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

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
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 begin

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

As of April 16, 2018
Subject to Change
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.

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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 archeological 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.
**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.

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**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.

Students must have permission from the Professor before registering for this course.
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.
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 3rd century BCE to 79 CE, and urban planning (neighborhoods). The course will focus on the municipalities of Pompeii and Herculaneum, but will also consider the art and architecture of other towns, as well as villas, resorts, and cities on the Bay of Naples. Among other things, we will discuss Roman “villa culture” as exemplified by the remains at Oplontis, Stabiae (where there are new excavations), Boscoreale, and the Villa of the Papyri at Herculaneum (where there are new excavations; the life of luxury at the bathing resort at Baiae; mercantile life in the ethnically diverse port of Puteoli (Pozzuoli); and the use of older, Classical Greek cities (Neapolis [Naples], Cumae) as places of cultural refuge by the Roman elite. Some as yet unpublished and important material 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.

APHRODISIAS AND THE CITIES OF ASIA MINOR (TURKEY)
FINH-GA3024.001
Seminar
Katherine Welch
Thursdays, 3:00pm - 5:00pm
Basement Seminar Room

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.
PRE-MODERN EUROPE AND THE AMERICAS

courses under this heading satisfy the Pre-Modern Europe and Americas distribution requirement

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.

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

Course Description forthcoming

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

As of April 16, 2018
Subject to Change
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.
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.

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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.

The European Avant-Gardes: 1900 to 1945
FINH-GA2036.001 (#22125)
(Lecture)
Christine Poggi
Mondays, 12:30pm - 2:30pm
Lecture Hall

Course Description forthcoming

The Work and Thought of Hubert Damisch
FINH-GA3040.002 (Albert # TBA)
(Seminar)
Kent Minturn
Date/Time TBD
Seminar Room

Course description on French philosopher and art historian Hubert Damisch forthcoming

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

As of April 16, 2018
Subject to Change
ARCHITECTURAL HISTORY

courses under this heading satisfy the Architectural History distribution requirement

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.

As of April 16, 2018
Subject to Change
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
Thursdays, 3:00pm - 5:00pm
Conservation Center

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.

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

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.