SPRING 2019 COURSE OFFERINGS

Faculty Research Leave / Sabbatical: Flood, Rubin, Shen, Trachtenberg, Welch

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-GA3547.001, #2785)
- Directed Research for the PhD Major Exam: Oral and Written (FINH-GA3548.001, #2786)
- Directed Research for the PhD Dissertation (FINH-GA3549.001, #2787)

Important Dates for Spring 2019

Monday, November 5th - Friday, November 9th

- Course interviews for seminar/colloquium courses, dates and times vary

Monday, November 12th

- Registration begins for Spring 2019 courses

Monday, January 28th

- First day of Spring 2019 semester

Sunday, February 10th

- Last day to Add/Drop Spring 2019 classes

Monday, February 18th

- President’s Day - NYU and IFA closed

Monday, March 18th - Sunday, March 24th

- Spring Break - No classes. IFA remains open.

Monday, April 22nd

- MA Thesis Submission Deadline

Monday, May 6th

- Last Day for Spring 2019 classes

Wednesday, May 8th at 10am and 12pm

- Language Reading Proficiency Exams administered in Italian, French and German
PRE-MODERN ASIA
courses under this heading satisfy the Pre-Modern Asia distribution requirement

CHINESE INK PAINTING: AN EPISTEMOLOGICAL HISTORY

FINH-GA2044.001 (#19514)
(Lecture)
Jonathan Hay
Wednesdays, 12:30pm - 2:30pm
Lecture Hall

If connoisseurship is a matter of forensic and critical judgments, interpretation assembles evidence of all kinds into narratives of sociohistorical significance. Operating in the space between these two great art historical projects, this course instead focuses on how paintings know and construct the world through form. The fifteen lectures outline an epistemological history of ink painting, distinctly different from the standard narrative of its stylistic development. Methodologically, the lectures highlight a type of analytic looking that often comes into connoisseurship and interpretation but is rarely isolated as a distinct art historical skill.

MOBILITY, MONUMENTALITY AND MODERNITY IN MUGHAL INDIA

FINH-GA2513.001 (#19478)
(Colloquium)
Dipti Khera
Wednesdays, 10:00am - 12:00pm
Seminar Room

From the world-famous Taj Mahal and lavishly illustrated manuscripts to lesser-known objects like daggers, album covers, tents, and textiles, Mughal India was home to a wide range of dynamic art forms in the early modern period. Founded in 1526 by a Muslim prince from Central Asia, the Mughal dynasty established itself in South Asia (encompassing present-day India, Pakistan, Afghanistan, and Bangladesh) and flourished until the mid-nineteenth century. Like their contemporaries, Mughal kings, queens, and princes waged wars and forged diplomatic and marital alliances, thereby expanding territories and cultivating friendships with regional kings in North and South India. Beyond Southern Asia, transregional exchanges with West Asia, such as the Safavids of Iran, and with Europe, including rulers, missionaries, merchants, and East India companies trading in the Indian Ocean littoral, expanded the Mughals’ artistic, economic, and symbolic purview.

This seminar focuses on the material pasts, monumental histories, and multilayered image of the Mughal Empire as it was shaped by artists, architects, historians, calligraphers, travelers, and bureaucrats. At a time when popular and nationalists accounts have disparaged the Mughals as iconoclasts, scholarship on Mughal India has reassessed binaries of East and West, Europe and India, and Hindu and Muslim, challenging conventional art histories of the early modern world and broader disciplinary approaches. We will grapple with various issues such as the relationship between art, agency, and empire; aesthetic taste, consumption and sociability; discontinuities and continuities in cross-cultural contexts; the power of regional and local cultures; the mobility of artists, objects, books, and knowledge systems; the role of women in shaping collective imaginaries; and representing and translating the “other” in art. Critical reflections on the interconnections between marginality, mobility and modernity, as well as race, religion,
and representation, will be of special interest. Likewise, it is envisaged that those addressing analogous questions in the art of other times and places will contribute their perspectives.

Three class sessions will take place at the Metropolitan Museum of Art and/or the Freer|Sackler, the Smithsonian’s museums of Asian art, where we will study albums, painted folios, drawings, metalwork, arms, jewels, carpets, textiles, and architectural fragments. The colloquium will combine formal teaching with reading-based discussions. No previous background is presumed. All primary and secondary sources will be in English.

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

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

Each student will also be required to submit a (15-20 page) final paper on an object or monument of her/his choice, chosen in consultation with us. One-page, single spaced prospectus and accompanying bibliography due by March 25, 2018.

*Students must have permission from the instructor before registering. Professor Khera will hold interview in the Academic Office on Tuesday, November 6 from 2:15pm - 3:30pm. Please email the Academic Office at ifa.program@nyu.edu to arrange for an interview.*
LATE ANTIQUE ICONS

FINH-GA2525.001 (#19524)
(Colloquium)
Thelma Thomas
Thursdays, 12:30pm - 2:30pm
Seminar Room

In this course, we will reconsider the earliest evidence for the category of "icon" as a panel-painted devotional portrait and of the Christian saint as iconic subject, focusing on the diverse corpus of works presented by Thomas Mathews with Norman Muller, in The Dawn of Christian Art in Panel Paintings and Icons (2016). Along the way, we will interrogate key Late Antique conceptions of figure, character, likeness, image, and symbol.

Students must have permission from the Professor before registering for this course. Course interviews will take place on November 7th from 3:45pm - 5:00pm in the Academic Office. Please email ifa.program@nyu.edu to schedule an interview.

BYZANTINE SILK, 7th to 12th CENTURIES

FINH-GA3026.001 (#19483)
(Seminar)
Thelma Thomas with Professor Jennifer Ball (CUNY Grad Center)
Wednesdays, 3:00pm - 5:00pm
Basement Seminar Room

Co-taught with Prof. Jennifer Ball (CUNY Grad Center) and utilizing local area collections, this course will explore how silk came to symbolize Byzantium both within the Empire and abroad as it was employed strategically and, often on a monumental scale, to spectacular effect, conveying conceptions of wealth, power, luxury, and exoticism, as well as sacrality. Byzantine silk was deemed special enough to clothe and shroud the saintly and the powerful, often well beyond the borders of the Empire, and to delineate and encompass sacred spaces and places of political power. We will attend to the visual, the material and the phenomenological as inextricable from the meanings of Byzantine silk objects. We will consider as well how the ambiguous exoticism that resulted from silk's portability, the pan-cultural emulation of designs, and the shared tastes for and entangled uses of silk across the Mediterranean, Middle East, and Central Asia can open inquiry into multiple cultural responses and developments over time.

Students must have permission from the Professor before registering for this course. Course interviews will take place on November 7th from 3:45pm - 5:00pm in the Academic Office. Please email ifa.program@nyu.edu to schedule an interview.
REGIONALISM IN THE DEVELOPMENT OF ART & ARCHITECTURE IN IRAN FROM THE 13th - 19th CENTURIES

FINH-GA3021.001 (#19482)
(Seminar)
Priscilla Soucek
Fridays, 12:30pm - 2:00pm
Basement Seminar Room

The Islamic Republic of Iran only came into existence in 1979 but its external borders are virtually identical with those belonging to a series of governments that have controlled that region since at least the fourteenth century. Furthermore, people who spoke earlier versions of Farsi, Iran’s principal language, are believed to have occupied that Iranian region for millennia. Despite the continuities, Iran’s political center has moved repeatedly. Most of its major cities including Isfahan, Shiraz, Tabriz, Mashad, and Kirman have been dominant for a period of time.

This seminar will explore the factors which shaped this paradoxical combination of stability and change and how they have affected that country’s artistic and cultural production. Iran’s physical boundaries may have been remarkably stable but its cultural production was dynamic and absorbed elements from both its many invaders as well as from competing centers located in modern Iraq, Georgia, Uzbekistan, and Afghanistan.

Students must have permission from the Professor before registering for this course. Interviews will be held in the Academic Office on Thursday, November 8th from 1:00pm - 3:00pm in the Academic Office. Please email ifa.program@nyu.edu to register.
THE ANCIENT MEDITERRANEAN AND MIDDLE EAST, INCLUDING EGYPT

courses under this heading satisfy the Ancient Mediterranean, ME, and Egypt distribution requirement

APPROACHES TO GREEK VASE PAINTING

FINH-GA3023.001 (#3482)  
(Seminar)  
Clemente Marconi  
Mondays, 10:00am - 12:00pm  
Seminar Room

This Seminar explores the variety of approaches that characterizes today the study of Greek vase painting of the Archaic and Classical periods. Among the topics of interest are connoisseurship, formal analysis, iconography, iconological interpretation, and the problems associated with the patronage, trade, use and reception of painted vases. The Seminar will take advantage of the rich collection of Greek vases in the Metropolitan Museum of Art: seminar presentations will be based on vases in that collection.

Students must have permission from the Professor before registering for this course. Please email a statement of purpose and a CV to Professor Marconi directly at cm135@nyu.edu.

SELINUNTE

FINH-GA3023.002 (#3483)  
(Seminar)  
Clemente Marconi  
Tuesdays, 10:00am - 12:00pm  
Basement Seminar Room

This seminar is entirely devoted to Selinunte, the Greek colony in Western Sicily that is being investigated by a mission of the Institute of Fine Arts. Work for the seminar consists of the analysis of the finds by the mission in the area of Temple B and Temple R and it includes a twelve pages paper.

Students must have permission from the Professor before registering for this course. Please email a statement of purpose and a CV to Professor Marconi directly at cm135@nyu.edu.

BLACK PHARAOHS: NUBIAN RULE OVER EGYPT IN THE FIRST MILLENIUM BC

FINH-GA2020.001 (#19476)  this course is cross-listed with the Department of Art History  
(Lecture)  
Kathryn Howley  
Mondays and Wednesdays, 4:55pm - 6:10pm  
Washington Square
This course will examine the period of Egypt’s 25th Dynasty (728-657 BC), during which time the Nubian rulers of the kingdom of Kush, located in modern-day Sudan, conquered Egypt and ruled over vast swathes of the Nile valley. Study of primary archaeological evidence will form the backbone of the class, including the impressive pyramids, temples and stelae built by these kings, popularly known as the “Black Pharaohs”. We will also cover issues such as hybridity and intercultural exchange in art and architecture, and the importance of conceptions of race and ethnic identity for the study of Kush, one of sub-Saharan Africa’s earliest attested kingdoms.

Note: Space is limited to five (5) IFA graduate students. There is no interview required.

Trans-Culturalism and Temporal Multivalence in Early Roman and Italic Art and Architecture

FINH-GA3024.002 (#24860) this course is cross-listed with the Department of Art History
(Seminar)
John Hopkins
Thursdays, 10:00am - 12:00pm
Basement Seminar Room

Colossal temples, Augustan cultural renewal, gleaming marble baths and gilt bronze ruler portraits often rush to the forefront of our Roman imaginations, as isolated, important examples to investigate. Like many areas in the discipline of art history, scholarship of Roman and Italic art has privileged episodic accounts of major monuments, momentary urban images, culturally defined canons of art, and patron programs of production. Yet, more and more, the study of visual culture and the built environment has highlighted the accretive nature of cities and landscapes and the accumulation of objects within them. When we begin to look at Rome or other places in Central Italy—Etruscan, Latin, etc.—from this perspective, the spaces of and encounters with the world of art and architecture become inseparably multivalent. They simultaneously recall numerous moments in history and the trans-cultural impacts of the adoption of then-new forms, materials and images. They suggest that sometimes an archaic sculpture is not archaic, an Etruscan bronze is Roman and a Roman temple is Greek. This course is devoted to the close study of works of art and architecture in Rome and Central Italy during the period between the seventh and second centuries BCE and the ways in which they reveal these multivalent traces of time and the trans-cultural process of artistic change.

Forecasted assignments: Students in the course will be expected to present brief weekly presentations on readings, a short paper contextualizing an object from the period in question at the Met, and a research paper that draws broadly from the concepts and content of the course.

Students must have permission from the Professor before registering for this course. Professor Hopkins will be holding interviews on Tuesday, November 6th from 9:30am - 12:15pm. Please email the Academic Office at ifa.program@nyu.edu to register.
ON THE PREHISTORY AND HISTORY OF GREEK ART, TO BC 500
FINH-GA2023.001 (#24843)
(Lecture)
Guenter Kopcke
Fridays, 10:00am - 12:00pm
Lecture Hall

A probing account of pre-Greek to ‘Classical’ Greek history based on works of art, from 3rd mill. BC Troy to Greek predominance. The course will highlight in particular the civilizing role of Crete, 18th - 15th c. BC - later source of Classical Greek arts' brilliance. Archaeology will lead the way.

AUGUSTUS: ART AND EMPIRE
FINH-GA3024.001 (#24859)
(Seminar)
Anne Kontokosta
Fridays, 10:00am - 12:00pm
Basement Seminar Room

The years between the death of Julius Caesar in 45 BCE and that of his adopted heir, Augustus, in 14 CE mark a pivotal period of transition in the Roman world. Described as “revolutionary” in both political and cultural terms, the reign of Augustus transformed the legacy of the Roman Republic, establishing a new system of governance with profound consequences for Roman society. This seminar will explore the ways in which Roman material culture reflects these revolutionary changes. We will discuss art, architecture and urbanism, focusing on new forms of patronage; fashions in sculpture, portraiture and painting; revolutionary building types and construction techniques; as well as systemic changes in city planning and administration. In both public and private contexts, we will analyze how the visual arts were used to undermine the social and political foundations of the Republic, to establish a tradition of hereditary rule, and to position Augustus at the head of a new imperial system. Suetonius famously wrote that Augustus had found Rome a city of brick and left it made of marble (Aug. 28.3); while much of the focus of this class will be on the transformation of Rome’s capital, the widespread consequences of Augustan rule in the provinces will also be explored. Lastly, we will look at the legacy of Augustus and assess his longstanding influence (on Constantine, Mussolini, Mark Zuckerberg, among others). We will study a wide range of material evidence, including ancient texts and inscriptions, archaeological remains, sculpture, relief, architecture, painting, and coins, and take advantage of a vast body of contemporary scholarship. The course will include visits to the Roman galleries at the Metropolitan Museum of Art.

Students must have permission from the Professor before registering for this course. Professor Kontokosta will be holding interviews on Monday, November 5th from 10:00am - 12:00pm. Please email the Academic Office at ifa.program@nyu.edu to register.
PRE-MODERN EUROPE AND THE AMERICAS

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

MICHELANGELO: THE LAST PROPHET

FINH-GA2530.001 (#19479)
(Colloquium)
Colin Eisler

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

Beginning with Medici-sponsored Hebrew studies and ending with the Reformation's rumblings, the Old Testament played a novel, dynamic and immediate role in Michelangelo's art and faith. Where his Sistine Ceiling and its setting represent a visual re-writing of the bible, the master's David and Moses, along with other monuments point to an acutely personal biblical interpretation. Michelangelo's sources in word, image, theology, politics and patronage will be examined to illuminate so challenging and invaluable a subject.

Students must have permission from the Professor before registering for this course. Interviews will be held in the Academic Office on Friday, November 9th from 2:00pm - 4:00pm. Please write ifa.program@nyu.edu to register.

This course may be used as a seminar credit if arranged early in the semester with Professor Eisler. Upon approval, please notify the Academic Office.

DURER'S MUSIC IN SIGHT AND SOUND

FINH-GA3031.001 (#19484)
(Seminar)
Colin Eisler

Wednesdays, 10:00am - 12:00pm
Basement Seminar Room

The Nuremberg master has recently been discovered to be a composer and very possibly a musician, vocal and instrumental music key elements in his city's culture. Durer's appointment as court artist to Maximilian involved the depiction of innumerable musicians in processions and the emperor's triumphal arch. His unique full length self-portrait shows the artist as a biblical musician. Venetian sources lead to his many images of angelic choirs. The artist's writings teem with humoral I references to music, many of his prints and drawings depicting classical musical themes, or courtly and peasant dance. Projects for metal workers and marginal illustrations for Maximilian's Prayer Book abound in witty representations of music-making. Durer's father-in-law was a musician, and he took a keen interest in Netherlandish and Venetian music, taking dancing lessons in the Serenissima and doubtless influenced by renaissance painters' fame as singers. A reading knowledge of German would be helpful though not a pre-requisite for this class.

Students must have permission from the Professor before registering for this course. Interviews will be held in the Academic Office on Friday, November 9th from 2:00pm - 4:00pm. Please write ifa.program@nyu.edu to register.

As of October 18, 2018
Subject to Change
ADVANCED STUDY: USABLE KNOWLEDGE

FINH-GA2544.001 (#3392)
(Colloquium)
Alexander Nagel
Tuesdays, 3:00pm - 5:00pm
Seminar Room

Copernicus laid out a heliocentric universe in 1543, but how long did it take for non-specialists – including artists – to inhabit that worldview? When does advanced knowledge become a working part of people’s experience? How does knowledge become usable? Most visual art works with basic conceptions about how the world works, or what a person is, or what religion is, or how vision works. Are these working conceptions contemporary with the era’s philosophy, theology, and science? There are certain instances where visual art makes claims to the most advanced knowledge, but most of the time it applies traditional ideas that are slow to fade. How long does the process of integration and application take, and what goes into it? Is it in fact possible to discern such conceptions at work in the art? This colloquium invites participants from all fields who are interested in visual art’s indirect and sometimes unobvious relationship to advanced knowledge.

This colloquium is an advanced study that starts with an already written paper and aims to put it through intensive work in a repeated round-robin of presentations and discussion, sustained by common readings related to the course theme. Projects in any field welcome.

Course can be taken for seminar credit. Course can satisfy different distribution areas, according to the paper topics. Please notify the Academic Office if you intend to use this course towards a distribution area outside of Pre-Modern Europe/Americas.

To be admitted to this course, students should submit a paper at least ten pages long related to the problem. It is important that this be a piece of writing, not a proposal. It should be submitted to the instructor by 5PM on Saturday, December 15th: alexander.nagel@nyu.edu

17th CENTURY ITALIAN DRAWINGS

FINH-GA3032.001 (#19515)
(Seminar)
Linda Wolk-Simon, Visiting Professor
Thursdays, 2:00pm - 4:00pm
Basement Seminar Room and The Met

This course is an immersive introduction to 17th-century Italian drawings, taught on site in museum study rooms, commercial sale rooms, and visits to private collections. Topics covered include function and types of drawings, materials and techniques, workshop practice, regional schools and styles, 17th-century theoretical ideas about drawing, and scientific and technological tools for studying drawings. We will approach these essential areas of inquiry through the study of drawings by such major draftsmen of the age as Annibale, Agostino and Ludovico Carracci and their Bolognese followers (Giovanni Lanfranco, Domenichino, Guido Reni), Guercino, Gianlorenzo Bernini, Pietro da Cortona, Salvator Rosa, G. B. Castiglione, Carlo Maratti, and Luca Giordano, among others. Classes will take place at the Metropolitan
Museum of Art, the Morgan Library & Museum, and the Conservation Center of the IFA. In addition, we will have a session at Christie’s Rockefeller Center and will make 2-3 visits to local private collections. Time and logistics permitting, a trip to the Yale University Art Gallery or the Princeton University Art Museum will also be part of the syllabus in the later part of the semester. While we will adhere to the designated class time for local museum sessions, visits to private collectors may of necessity take place on other days of the week and/or later in the afternoon. Some flexibility, if possible, on the part of students enrolled in this seminar will therefore be helpful if not mandatory.

PLEASE NOTE THAT THE FIRST WEEK’S CLASS WILL BE A VIEWING OF DRAWINGS IN THE OLD MASTER DRAWINGS SALE AT CHRISTIE’S ROCKEFELLER CENTER, ON JAN 30 AT 5 PM with Specialist Furio Rinaldi.

Assignments will include an exhibition catalogue entry on an individual drawing with full apparatus, a presentation on a drawing or group of drawings of your choice, and a research paper on your seminar presentation topic. In addition, each student will be asked to lead 1-2 on-site discussions based on weekly reading assignment (50-100 pages).

No prior study of old master drawings is required. Basic knowledge of the history of Italian Baroque art helpful.

Students must have permission from the Professor before registering for this course. Interviews will take place on Thursday, November 8th from 3:00pm - 4:30pm in the Academic Office. To register for an interview, please email ifa.program@nyu.edu.

CHARTRENS CATHEDRAL

FINH-GA2044.002 (#24847)
(Lecture)
Robert Maxwell
Thursdays, 10:00am - 12:00pm
Seminar Room

Through the cathedral of Chartres, one can gain insights into medieval artistic traditions across a range of media—architecture, sculpture, stained glass, manuscripts, reliquaries—and consider the roles of workshops, lay and ecclesiastical patrons, and architectural guilds. One can also study artistic phenomena over the span of a millennium, although this course will focus on c.1000 – 1350. The historiography on the cathedral is also formidable, and it too merits consideration for the way it has shaped and continues to shape study. Chartres Cathedral therefore offers, condensed in one place, an extraordinary lens through which to study medieval art’s practices and practitioners.

Since 2008, the cathedral has been undergoing extensive restoration that will thoroughly change the way future generations study the building. It has been controversial, to say the least. At the end of the semester, the Institute’s Medieval Art Forum is organizing a discussion around the restoration. Our semester-long study of the cathedral will provide us with the critical tools necessary to understand and evaluate that restoration.

Requirements: This is a lecture course, but there will also be ample opportunity for group discussions and projects. Attendance and active participation is therefore essential. Students will research a
semester-long project and contribute to one or two short assignments based on the week’s reading. Some knowledge of French is useful.

RECENT RESEARCH IN MEDIEVAL SCULPTURE

FINH-GA2528.001 (#24845)
(Colloquium)
Robert Maxwell
Tuesdays, 3:00pm - 5:00pm
Basement Seminar Room

A follow-up to the Fall seminar on medieval sculpture, this colloquium will be the opportunity to read more deeply in certain topics determined by the students. Those who took the Fall course will have the opportunity to work up their Fall seminar papers into articles, talks, or take them in any other direction desired. New students are welcome, too, and will settle on new research topics early in the semester. This will have a workshop format: the participants themselves will assign class readings in relation to their own research topics, including assigning a draft of their papers, and each participant will get the chance to workshop his/her writing. The “recent research” in the course title thus refers primarily to the students’ own.

Course can be taken for seminar credit if arranged early in the semester with Professor Maxwell. No interviews, but students must contact Prof. Maxwell (robert.maxwell@nyu.edu) prior to enrolling.

MAKING AS MEANING IN RENAISSANCE ART

FINH-GA3031.002 (#19485)
(Seminar)
Dennis Geronimus, Associate Professor and Chair, Department of Art History
Wednesdays, 3:00pm - 5:00pm
Seminar Room

This seminar will take students inside Renaissance studios and workshops – both north and south of the Alps – to examine the material reality of art objects and the inner logic of how they came to look the way they do. Among the range of topics to be addressed will be artists’ materials (pigments, painting supports, graphic and sculpture media); methods of production and reproduction; notions of craft; the role of the copy; commerce and trade, i.e., the business of art; aspects of collaboration, artistic rivalry, and competition; and technical art history, reintroducing students to conservation practices and various types of technical examination (X-ray analysis, infrared reflectography, dendrochronology). Museum visits to local collections and their Print Rooms and conservation laboratories, inviting close, sustained looking at original works, will be a key component of the class.

Students must have permission from the Professor before registering for this course. The class is restricted to 7 graduate students. Students interested in registering should email their CV and a brief statement of interest to Professor Geronimus (dennis.geronimus@nyu.edu). The statement should discuss their interest in the course and background, if any, in Renaissance art. Statements should be received no later than 5:00pm on November 9th.
POST-1750 GLOBAL
courses under this heading satisfy the Post-1750 Global distribution requirement

MINIMALISM
FINH-GA2536.001 (#19480)
(Colloquium)
Robert Slifkin
Mondays, 10:00am - 12:00pm
Basement Seminar Room

Emerging in the early 1960s as a bracing antidote to the romantic humanism associated with Abstract Expression, minimal art arguably remains the defining aesthetic paradigm of our times. With its interrogation of traditional artistic media, materials, and notions of authorial presence as well as the way it foregrounds the institutional situatedness of the work of art, minimalism and the critical discourse which it engendered has determined how more recent developments such as installation art and participatory practices have been implemented and understood. Surveying the extensive body of literature surrounding minimal art—from artists’ statements, to its initial critical reception, to more recent revisionist accounts of the movement, this course will address both the changing methodological approaches applied to it (feminism, biography, social art history) as well as the endurance of certain models contemporaneous to its original reception (phenomenology, formalism, post-structuralism).

THE PHOTO BOOK
FINH-GA3036.001 (#3400)
(Seminar)
Robert Slifkin
Tuesdays, 10:00am - 12:00pm
Seminar Room

Since its inception, the practice photography has utilized the book as a central format for display and distribution. This seminar will consider the relationship between the two media, paying special attention to issues of technological reproduction and photographic archivization, the relationship between text and image, and serial and sequential narrative strategies. We will begin by considering the distinctive characteristics of the book medium and its conceptual implications for photographic presentation, examining various formats such as the personal album, mass-produced “company” books, and artist’s books.

Students must have permission from the Professor before registering for this course. Interviews will take place on Friday, November 9th at 1:00pm in Professor Slifkin’s office. Please write the Academic Office at ifa.program@nyu.edu to register.
SOPHIE TAEUBER-ARP

FINH-GA3036.002 (#3487)
(Seminar)
Anne Umland, The Blanchette Hooker Rockefeller Senior Curator of Painting & Sculpture, MoMA
Mondays, 3:00pm - 5:00pm
Museum of Modern Art, Conference Room 4A (next to the Drawings and Prints Study Center)

Taught in conjunction with preparations for a major retrospective of the art of Sophie Taeuber-Arp, scheduled to open at The Museum of Modern Art in November 2020, this course examines the interdisciplinary career of one of the 20th century’s most versatile abstract artists. Taeuber-Arp’s trajectory from applied arts professor, Dada dancer, and textile and object maker; to designer of large-scale decorative wall paintings, architectural interiors and exteriors, and furniture; to painter/sculptor, magazine editor, and early proponent of Concrete art will be explored. Throughout, a focus will be maintained on how Taeuber-Arp questioned distinctions between the fine and applied arts, abstraction and decoration, and elite culture and popular design. The posthumous cataloguing, exhibition, and reception of Taeuber-Arp’s work will also be analyzed, along with the question of how her diverse practices might help to reshape existing art-historical narratives and hierarchies. Visits to MoMA’s conservation laboratories, storage facilities, and collection galleries, inviting close observation of original works by Taeuber-Arp, will be a key component of this class.

A reading knowledge of French and/or German would be helpful though not a prerequisite.

Students must have permission from the Professor before registering for this course. In-person interviews will take place at The Museum of Modern Art and must be scheduled with Alison Guh: alison_guh@moma.org. Please provide a copy of your CV when contacting Ms. Guh.

This course can instead be used toward the Museum/Curatorial Studies distribution requirement. Please notify the Academic Office if you intend to pursue this option: ifa.program@nyu.edu

ANOTHER INTERSECTIONALITY: DESIGN, CRAFT, ART

FINH-GA3040.001 (#3489)
(Seminar)
Lowery Sims, Visiting Professor
Mondays, 3:00pm - 5:00pm
Seminar Room

While intersectionality is usually understood as involving race, class and gender, this course will expand this concept to examine how race, class and gender play out in the current creative arena as the genres of design, craft and art transcend their habitual formulations in contemporary practices. With a special emphasis on Africa and Latin America, we will consider how a community of creators in art, craft, design and architecture conceive of their work as providing what design critic Alice Rawsthorn described as “design thinking”: a “formal method for practical, creative resolution of problems or issues, with the intent of an improved future result.” This course will be constructed as a colloquium so that the class interacts with some of the important thinkers in this field working today.
Students must have permission from the Professor before registering for this course. Course interviews will take place on Tuesday, November 6th from 10:00am - 12:00pm in the Academic Office. Please email ifa.program@nyu.edu to register.

CÉZANNE
FINH-GA3035.001 (#19486)
(Seminar)
Nina Kallmyer, Kirk Varnedoe Visiting Professor
Thursdays, 3:00pm - 5:00pm
Seminar Room

In a three-tiered process, this seminar seeks to dig deeper into Cézanne’s thought, his pictorial and technical method, and his reputation. We will explore Cézanne’s times and historical-cultural context as the active components that shaped his mind and his aesthetic choices. With a conservator’s guidance, we will look closely at selected museum exhibits in search of the visual strategies he enlisted in order to give form (or “externalize,” in his words) his thought. Another section will ask the question “whose Cézanne?” as we consider Cézanne’s shifting, multifaceted and ultimately elusive aesthetic persona constructed overtime by key critics, ranging from his contemporaries to present day art historical writings.

Students must have permission from the Professor before registering for this course. Please email the Academic Office at ifa.program@nyu.edu to register for an interview.

HISTORICAL WRITING ON ART 1800-1970, WORLDWIDE
FINH-GA3040.002 (#19473)
(Seminar)
Jonathan Hay
Fridays, 12:30pm - 2:30pm
Seminar Room

I am moving toward revising and expanding for publication the book-length text on the Historiography portal, Historical Writing on Art: A Cross-Cultural History. Although my Fall 2018 Proseminar on historical writing on art worldwide before 1800 is restricted to the incoming class of PhD students, this Spring 2019 seminar on nineteenth- and twentieth-century art historical writing is open to anyone interested in the history of the discipline.

Students must have permission from the Professor before registering for this course. Please email the Academic Office at ifa.program@nyu.edu to register for an interview.
MODERNISM IN FOUR LATIN AMERICAN CENTERS: 1910 - 1960

FINH-GA2039.001 (#19706) this class is cross-listed with the Dept of Art History ARTH-UA 450.004

(Lecture)

Edward Sullivan

Wednesdays, 5:30pm - 7:45pm

Washington Square, Silver Center, Room 307

This survey course discusses the advent and the aesthetic consequences of the avant-garde in Mexico City, Havana, Rio-São Paulo and Buenos Aires-Montevideo. Starting in c. 1910 (the beginning of the Mexican Revolution) we will examine the waning classicism in the Academy of San Carlos in Mexico City, the Cubism of Diego Rivera, the challenges of Mexican Muralism, and the Futurist-related forms of Mexican "Estridentismo." In the Southern Cone of South America the work of such fundamental modernists as Tarsila do Amaral (Brazil), Antonio Berni (Argentina) and Joaquín Torres-García (Uruguay) will be analyzed as instigators of later forms of experimental art into the 1950s and 60s (Taller Torres-García, Lygia Clark, Lygia Pape, Hélio Oiticica et al). The Cuban "Vanguardia" of the 1920s-1940s (including Wifredo Lam and Amelia Peláez) later gave way to experiments in abstraction by groups such as "Los Once" prior to and during the early phases of the Cuban Revolution.

Painting, sculpture and graphic arts will be stressed, with considerations of architecture when appropriate. Students will do a final research project to be determined in collaboration with the instructor.

New Directions in the Study of Andy Warhol and His Milieu

FINH-GA3036.004 (#24837)

(Seminar)

Thomas Crow

Wednesdays: 3:00pm - 5:00pm

Lecture Hall

To coincide with the major Warhol retrospective opening at the Whitney in November 2018, students in the seminar will pursue topics opened to new scrutiny by the exhibition, its catalogue, and other recent scholarship. Several meetings will take place at the Whitney, as will individual presentations. The final paper will be based on the presentation.

Students must have permission from the Professor before registering for this course. Please email the Academic Office at ifa.program@nyu.edu to register for an interview. Interviews will be held on Tuesday, November 6th from 9:00am - 3:00pm in the Academic Office.
Overview of French Nineteenth-Century Painting

FINH-GA2535.001 (#24840)
(Colloquium)
Thomas Crow
Mondays: 3:00pm - 5:00pm
The Metropolitan Museum of Art

The Metropolitan Museum contains one of the most comprehensive and representative collections of French painting from the last decades of the eighteenth century through the close of the nineteenth. This colloquium, necessarily limited to eight students, will hold all of its sessions at the Met and be entirely devoted to discussion and presentations in front of the paintings. The syllabus will provide selected, supportive readings for each week’s session. Two papers, each devoted to a pair of paintings chosen by the student, will be required.

Students must have permission from the Professor before registering for this course. Enrollment limited to eight students. Please email the Academic Office at ifa.program@nyu.edu to register for an interview. Interviews will be held on Tuesday, November 6th from 9:00am - 3:00pm in the Academic Office.

MODERNISM'S RECEPTION OF THE ART OF THE INSANE

FINH-GA3036.003 (#24836)
(Seminar)
Kent Minturn
Wednesdays: 12:30pm - 2:30pm
Seminar room

This graduate-level seminar will begin with a thorough analysis of excerpts from Foucault's Madness and Civilization (1961). From here we trace the prehistory of our topic and the attempt to yoke creativity and madness from the Romantic period to the late-19th century, when ideas about pathology and degeneration begin to dominate, as evinced in the writings of Max Nordow, Cesare Lombroso and Michel Reja. Then we will examine evolving attitudes about the art of the insane as expressed in Walter Morgenthaler's study of Aldolf Wölfli (1922), and Hans Prinzhorn's landmark Bildnerei der Geisteskranken (1922), giving special attention to latter study's affect on the European avant-garde and French surrealists, especially Paul Klee and Max Ernst. After considering Hitler's Degenerate Art Exhibition (1937) we will look at the resuscitation of our topic in Dubuffet's "discovery" art brut, and the eventual relocation of Dubuffet's art brut collection to America from 1951 to 1962. In the final few weeks of the semester we will consider the impact of Roger Cardinal's publication of the first english language book devoted to our subject, Outsider Art (1972), and the current resurgence of interest in art brut and the art of the insane in contemporary practice, as exemplified by Massimilano Gioni's "Encyclopedic Palace," included in the 2013 Venice Biennale.

Students must have the permission of the professor before registering for this course. Please email the Academic Office at ifa.program@nyu.edu to register for an interview.
This seminar will focus on photography in the early days of the 20th century, when the advent of amateur cameras, new reproduction processes, mass market magazines and multi-national corporations for photo production and distribution changed the image landscape, creating a global media network that is the precursor of today's. Photographers like Stieglitz and Steichen staked out positions, choosing the ways in which they wanted their work to interface with the social and economic realities of their times. This class will examine the choices these photographers had, and made, and will then move on (by way of guest lectures and seminar reports) through the 20th century, into the 21st -- in order to highlight the new and constantly evolving possibilities of a career in photography.

Please note no permission is required to enroll in this course. Students may register through Albert. Enrollment is limited to four students.
MUSEUM AND CURATORIAL STUDIES

Courses under this heading satisfy the Museum and Curatorial Studies distribution requirement.

JAPANESE LITERATURE IN ART

FINH-GA3041.002 (#19475)
(Seminar)
John T. Carpenter, Mary Griggs Burke Curator of Japanese Art at The Metropolitan Museum of Art
Thursdays, 3:00pm - 5:00pm
The Metropolitan Museum of Art and Basement Seminar Room

This course investigates the interrelationship of art and literature in Japanese cultural history, focusing primarily on how classical works of prose and poetry were illustrated, reinterpreted, and popularised by artists of pre-modern times. Taking an interdisciplinary approach, we consider how artists sought inspiration in the literary tradition and at the same time had a major role in shaping readers' perception of certain canonical works. While primary attention will be given to pictorial arts and calligraphy, discussions will frequently extend to sculpture, architecture, and decorative arts. Each week we discuss aesthetic issues related to visual representations of specific works of religious or secular literature, relying on direct study of works on view in the galleries or in storage.

This course will coincide with 'Tale of Genji' exhibition on view in the Japan Galleries at The Met from March 5th to June 16th.

Students must have permission from the Professor before registering for this course. Please email the Academic Office at ifa.program@nyu.edu to register for an interview.

CURATORIAL PRACTICE: A CASE-STUDY IN EXHIBITIONS FOCUSED ON THE WORLD BETWEEN EMPIRES: ART AND IDENTITY IN THE ANCIENT MIDDLE EAST

FINH-GA3041.003 (#24835)
(Seminar)
Kim Benzel, Curator in Charge, Department of Ancient Near Eastern Art at The MET
Michael Seymour, Assistant Curator, Department of Ancient Near Eastern Art at The MET
Blair Fowlkes-Childs, Research Associate, Department of Ancient Near Eastern Art at The MET
Wednesdays, 12:30pm - 2:30pm
The Metropolitan Museum of Art and Basement Seminar Room

This seminar will focus on an upcoming international loan exhibition at The Metropolitan Museum of Art, *The World between Empires: Art and Identity in the Ancient Middle East* (March 11-June 23, 2019), which will present a new perspective on the art and culture of the Middle East during the period of the Parthian and Roman empires’ struggle for regional control (ca. 100 B.C.–250 A.D.). Structured as a journey through southwestern Arabia, Nabataea, Judaea, Syria, and Mesopotamia, the exhibition will explore how cities and their inhabitants shaped their cultural identities, and focus on the role of art in this process. Important contemporary issues will also be addressed, above all the deliberate recent destruction and...
looting of sites in Iraq, Syria, and Yemen, as well as the practical and ethical challenges confronting archaeologists and museums. The course will discuss the varied curatorial considerations involved in the creation of a complex narrative and the multiple steps leading to the realization of a physical exhibition. Museum collecting practices in the field of Ancient Near Eastern art (past, present and future) and archaeological provenance will also form a key component. Students will write an exhibition proposal and related texts, and curate and present their own hypothetical exhibitions on topics chosen in consultation with the instructors.

*Students must have permission from the Professor before registering for this course. To be considered, please email a brief statement of interest in the course along with relevant background information on yourself to ifa.program@nyu.edu by 3:00pm on Thursday, November 8th.*

**THE MUSEUM LIFE OF CONTEMPORARY ART**

**FINH-GA3042.001 (#24862)**  
(Seminar)  
**Glenn Wharton**  
Wednesdays, 10:00am - 1:00pm  
Washington Square: 240 Greene, Room 410

This seminar addresses the curation, conservation, and documentation of contemporary art. The focus is on emerging museum practices that respond to the needs of ephemeral and variable media. These practices include artist/museum collaborations to replace deteriorating materials, migrate obsolete media, and re-activate performance works while striving to retain core features of artwork identity. Emphasis is given to new forms of documentation in response to these practices. With a case study focus, the weekly readings, seminar discussions, and guest speakers engage larger debates about authorship, authenticity, and intellectual property. Students conduct primary research projects such as artist interviews or archival research regarding the disposition of artworks in museums. They may also work with the professor in building digital tools for curatorial and conservation research as part of the NYU Artist Archives Initiative. Possible projects include research for the Joan Jonas Knowledge Base and the David Wojnarowicz Knowledge Base. Students will lead an interview with an artist at a New York museum about a work in their collection. Students also write seminar papers addressing a fundamental issue in the museum life of contemporary art.

*Enrollment is limited to five IFA students. Please contact Professor Wharton directly for permission to enroll: ges3@nyu.edu.*

**ART EXHIBITION HISTORY AFTER 1960**

**FINH-GA3042.002 (#24863)**  
(Seminar)  
**Bruce Altshuler**  
Wednesdays, 2:00pm - 5:00pm  
Washington Square: 240 Greene, Room 410

This seminar will investigate the history of exhibitions and various approaches to the study of exhibition history. The focus will be on art exhibitions after 1960, with an emphasis on group exhibitions. Among the topics to be discussed are the significance of exhibitions within art and cultural history, the notion of an
exhibitionary canon, the relationship between artworks and exhibition practice, and the major
developments of this period. These developments include the growth of independent curating and new
curatorial strategies, an increasing focus on thematic exhibitions, the expansion of biennials outside the
Euro-American centers, and the use of discursive forms. Students will present the results of research on a
particular exhibition or series of exhibitions, and submit a final paper on that topic.

The permission of the instructor is required before registering for this course. Please contact Professor
Altshuler directly at bruce.altshuler@nyu.edu.
ARCHITECTURAL HISTORY

courses under this heading satisfy the Architectural History distribution requirement

COLONIAL MODERNISMS

FINH-GA3043.001 (#3483)
(Seminar)
Jean-Louis Cohen
Mondays, 12:30pm - 2:39pm
Seminar Room

One of the most common critiques opposed to European 1920s modernism was its resemblance to “Arabic” architecture. Rather than looking at the borrowings from remote cultures by designers operating on the North shore of the Mediterranean or in the British Isles, the seminar considers how colonial urban plans, landscapes and buildings have been inserted into experimental protocols which had a significant feed-back effect on the colonizing powers until the 1970s. The analysis focuses on English, French, Italian, and Spanish strategies, with particular emphasis on cities such as Alexandria, Algiers, Baghdad, Beirut, Casablanca, Delhi and Mumbai.

Students will report in class and write a final research paper.

Students must have permission from the Professor before registering for this course. Course interviews will be held on Monday, November 5th from 3:00pm - 4:00pm in Professor Cohen's office. Please email ifa.program@nyu.edu to register.

ARCHITECTURAL SPACE AND DECORATION IN EIGHTEENTH-CENTURY EUROPE

FINH-GA3043.002 (#3497)
(Seminar)
Meredith Martin
Tuesdays, 12:30pm - 2:30pm
Basement Seminar Room

This seminar will explore the eighteenth-century European interior through an integrated analysis of architecture, painting, sculpture, and decorative arts. Interiors were dynamic, and at times controversial, sites of artistic and social experimentation in the eighteenth century. Whether they were decorated in the rococo, neoclassical, or chinoiserie styles, interiors were believed to shape and express evolving notions of power, identity, taste, and desire. Architects and novelists who wrote about interiors, among them Germain Boffrand and Choderlos de Laclos in France and Robert Adam in England, described them as concrete manifestations of a patron's "character," but they also recognized that interiors were mercurial, multi-sensory environments that could communicate different meanings to different inhabitants, and that could conceal as much as reveal the self.

We will examine interiors created for a variety of architectural settings, from Bavarian churches to Parisian boudoirs. Attention will also be paid to the recreation of eighteenth-century rooms and furnishings in museum displays at the Metropolitan Museum of Art, the Frick Collection, and elsewhere.
Readings will emphasize new methodological approaches to the study of interiors, particularly from the perspectives of gender and cross-cultural exchange. While the focus is on Europe, we will consider how “European” styles were transported and adapted to interiors in Asia and the Atlantic World, and students may wish to pursue this further in their final research projects.

Students must have permission from the Professor before registering for this course. Please email a statement of interest to Professor Martin (msm240@nyu.edu) by 5:00pm on Thursday, November 8 to be considered.
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.

MATERIALS & MEANING IN ABSTRACT EXPRESSIONISM

FINH-GA.3045.001 (#3578) is restricted to Institute of Fine Arts students (4 units)
FINH-GA.2330.001 (#19228) is restricted Conservation Center Students (3 units)
(Seminar)
Jim Coddington
Mondays, 12:30pm - 2:30pm
Conservation Center

The material study of abstract expressionism has expanded substantially in recent years. Extensive literature on materials and techniques has accrued around Pollock, de Kooning, Hofmann, Rothko, and Still and, to a lesser extent, other key artists of the period. This seminar will examine and question the contribution of technical studies to art historical literature and will assess their significance in understanding abstract expressionism and the artists associated with this movement.

Visits to museums and collections will focus on developing skills in “reading” paintings, applying relevant material studies, and evaluating the results. Additional focus will be placed on artists heretofore under-represented by material studies.

The course is open to all art history, archaeology, and conservation students; enrollment is limited to 10 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.2330.001 for three points.

Students must have the permission of the instructor before registering for this course. Please email Kevin Martin (km88@nyu.edu) to set up an interview.

DATING & PROVENANCE STUDIES IN ART & ARCHAEOLOGY

FINH-GA.2545.001 (#19229) is restricted to Institute of Fine Arts students (4 units)
FINH-GA.2360.001 (#19231) is restricted Conservation Center Students (3 units)
(Colloquium)
Dr. Norbert S. Baer and Joan B. Connelly
Mondays, 4:15pm - 6:15pm
Conservation Center

In the past three decades, the range of technical approaches applied to archaeological and art historical questions has broadened greatly. Though such techniques have added much to our knowledge of the materials of art and archaeology, the results have not always been unambiguous. Through a critical examination of the literature, the current state of technical examination, with emphasis on archaeological artifacts and sites, is evaluated. Among the techniques to be considered in the context of case studies are
radiography, radiocarbon dating (traditional and direct counting); thermoluminescence, dendrochronology; stable isotope analysis; dedolomitization; desert varnish and other studies of patina; pyrolysis gas chromatography; and elemental analysis. An oral report accompanied by a bibliography and an abstract are required. A short paper forms an additional requirement.

The course is open to all art history, archaeology, and conservation students; enrollment is limited to 10 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.2545.001 for four points, and conservation students must register for FINH-GA.2360.001 for three points.

Interviews will take place at the Conservation Center on Wednesday, November 7, from 2:00-5:00 p.m. Interested students should send Professor Baer an expression of interest and a CV via email to nsb1@nyu.edu. Interviews will be ca. 30 minutes in length with the time slots reserved.