.

Permission is not required to register for this course. Enrollment is restricted to 12 students.

IS CONTEMPORARY ART HISTORY?
FINH-GA3036.001 (#3309)
(Seminar)
Robert Slifkin
Tuesdays, 10:00am - 12:00pm
Seminar Room

This seminar will examine the methodological crisis that has resulted from the significant increase in contemporary art historical scholarship in the past two decades. If the academic study of art has characteristically regarded the aesthetic object as, in part, an index of history (through such signifiers as style, iconology, and authorial performance) and has used historical context as a central means of interpretation, the recent demand to incorporate works of art produced within the same moment of their scholarly analysis into the art historical discourse complicates this paradigm. In this seminar we will address the established tradition of historical analysis of art works within the discipline and examine how prevailing methodological approaches to contemporary art such as formalism and post-structuralism may have encouraged ahistorical approaches to contemporary art. Relatedly, we will consider how various aspects of postmodern culture (such as “the end of history” and “end of grand narratives” postulated by thinkers on the political right and left respectively) might bear the traces of a crisis of historical imagination that is present in the works themselves. Finally we will explore various cultural, economic, and philosophical models that might serve as useful frames in which to periodize and historicize contemporary artistic production.

Students must have permission from the Professor before registering for this course. Course interviews will take place on Wednesday, Aug 28th from 1:00pm- 4:30pm. Please email the Academic Office to schedule an interview: ifa.program@nyu.edu.
AS OTHERS SEE US: CONTEMPORARY ART IN RECENT FICTION
FINH-GA2536.001 (#20691)
(Colloquium)
Thomas Crow
Mondays, 3:00pm - 5:00pm
Seminar Room

Novels that take art and the art world as their subject are uncommon but revealing, more recent examples exhibiting something like art-envy on the part of the writer. Amid questions as to how the art of our own moment can be understood in historical terms, literature has been an under-used resource of perspectives on art material and testimony concerning the inroads made by visual art and artists beyond the protective boundaries of their own sphere. Works by authors including Don DeLillo, David Lipsky, Siri Hustvedt, Peter Carey, Rachel Kushner, Ali Smith, and Ben Lerner will make up the syllabus.

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

________________________________________________________________________

BRITISH ART IN THE LATER GEORGIAN PERIOD
FINH-GA3035.001 (#20692)
(Seminar)
Thomas Crow
Wednesdays, 3:00pm - 5:00pm
Basement Seminar Room

Scholarship on British art of the later 18th and early 19th centuries has enjoyed a rich phase of development in recent decades, recently synthesized in the latter chapters of David Solkin's Pelikan Art in Britain 1660-1815. This intellectual history has only selectively been assimilated among American art historians, its innovative methods and discoveries still to be sufficiently collated with the parallel histories of French, American, Spanish, or Latin American Art. The initial phase of the seminar will introduce key texts by Solkin, John Barrell, Marcia Pointon, Ann Bermingham, Mark Hallett, Harriet Guest, Malcolm Baker, Michael Rosenthal, and Leo Costello, among others, with members using these texts as points of departure for individual research projects.

Students must have permission from the Professor before registering for this course.
MONTAGE AESTHETICS: FROM DADA TO CONTEMPORARY
FINH-GA3036 (#21604) this course is cross-listed with ARTH-UA800.004
(Seminar)
Pepe Karmel
Mondays, 11:00am - 1:45pm
Washington Square

Montage—along with related mediums such as assemblage, installation, documentation, and performance—has become the shared language of global contemporary art. Where classical modernism aimed for unity, harmony, and truth to medium, montage thrives on incoherence, conflict, and heterogeneity. It is deliberately anti-aesthetic—which makes it hard to understand how it functions as art.

This seminar will begin by examining the origins of montage in 1912 Cubism and in the Berlin Dada movement of 1918-20. We will then follow the spread of montage esthetics from the visual arts to political theater and film in Russia and Germany. Key texts from the “Brecht-Lukacs debate” of 1938 will allow us to compare realism and montage as vehicles for political art.

After 1955, montage is reborn in movements such as Neo-Dada, Fluxus, Nouveau Réalisme, Pop Art, and Happenings. However, it does not regain its original political character until the 1970s and ’80s, when it becomes the medium of choice for feminist art, critiques of commodity culture, and art addressing social and racial identity. Since 1990, variants of montage such as installation, documentation, and performance have provided vehicles for non-Western artists who want to address post-colonial experience in a visual language that feels “universal” despite its Western origins. We will conclude by debating the political efficacy of contemporary montage.

ART INTO LIFE? ART OF THE EUROPEAN AVANT-GARDES, 1900 TO 1940
FINH-GA2036.001 (#22125)
(Lecture)
Christine Poggi
Mondays, 12:30pm - 2:30pm
Lecture Hall

The art of early twentieth-century Europe is marked by a number of transformations that center on the relation of art and life. This period witnessed the rise of abstraction in painting and sculpture, as well as the inventions of collage, photomontage, constructed and kinetic sculpture, the readymade and found object, chance procedures, and performance art. Encounters with the arts of Africa, Oceania and other traditions unfamiliar in the West spurred innovations in media, technique, and subject matter. Artists began to respond to the challenge of photography and film, to organize themselves into movements, and in some cases, to subvert the norms of art through “anti-art.” A new gallery system replaced traditional forms of exhibiting and selling art, and artists took on new roles as publicists, manifesto writers, and exhibition organizers. This course examines these developments, with attention to formal innovations and aesthetic theory as well as to social and political contexts.
THE WORK AND THOUGHT OF HUBERT DAMISCH
FINH-GA3040.002 (Albert # TBA)
(Seminar)
Kent Minturn
Thursdays, 12:30pm - 2:30pm
Seminar Room

This seminar is dedicated to a chronological tracing of the late philosopher, theorist, and art historian Hubert Damisch’s life, work and thought. We will examine Damisch’s oeuvre in the wider context of evolution of postwar French thought and the emergence of the so-called New Art History, reading works by Jacques Derrida, Jean-François Lyotard, Louis Marin, Yve-Alain Bois, and Georges Didier-Huberman, among others. The profundity of Damisch’s oeuvre is matched only by its breadth. By way of introduction, we will begin by reading a series of statements and interviews that Damisch gave throughout the course of his career wherein he attempts to adumbrate and explain his unique and continually changing methodological approach to the history of art. Starting at square one, we will read foundational works by Damisch’s two influential mentors, Pierre Francastel and Maurice Merleau-Ponty, as well as works by a major French thinker Damisch ultimately refuted, namely, Jean-Paul Sartre. In the following weeks we will focus on Damisch’s early writings on individual artists such as Claude Viseux, Francisco Goya, Jean Dubuffet, Marcel Duchamp and Jackson Pollock, Then, taking into consideration Damisch’s introduction to Claude-Levi Strauss and Structuralism, we will concentrate on a series of topics frequently recently resurfaced in his work and thought: Clouds, Perspective, Photography, Cinema, Photography, Architecture, Semiotics, Freud, and Abstraction. One week will be devoted to Damisch’s friendship and correspondence with Meyer Schapiro. Other weeks, TBD, will be augmented with class visits from Damisch’s former students.

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

IMAGE CULTURE: INTERDISCIPLINARY HISTORIES OF PHOTOGRAPHY
FINH-GA3036.003 (#23060) this course is cross-listed with the Center for Experimental Humanities
CEH-GA3033
(Seminar)
Lori Cole, Visiting Assistant Professor
Thursdays, 2:00pm - 4:30pm
Washington Square

Instagram, Flickr, Snapchat, Facebook, Tumblr. Thanks to the ubiquity of smart phones, photographs are easier to produce, distribute, and consume than ever before. This class takes today’s image-saturated culture as its point of departure, seeking to historicize and theorize photography in relation to the political, commercial, and aesthetic discourses that shaped it.
From its inception, photography was constituted in relationship to other fields of inquiry—scientific, literary, and artistic—and has generated its own body of criticism. We will start by looking at photography’s struggles to establish itself in relation to both science and art by examining the field’s key advocates and practitioners in the modern period, including Alfred Stieglitz, Man Ray, Lázló Moholy-Nagy, and Walker Evans. Next, we will analyze ideas and techniques invoked by contemporary practice—appropriation, the politics of looking, and the archive—through the work of Diane Arbus, Cindy Sherman, Sherrie Levine, and Robert Mapplethorpe, among others, and will conclude by analyzing at the status of the image in the digital age.

Several theories of photography will anchor the seminar, including writing by Roland Barthes, Walter Benjamin, Geoffrey Batchen, and Susan Sontag. We will consider photography in relation to the construction of identity and to other media, and explore its status as an artifact, document, and digital file, to determine how photography evolved in both the public imagination and in practice.

The class will include site visits to museums and galleries as well as visiting artists who will speak to the class about their work. Students will be asked to write two short reflections on the readings, a piece of photo criticism, and to develop a research topic over the course of the semester that culminates in a final paper and presentation.

This class is restricted only to IFA students and has a maximum enrollment of 5. No permission is required prior to enrollment.
The HISTORY AND MEANING OF MUSEUMS
FINH-GA2042.001 (#2798)
(Lecture)
Philippe De Montebello
Tuesdays, 10:00am - 12:00pm
Lecture Room

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

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

---

CURATORIAL PRACTICE - CURATORIAL STUDY: A CROSS-DISCIPLINARY APPROACH
FINH-GA3041.001 (#21606)
(Seminar)
Edward Sullivan
Thursdays, 3:00pm - 5:00pm
Seminar Room

This seminar, an integral part of the Institute's re-configured approach to Curatorial Studies, will provide students with an overview of a wide variety of museum practices and curatorial challenges observed in a broad spectrum of museum settings. After initial lectures from Professor Sullivan, who throughout his career has served as independent curator for projects in the U.S., Latin America and Europe, the bulk of the course will be comprised of face to face meetings with curators, museum directors, museum educators, registrars, development officers, collectors, donors and supporters. We will consider case studies drawn from art, history and other specialized museums throughout New York City. A final project for the students may consist of a group-organized exhibition (virtual or in ‘real time’) and other initiatives to be determined at the start of the seminar.

Students must have permission from the Professor before registering for this course. Please email Professor Sullivan immediately and provide a personal statement regarding your reasons for joining the class: edward.sullivan@nyu.edu

*due to potential off-site visits, students are recommended to keep their late morning and early afternoon schedules open on Thursdays

As of July 24, 2018
Subject to Change
THE MET CURATORIAL STUDIES: INTRODUCTION TO JAPANESE DECORATIVE ARTS, 16th - 19th CENTURIES  
FINH-GA3041.002 (#21607) (Seminar)  
Monika Bincsik, Assistant Curator - Asian Art, The Metropolitan Museum of Art  
Fridays, 10:00am - 12:00pm  
Seminar Room and The MET

Course Description forthcoming

This class has a maximum enrollment of 12 students.

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

MUSEUMS AND CONTEMPORARY ART  
FINH-GA3036.004 (#25040) this course is cross-listed with the Museums and Curatorial Studies Dept  
MSMS-GA3335.001 (Seminar)  
Bruce Altshuler, Director and Clinical Professor of Museum Studies  
Thursdays, 2:00pm - 5:00pm  
Washington Square

This course investigates historical, theoretical, and practical aspects of the collecting and exhibiting of contemporary art in museums. Topics include curatorial strategies for exhibition and collection development, biennialism, the art market, conservation issues particular to new forms of artistic production, artworks that take the museum as subject, public and relational art, and conflicts of interest that arise for museum staff and trustees. A familiarity with international contemporary art is required. Assignments include two short essays, class presentations, and a final paper.

This class is restricted to IFA students and has a maximum enrollment of 5.

To be considered for this seminar, students should submit a statement of interest and their background to Professor Alshuler: bruce.altshuler@nyu.edu
ARCHITECTURE AND URBAN FORM IN PARIS, FROM HAUSSMANN TO GUY DEBORD
FINH-GA2043.001 (#21608)
(Lecture)
Jean-Louis Cohen
Mondays, 10:00am - 12:00pm
Lecture Hall

Famously considered as the “Capital of the 19th Century” by Walter Benjamin, Paris could be considered by 1900 a “finished” city, i.e. a complete and completed work of art. Yet, strategies of structural and aesthetic modernization had been proposed since the 1880s, which have profoundly shaped the city’s shape and Parisian visual culture. The course is devoted to the documentation and interpretation of schemes and projects conceived since 1871 for the city’s expansion, for its internal transformation, at the crossroads between politics, technology, architecture, and art. The response of artists, photographers, film directors, and intellectuals, to transformations imagined by visionaries such as Eugène Hénard, Louis Bonnier, Henri Sauvage, Marcel Lods, Claude Parent or Yona Friedman is considered, in parallel to the analysis of more than ten decades of overlooked but fascinating projects.

THE RISE OF THE SKYSCRAPER: THEORIES AND DESIGNS SINCE 1880
FINH-GA3043.001 (#3308)
(Seminar)
Jean-Louis Cohen
Tuesdays, 10:00am - 12:00pm
Basement Seminar Room

The seminar chronicles the invention and the development of a building type rooted in the modern American metropolis. The technical, functional, financial and symbolical strategies at work are examined. The concept of the vertical city connected with the proliferation of skyscrapers in Chicago and New York is discussed, as well as the critical and theoretical discourses relative to the “artistic” interpretation of the new type. The rapid migration of the skyscraper to Europe and beyond, and its eventual return in a modernized form to North America are monitored. From historicist eclecticism to radical functionalism, the seminar studies the major design strategies implemented. The focus is also put on contemporary approaches by which the systems and the aesthetics of the skyscrapers have been radically renewed.

Students must have permission from the Professor before registering for this course. Course interviews will take on Wednesday, August 29th from 9:30am - 11:30am in the Academic Office Conference Room. Contact the Academic Office to schedule an interview: ifa.program@nyu.edu and include a one-page CV.
FOUNDATIONS II - OR - TECHNICAL STUDIES OF WORKS OF ART

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

CULTURAL HERITAGE IN TIMES OF ARMED CONFLICT
FINH-GA2545.001 (#20508) is restricted to Institute of Fine Arts students (4 units)
FINH-GA2360.001 (#TBD) is restricted Conservation Center Students (3 units)
(Colloquium)
Norbert S. Baer
Tuesdays, 3:00pm - 5:00pm
Conservation Center Seminar Room

Armed conflict, in its extreme case, war, remains a fundamental aspect of human behavior. While the central focus of the course will be the preservation of cultural property, both movable and immovable, the historical record and modern writings examining the theory of war, conventions regarding the prosecution of war will provide background and context for the discussion of case studies involving individual conflicts, cities and monuments. An essential model to be considered is that of preparation, response and recovery as demonstrated in societal engagement with natural and environmental disasters. When considering the post-war recovery effort, the role of reparations, rebuilding and restitution after recent conflicts will be evaluated in response to modern conservation theory.

The course is open to all art history, archaeology, and conservation students. Enrollment is limited. This course may be taken in fulfillment of the Foundations II requirement for art historians. Art history students must register for FINH-GA2545.001 for four points, and conservation students must register for FINH-GA.2360.001 for three points.

Students must have permission from the Professor before registering for this course. Interviews will take place at the Conservation Center on August 28th and 30th, from 2:00pm - 4:00pm, or by appointment. Interested students should email their CV, field of specialization, and courses taken at the Institute including instructor's names directly to Professor Baer at: nsb1@nyu.edu.

TECHNOLOGY AND STRUCTURE OF WORKS OF ART III: TIME-BASED MEDIA
FINH-GA2045.001 (#20509) is restricted to Institute of Fine Arts students (4 units)
FINH-GA2109.001 (#TBD) is restricted Conservation Center Students (3 units)
(Lecture)
Christine Frohnert and guest speakers
Wednesdays, 3:00pm - 5:30pm (with optional lab visits on Fridays, 10:00am - 12:00pm)
Conservation Center Lecture Hall and various locations

This course will introduce the technology and media that constitute various categories of time-based media (TBM) art, in both theory and practice. A historical overview of the development of TBM art will provide an introduction to the conservation challenges associated with media categories such as film,
slide, video, light, sound, kinetic, interactive installations, as well as born-digital, software-based, and internet art. The issues related to the acquisition, examination, documentation, exhibition, installation and the conservation of TBM will be discussed through case studies. Conservation concerns will be identified in the context of media and equipment obsolescence, to illustrate the consequences of rapid technical changes in components used by artists in the creation of these works. Emphasis will be put on the decision-making processes based on ethical standards in this new and quickly evolving discipline. The main resources and research projects addressing TBM art preservation will provide the conceptual framework for future professionals entering this highly collaborative field.

The course will follow a lecture format supplemented by optional lab visits. The individual classes will be taught by leading scholars, practitioners, conservators, curators, archivists, computer scientists, artists, and engineers from within the greater New York City area and coordinated by Christine Frohnert, consultant and conservator in TBM art, and TBM Program Coordinator. Students from various backgrounds, including art-history, art conservation, engineering, art management, digital humanities and computer science are welcome.

The course is open to all art history, archaeology, and conservation students, and is required for conservation students in the TBM curriculum. Art history students must register for FINH-GA.2045.001 for four points, conservation students must register for FINH-GA.2109.001 for three points. Enrollment is limited to 20 students.

Students must have permission from the Professor before registering for this course. Interested students should email their CV to Kevin Martin at km88@nyu.edu to schedule an interview.

---

**CARING FOR MUSEUM COLLECTIONS: A COLLABORATIVE APPROACH**

**FINH-GA.2045.002 (#22760)** is restricted to Institute of Fine Arts students (4 units)

**FINH-GA.2350.001 (#22742)** is restricted Conservation Center Students (3 units)

(Lecture)

**Hannelore Roemich**

Tuesdays, 10:00am - 12:00pm

Conservation Center Lecture Hall

Caring for collections in museums, historic houses, library and archives, or private collections requires a team of professionals able to achieve the access and display desired by stakeholders, while also striving for maximum preservation of the collection. The responsibility for selecting exhibition aesthetics, types of illumination, and display cases; determining environmental controls and light levels; and arranging the logistics of installation and loans, are responsibilities shared by curators, registrars, engineers, architects, lighting designers, mount makers, conservators, and administrators. This course will introduce the core principles of preventive care of collections and prepare students to become competent partners for their long-term preservation. Lectures will include an overview on causes of damage to artworks and preservation challenges associated with a variety of materials, including precious metals, digital media, modern paintings, plastics, and works on paper. Preservation concerns related to environmental conditions, access and handling, and storage and display will be identified. A session on connoisseurship and illumination will highlight the visual experience of artworks viewed in different lighting conditions.
Special emphasis will be placed on the decision-making processes based on best practices and the sometimes conflicting needs of stakeholders. Issues related to the examination, documentation, exhibition, loan, and the conservation of artworks will be discussed through case studies in class and during site visits. Two field trips to major local institutions will allow students to interact with key players who have broad experience in art preservation. Access to major resources addressing preservation management will provide valuable background knowledge for making informed decisions in a collaborative manner.

The grading will be based on written and oral reports of assigned readings, a case study of workflows for preventive care, an annotated bibliography for a selected topic, and a risk assessment of a collection.

The course is open to students in art history, archaeology, art management, and museum studies or related fields. This course may be taken in fulfillment of the Foundations II requirement for art historians. Art history MA and PhD students must register for FINH-GA.2045.002 for four points.

NO Interview is necessary for this course.

ON PAPER: ARTISTS’ METHODS AND MATERIALS IN CONTEXT
FINH-GA.3045.001 (#22761) is restricted to Institute of Fine Arts students (4 units)
FINH-GA.2330.001 (#3438) is restricted Conservation Center Students (3 units)
(Seminar)
Harriet K. Stratis
Date/Time TBD
Conservation Center

This course will investigate materiality in the context of art-historical study, with an emphasis placed on 19th- and 20th-century drawings and unique multiples. Thirty years ago technical art history was a burgeoning field of study among a small number of museum conservators, curators and scientists. Today curatorial/conservation partnerships are common and analytic methods to examine and characterize artworks are sophisticated and often nondestructive. The intersection of the three disciplines – art history, conservation and materials science – has made it possible to study art in a more holistic and objective manner by understanding the art-making materials, the methods of using them, and the conscious choices made by artists to achieve their aesthetic goals. Additionally, changes to works of art, whether the result of inherent instability, external environmental factors, or artist’s intent may be more readily identified and assessed.

Students will evaluate selected recent technical studies and other scholarship, primarily within the pages of exhibition catalogs and the galleries of museum exhibitions. Case studies will be presented to show how artists’ methods and materials inform the broader art-historical context. The course will address the meaningful integration of technical study into one’s own curatorial/art history practice. Additionally, students will examine works of art firsthand to see how various manipulations of different art-making materials influence their appearance. A presentation and paper on selected works by a specific artist or in a particular medium, for example, collage or pastel, will be required. Dialogue will be encouraged. Classes will take place at the IFA and within the study rooms and galleries of nearby museums.
The course is open to all art history, archaeology, and conservation students; enrollment is limited to 12 students. This course may be taken in fulfillment of the Foundations II requirement for art historians. Art history MA and PhD students must register for FINH-GA.3045.001 for four points, and conservation students must register for FINH-GA.2350.001 for three points.

Students must have the permission of the instructor before registering for this course. Interviews will take place at the Conservation Center on the afternoon of August 30th and all day on August 31st. Interested students should email their CV and some words about any prior experience in the subject and how the topic will influence their studies to Kevin Martin at km88@nyu.edu to schedule an appointment.