SPRING 2019 COURSE OFFERINGS
Faculty Research Leave / Sabbatical: Crow, 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 2018 courses will be held Monday, November 6th - Friday, November 10th. Professors will have specific time-slots available. Contact the Academic Office in October 2017 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 6th - Friday, November 10th
- Course interviews for seminar/colloquium courses, dates and times vary

Monday, November 12th
- Registration begins for Spring 2018 courses

Monday, January 28th
- First day of Spring 2018 semester

Sunday, February 10th
- Last day to Add/Drop Spring 2018 classes

Monday, February 18th
- President’s Day - NYU and IFA closed

Monday, March 18th - Sunday, March 24th
- Spring Break - No classes. IFA remains open.

Friday, April 19th
- MA Thesis Submission Deadline

Monday, May 6th
- Last Day for Spring 2018 classes

Wednesday, May 8th at 10am and 12pm
- Language Reading Proficiency Exams administered in Italian, French and German
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

Course Description Forthcoming
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.

BYZANTINE SILK, 7th to 12th CENTURIES
FINH-GA3026.001 (#19483)
(Seminar)
Thelma Thomas with Professor Jennifer Ball (CUNY Grad Center)
Wednesdays, 12:30pm - 2:30pm
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.
REGIONALISM IN THE DEVELOPMENT OF ART & ARCHITECTURE IN IRAN FROM THE 13th - 19th CENTURIES
FINH-GA2021.001 (#19477)
(Lecture)
Priscilla Soucek
Wednesdays, 3:00pm - 5:00pm
Lecture Hall

The geographical region of Iran has been occupied by Persian speaking groups since the first millennium BC but during the time the region's centers of power have moved from one part of the country to another. This regionalism has shaped important aspects of its artistic and cultural development. Information will be drawn from various disciplines include the study of topography, climate and natural resources in addition to the development of cities, buildings and decorative techniques.

PRINCELY COLLECTING IN THE NEAR EAST AND THE FORMATION OF MUSEUMS
FINH-GA3021.001 (#19482)
(Seminar)
Priscilla Soucek
Fridays, 10:00am - 12:00pm
Basement Seminar Room

Studies of the history of collecting and museums have focused principally on developments in western Europe and North America but there is a separate and distinct approach that developed in the Near East where rulers collected, used and displayed a variety of materials. These pre-modern approaches to collecting shaped various institutions and collections that led to the major national museums found in the region today.

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

This course can instead be used towards the Museum/Curatorial Studies distribution requirement. Please notify the Academic Office if you intend to pursue this option: ifa.program@nyu.edu
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 Archaic and Classical Greek vase painting. Among the topics of interest are connoisseurship, iconographical and iconological analysis, and sociohistorical and anthropological approaches. The Seminar will take advantage of the rich collection of Greek vases in the Metropolitan Museum of Art. Work for the seminar consists of presentations on required readings in the classroom and on selected vases at the Metropolitan Museum, plus a fifteen pages paper.

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

SELINUNTE
FINH-GA3023.002 (#3483)
(Seminar)
Clemente Marconi
Tuesdays, 10:00am - 12:00pm
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 in the analysis of the finds by the IFA-NYU mission and it includes a twelve pages paper.

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

BLACK PHAROAHS
FINH-GA2020.001 (#19476) this course is cross-listed with the Department of Art History
(Lecture)
Kathryn Howley
Tuesdays and Thursdays, 4:55pm - 6:10pm
Washington Square

Course Description forthcoming.
Ancient Rome (finalized course title forthcoming)
Course # TBD  this course is cross-listed with the Department of Art History
(Course Format TBD)
John Hopkins
Course Times TBD
Location TBD

This course will focus on Ancient Rome. Course Description forthcoming.
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 rumbles, 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. 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.
Advanced Study: Usable Knowledge
FINH-GA2544.001 (#3392)
(Colloquium)
Alexander Nagel
Mondays, 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 world-view? 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 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 Wednesday, November 7th: alexander.nagel@nyu.edu

Italian Old Master Drawings: 17th Century
FINH-GA3032.001 (#19515)
(Seminar)
Linda Wolk-Simon, Visiting Professor
Thursdays, 2:00pm - 4:00pm
Basement Seminar Room and The Met

Course description forthcoming
THE MONUMENT AND THE RUIN
FINH-GA2544.001 (#TBD)
(Colloquium)
Robert Maxwell
Tuesdays, 3:00pm - 5:00pm
Basement Seminar Room

Course description forthcoming

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

PROBLEMS IN MEDIEVAL SCULPTURE
FINH-GA2528.001 (#TBD)
(Colloquium)
Robert Maxwell
Thursdays, 10:00am - 12:00pm
Seminar Room

Course description forthcoming

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

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.
MINIMALISM
FINH-GA2536.001 (#19480)
(Colloquium)
Robert Slifkin
Mondays, 12:30pm - 2:30pm
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 its institutional situatedness, 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).

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

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.
SOPHIE TAEUBER-ARP  
FINH-GA3036.002 (#3487)  
(Seminar)  
Anne Umland, The Blanchette Hooker Rockefeller 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)  
Course description forthcoming  

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. Please provide a copy of your CV when contacting Ms. Guh.  

This course can instead be used towards 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)  
(Colloquium)  
Lowery Sims, Visiting Professor  
Tuesdays, 12:30pm - 2:30pm  
Seminars 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.
CÉZANNE
FINH-GA3035.001 (#19486)  
(Seminar)  
Nina Kallmyer, Kirk Varnedoe Visiting Professor  
Thursdays, 3:00pm - 5:00pm  
Seminar Room

Course Description forthcoming

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 302

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 "Estrellismo." In the Southern Cone of South America the work of such fundamental modernists as Tarsila do Amaral (Brazil), Antonio Berni (Argentina) and Joaquin Torres-Garcia (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.
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.
MUSEUM AND CURATORIAL STUDIES

courses under this heading satisfy the Museum and Curatorial Studies distribution requirement

ART IN CONVERSATION
FINH-GA2542.001 (#19481)
(Colloquium)
Philippe De Montebello
Tuesdays, 10:00am - 12:00pm
Lecture Hall

This course is intended to show how the different ways in which works of art are shown materially affect our response to them as well as our interpretation of their meaning. The introductory classes will provide a philosophical and aesthetic framework to these questions. A historical overview of public and private installation will serve as a background against which specific issues will be further developed. Major topics include: permanent installations vs. temporary exhibitions, the aura of the museum starting from the outside in, the re-creation of a historical/original context (periods rooms and historicizing buildings), and installation issues (both intellectual and physical).

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.
COLONIAL MODERNISMS  
FINH-GA3043.001 (#3483)  
(Seminar)  
Jean-Louis Cohen  
Tuesdays, 10:00am - 12:00pm  
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 must have permission from the Professor before registering for this course.

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.
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
Date/Time TBD
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.

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 Baer
Date/Time TBD
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.

Students must have the permission of the instructor before registering for this course.