SPRING 2017 COURSE OFFERINGS

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.

Course interviews for Spring 2017 courses will be held November 7 - November 11, 2016. Professors will have specific time-slots available. Contact the Academic Office for specific dates/times as well as setting up course interview appointments: ifa.program@nyu.edu.

No instructor permission is required to register for lecture courses.

For PhD students who are not funded through an IFA fellowship, please register for Maintenance and Matriculation each semester to main active student status:

- MAINT-GA4747.004

Direct 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

Important Dates:

Monday, November 14, 2016
Spring 2017 Registration begins (you must have faculty approval for colloquium and seminar courses in order to register)

Monday, January 23, 2017
First Day Of Classes

Sunday, February 5, 2017
Last Day to Add/Drop Spring 2017 courses without penalty

Monday, February 20, 2017
President's Day - No Classes

Monday, March 13 - Sunday, March 19, 2017
NYU Spring Break - No Classes

Monday, May 8, 2017
Last Day Of Spring 2017 Classes

Wednesday, May 10, 2017 (at 10:00am and 12:00pm)
Language Reading Proficiency Exams administered in Italian, French and German

Updated December 14, 2016
Subject to Change
Aesthetic concepts, art objects, and architectural spaces shaped by ideas and ideals of pleasure abound in precolonial South Asia. From towering temples adorned with sculpted bodies to paintings depicting seductive enjoyment of kings and queens, and from prescriptive manuals on how to experience the emotions stirred by theater and poetry to descriptive literature classifying the beauty of nature and mankind, sense and sensuality formed the bedrock for creating a world of artful pleasures. The pursuit of kama, love and pleasure, included the bringing together of people and objects within spaces like forests and groves that overwhelmed the senses. Just as kama was central to the divine and political realms of gods and kings within Indic sources, the assemblies of elite men bonding in gardens over good food, wine, books and poetry populated Islamicate sources—both emphasizing the cultivation of aesthetic, religious, intellectual and ethical ideals. Yet, such visual imaginings that reveal compelling parallels with texts on the affective power of the material world have baffled historians. Drawing upon new scholarly enquiries into intercultural histories of aesthetic concepts of taste and sensation and the role of emotions and sociability in medieval and early modern South Asia, this seminar seeks to connect objects and artistic ideas with their intellectual, cultural and political contexts.

Given the dominant Orientalist view of pleasure as simply sex and excess, methodological approaches to how we relate theory and practice, texts and objects, historical and ideational narratives will be a central concern. Highlighting the agency of makers and the interpretive worlds of connoisseurs, we will debate questions such as: What did it mean to “taste” aesthetic emotions? How were men and women instructed to develop a taste for art? How do we study the efficacy of aesthetic ideas and art objects in relation to each other? Why does the study of the senses and pleasure matter in examining the relation between art, aesthetics, power and history? These questions will aim to illuminate South Asian aesthetic practices and beyond, while charting connections and comparisons with Kantian aesthetic concepts and theories of taste, sensory perception, and mimesis that have been foundational to art history.

We will read a wide range of texts in translation, study select examples from architecture, sculpture and textiles, and focus on works on paper created in the courtly worlds of the Northern and Deccani sultanates, Mughal Empire, and Rajput kingdoms (from c. 1400 to 1900). To this end, two to three class sessions will take place in museums, including the Metropolitan Museum of Art and the Freer and Sackler Gallery of Asian Art in Washington D.C. (this field trip is mandatory and partial or full travel funds shall be arranged). Guest lectures in weekly meetings and public lectures will complement this seminar.

Students must have the permission of the professor to enroll in this course.
This course may be used towards the Post-1750 distribution credit based on the topic of the seminar paper.
The perception of Islamic art as an aniconic art is long-established and pervasive. The idea was canonized in nineteenth-century Germany by the coining of the term Bilderverbot (lit. image prohibition) to denote an antipathy to image-making seen as characteristic of both Islam and Judaism. On the one hand, this assumed antipathy to figurative art in the Islamic world is often said to have inspired the development of characteristic art forms: calligraphy, geometry and vegetal ornament. On the other, it is generally assumed to have inspired historical acts of iconoclasm, even up to our own day. And yet, neither the material nor textual evidence supports the idea of a blanket ban on image-making in Islam. Moreover, etic accounts of the relationship between Islam and image are characterized by striking inconsistencies and paradoxes – at various times, for example, Muslims have been depicted as both iconoclasts and idolaters.

This colloquium will explore some of these paradoxes in relation to both emic and etic discourses on images and image-making in comparative perspective. It will consider the kinds of materials that might serve to construct a history (or histories) of attitudes to images and image-making in the Islamic world, and the difficulties inherent in such a project. Drawing on recent studies of aniconism and iconoclasm more generally, we will discuss such topics as the ontological status of images, their social function and material (in)stability. Among the specific issues to be discussed are histories of the arabesque (as both artistic form and cultural metaphor), abstraction and its precursors, and the interrelationships between images, iconoclasm and modernity.

Interview:
Interviews will be held as normal during the week of interviews. Applicants should submit a one-paragraph statement of interest in advance.

Colloquium Requirements:

- Weekly readings. One participant to lead discussion on the readings each week (10 minutes with points for further discussion in the colloquium).
- Participation in discussions.
- A one-page written response to the readings each week. This can take the form of a critique, an engagement with a single theme that runs through the readings, or an analysis of the significance of the readings for the topics of the colloquium.
- A short (4-6 page) proposal with bibliography on a research topic to be decided in consultation. This will be due in mid. semester.
- A final research paper (15-20 pages) due the week following the final colloquium.
REINVENTING MIMEMSIS  
FINH-GA 3017.001 (#22287)  
(Seminar)  
Priscilla Soucek  
Wednesdays, 12:30pm - 2:30pm

Although it is often assumed that Muslim society was hostile to the depiction of living creatures, such representations are common in certain places and periods. Iran, Central Asia and India are three regions with a long history of such images, particularly during the sixteenth and 17th centuries. Along with an enthusiasm for paintings, there also developed a body of literature which provided a positive view of such representations and of the artists who created them. This course will study this literature, in translation, in the context of its time and use it to evaluate the works of art produced in the same places and periods.

Students must have the permission of the professor before registering for this course.
Rome built an Empire that lasted 1,000 years. By the middle of the 2nd c. BCE, it already extended from the Black Sea to Morocco and northern France to Syria. The old Roman Republic was replaced by Augustus in 27 BCE and renamed the "Principate" -- really a thinly disguised military dictatorship. Later centuries viewed this time span, from Augustus to Constantine, as Rome's "Golden Age."

Nostalgia for this ideal past marked many later revivals of aspects of antiquity throughout the Middle Ages and down to our own day. Students from other fields are encouraged to join, along with students of Classical Antiquity. Students will pick two monuments/objects/public spaces that are indebted to Ancient Rome and give an oral report on each. Students will then choose one of the two topics and turn it into a final paper of 15-20 pages. Here are a few topic examples:

- St. Denis; the Villa Madama; the Karlskirche in Vienna; Hampton Court; Palladio’s Teatro Olympico and villas; the 19th c."Roman Ruin" in the garden of the Castle of Schünbrunn in Vienna; Old Penn Station, Columbus Circle or the Metropolitan Museum in New York; Mussolini's EUR in Rome, or his Via del'Impero, Piazza Augusto Imperatore; the works in Germany by Hitler's architect Albert Speer.
- In sculpture, works by Michelangelo or Bemini to busts portraying high-ranking Nazis.
- Painters ranging from Raffael through Caravaggio to contemporaries, e.g., De Chirico and Picasso -- to say nothing of design in other forms, like Reliquaries, tapestries and book illustration.

The possibilities are limitless, and you can let your imagination soar. Less familiar examples of different media are also welcome for consideration.

12 students maximum are permitted to enroll and must have the permission of the professor before registering for this course.

Updated December 14, 2016
Subject to Change
ISSUES IN THE ARCHAEOLOGY OF HELLENISTIC AND ROMAN ASIA MINOR (MODERN TURKEY)
FINH-GA 3024.001 (#23454)
(Seminar)
Katherine Welch
Mondays, 3:00pm – 5:00pm

This seminar focuses on Asia Minor (modern Turkey), a part of the Roman Empire extremely rich in archaeological sites and filled with local cultures such as Ionians, Carians, Lycians, and Pamphylians, all with differing living and cult practices and languages. Asia Minor was taken by Alexander the Great and after his death, King Seleukos I Nikator took over the whole area. He imposed the Greek language and many areas became Hellenized, though retaining pride in their ancestral roots. With the Battle of Magnesia ad Sipylum in 190, the Roman Republic took the whole territory from Antiochus the Great. So rich a territory, it was a boon for Rome's conquering mission, which as early as the middle of the 2nd c. BCE had amassed an empire that spread from France to Syria, Morocco to the Black Sea and beyond.

Unlike mainland Greece initially, Asia Minor welcomed Augustus, who overthrew the old Roman Republic and established the "Principate" -- actually a thinly disguised military dictatorship. The people of Asia Minor staged gladiatorial shows for the imperial cult festival and worshipped the emperor and his family. This course will emphasize the extremely lavish and well-preserved "marble city" -- Aphrodisias, city of Aphrodite (an excavation of NYU, which you can apply to join for a summer!). It lies in a peaceful rural valley in southwest Turkey. Our particular focus consists in two trenches 1. a wide street, the "Tetrapylon Street" rich in sculptural finds, organic remains, window glass, coin hoards, pottery and metal vessels; and 2. The South Agora, 300 feet long surrounded by columns and decorated with Cretan date palms for shade. In the middle was a gigantic pool. Many statues have been recovered from this area.

For the seminar one can choose any other important site to work on, in consultation with me.

A thorn in Rome's side had always been the marauding and very dangerous pirate culture, located in Cilicia in southeastern Turkey; these fiercely "exotic" men terrorized the whole Mediterranean at times. This is exactly the spot where the "troubles" in Turkey are taking place today, ironically. We will discuss issues of looting and damage to monuments in this part of Turkey. We will also wrestle with the complicated issue of repatriation (getting looted monuments back to Turkey -- or not).

This class will feature a trip to the Metropolitan Museum of Art and, schedule-permitting, a very significant private collection of Roman art here in New York.

*Students must have the permission of the professor before registering for this course.*
PRE-MODERN EUROPE AND THE AMERICAS

DURER: THE MAN AND THE MYTH
FINH-GA 2533.001 (#20573)
(Colloquium)
Colin Eisler
Fridays, 10:00am - 12:00pm

Recent discoveries have shown the Nuremberg master to be a composer, did this unknown dimension contribute to his creative role? Just how “educated” was the young artist? What did local schooling teach him? Did humanist knowledge come from his friends? Scholarship has sought to discredit the actuality of the young artist’s early Venetian visit? What are the reasons for and against such a journey? His most enigmatic engraving, devoted to Melancholy, is subject to steady re-interpretation. Which seem of value? What were Dürer’s views of medicine, such a key area in his lifetime? Why are his sole surviving anatomical studies after Leonardo? Are further comparisons with that Italian master appropriate? Need he be appreciated as an autodidact? How valid is his characterization as “Artist, Scientist, Genius”? Comparing recent American and German Dürer biographies, how do the artist and his works take on today’s values? Why and how has he become the Poster Boy for so many varying goals from Nazism to a refugee’s preservation memories of a better Germany?

Dürer’s many prints, drawings and paintings in the New York area will be examined toward a closer understanding of the many questions raised in this class. Students must have the permission of the professor before registering for this course.

THE ART OF DESTRUCTION
FINH-GA 2544.001 (#20576)
(Colloquium)
Mia Mochizuki
Thursdays, 10:00am - 12:00pm

On the occasion of the 500th anniversary of the Reformation (1517), when Martin Luther boldly posted his ninety-five theses on the door of the Castle Church of Wittenberg, it is perhaps a timely moment to consider the role of destruction in the interpretation of art. After all, as long as there has been art, there has been iconoclasm, a word coming from the Greek compound of breaking (klân) and images (eikon). Reformers of all eras have sought to decapitate, maim and otherwise “erase” objects. Taking a long view of iconoclasm as the active interrogation of objects by objects, this course will consider the power of art from the frankly object-centered perspective of “applied criticism,” censorship and renunciation. Using a selection of object failures — from the Parthenon to museums, ancient Buddha heads to contemporary news media — this colloquium will investigate what has happened when different technologies of picture-making clashed in civic discourse, pushing the rhetoric of representation to its breaking point and thus laying the foundation for invention once more. Topics will include lineage and cyclical regeneration, protection and preservation, memory and ruin, economies of sight, mimesis and the miraculous object, fragments and the ambiguous illusion of the whole, senses and the infinite hermeneutic, rupture and the inadequacies of the eye, and the hundred-eyed hydra of immediate, interconnected media images that freeze us today. Evaluation by active class participation, in-class discussion leadership, oral powerpoint presentations and brief historiographical papers.

No permission is required to enroll in this class. Students in other NYU schools should contact the Academic Department for assistance with registration: ifa.program@nyu.edu
ART IN SPAIN FROM c.1580-1828 (EL GRECO TO GOYA)
FINH-GA 3532.001 (#20582)
(Independent Study - Seminar)
Edward Sullivan
Tuesdays & Thursdays, 9:30am - 10:45am

This independent study course, open to MA & PhD students, consists of two parts. Part 1 is the lecture component of the Department of Art History course that constitutes a survey of painting and sculpture in Spain during the “Golden Age” (c.1580-1700) and the eighteenth century, especially the era of Francisco Goya (1746-1828). The course places special emphasis on the following subjects: El Greco, Francisco de Zurbarán, Jusepe de Ribera and artistic links to Early Modern Italy, Diego Velázquez, Bartolomé Esteban Murillo, collecting on the part of the Hapsburg monarchs, still life painting, realistic sculpture and its connection to the northern European tradition. Within this panorama the course also considers parallel phenomena in the then-Spanish dominions of Portugal, Mexico and Peru. The last four lectures are dedicated to the paintings and prints of Goya and his legacy in modern art.

Part 2 of the course is directed readings and consultations with Professor Sullivan as well as a research paper on a topic to be determined according to student’s individual interests.

Students must have the permission of the professor before registering for this course. This class meets each Tuesday and Thursday in the Department of Art History, Silver Center, Room 301, 9:30am-10:45am.

THE CULTURE OF THE RENAISSANCE: A RE-TRANSLATION
FINH-GA 3029.002 (#23027)
(Seminar)
Christopher Wood and Juliet Fleming
Mondays, 1:30pm – 4:10pm

This class will provide an introduction to the past and the future of Renaissance Studies. It is designed for graduate students across the disciplines. Our broad aim is to ‘translate’ -- that is, carry forward into the future and so reactivate -- the Renaissance as an object of study, first by sketching the historiographical and disciplinary fortunes that produced it; and then by assessing opportunities for new approaches and research paths. Our title invokes the work of Jacob Burckhardt, Die Kultur der Renaissance in Italien (1860), the pioneering work of cultural history that is responsible in large part for what we mean when we use the term ‘Renaissance’. We will follow the development of this period concept as it was consolidated and re-inflected in the early 20th century by the scholars associated with the Warburg library.

The course is interdisciplinary to a high degree but does not pretend to survey the entirety of European experience in this period. Rather the focus will be on symbolic expression and its medial and rhetorical formats, including painting, poetry, prose, architecture, theater, dance, music and their various codings, inscriptions, and archivings. But the concept of the symbol is broad, and we mean it to unfold eventually into an anthropology of meaning that can potentially embrace all aspects of life.

Permission is not required for registration. This class is cross-listed with ENGL-GA3323, GERM-GA3323, and MARC-GA2200 and meets downtown at Deutsches Haus Auditorium, 42 Washington Mews.
LIFE CLASS: DRAWING FROM THE NUDE
FINH-GA 3044.002 (#22294)
(Seminar)
William Hood
Thursdays, 3:00pm - 5:00pm

This course will investigate the broad history of life drawing from the Renaissance into the Modern period. Students should expect to participate actively in each of the four aspects of our work: (1) classroom discussions of assigned readings; (2) visits to collections of drawings from the nude; (3) five sessions, at your own convenience, of drawing from the model at the Spring Studio in the West Village; and (4) a week-by-week journal of notes and reflections on the class. Students will receive tickets for admission to the five life-class sessions at the first class meeting. No prior experience in drawing is necessary.

Students must have the permission of the professor before registering for this course.
POST-1750 GLOBAL

IMPRESSIONISM, POST-IMPRESSION, AND THE ORIGINS OF MODERN VISUAL CULTURE
FINH-GA 2035.001 (#20560)
(Lecture)
Kent Minturn
Thursdays, 12:00pm - 2:30pm

This course is a graduate level overview of the major artists -- Manet, Monet, Morisot, Cassatt, Degas, Gauguin, Cézanne, van Gogh, Seurat -- and works of art associated with Impressionism and Post-Impressionism in light of the parallel developments in Parisian visual culture including: photography, chronophotography, the advent of cinema, the panorama, diorama, and other spectacles including the Musée Grévin. Students will be asked to consider ways in which the "long" nineteenth century is still with us.

ON MODERNISM'S RECEPTION OF THE ART OF THE INSANE: FROM PRINZHORN'S Bildnerei der Geisteskranken, TO ART BRUT, TO CONTEMPORARY OUTSIDER ART
FINH-GA 3036.001 (#22148)
(Seminar)
Kent Minturn
Wednesdays, 12:30pm - 2:30pm

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 Mangerthaler'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.*
ART SINCE 1940: THE VIEW FROM LONDON
FINH-GA 2036.001 (#20564)
(Lecture)
Thomas Crow
Mondays, 3:00pm - 5:00pm

As London has emerged as one of the major centers for contemporary art in recent decades, the preceding developments in British art remain comparatively unknown in the United States. Only a few prominent figures on the order of Francis Bacon, David Hockney, Bridget Riley, and Damien Hirst stand out against the general obscurity, which makes even their achievements only partially comprehensible. The purpose of this course will be: firstly, to fill in those gaps and return to those internationally celebrated artists; secondly, to describe the factors driving art-historical change in London, which differ considerably from those operating in New York and other centers. The syllabus will expand and reflect upon the five Paul Mellon Lectures to be given by Prof. Crow in London and New Haven over the course of the term: “Searching for the Young Soul Rebels: Style, Music and Art in Postwar London.”

BEYOND CONTACT: PROBLEMS IN EARLY MODERN HISTORY
FINH-GA 3035.001 (#3291)
(Seminar)
Alexander Nagel and Mia Mochizuki
Mondays, 3:00pm - 5:00pm

A raft of recent exhibitions — Encounters (Victoria and Albert Museum), Encompassing the Globe (Sackler Gallery, Smithsonian Institution), Interwoven Globe (Metropolitan Museum of Art), Portugal, Jesuits, and Japan (McMullen Museum of Art, Boston College), Made in the Americas (Museum of Fine Arts, Boston), and Asia in Amsterdam (Peabody Essex Museum and Rijksmuseum) — and any number of recent books have examined objects produced or made to travel in the early modern context of inter-cultural encounter. Based on the premise that an expanded corpus of objects and revised categories suggest fresh approaches to lasting questions, this seminar aims to consider what happens after contact. How are the encounters and the new images made sense of from particular points of view at particular times? How does provenance and therefore cultural identity shift as objects and techniques travel? How does the relation of objects to time and history change as they are received and recontextualized in particular places? Are the very ideas of national style, artistic authorship, and authenticity (as they develop in the West) brought into new definition by this era of new contact? What are the counterpart conceptual/institutional developments produced in other cultures during the early modern “Age of Encounters”? Students will be asked to take a particular object or set of objects and do a sustained analysis of its reception and resonance in particular contexts. Students will be graded on class participation, oral presentations, and a final research paper of 20-25 pages.

UPDATED as of 10/26/16: In lieu of interviews, students should submit a paragraph describing their background and their interest in the course by Tuesday, November 8th @ 5pm via email to both Prof. Nagel (an43@nyu.edu) and Prof. Mochizuki (mmm26@nyu.edu). You do not need to be a specialist to take the course and to profit from it.
LAND ART AND ITS ANTECEDENTS
FINH-GA 2536.001 (#20574)
(Colloquium)
Robert Slifkin
Mondays, 12:30pm - 2:30pm

This class will survey the ways in which the concepts of nature and, more specifically, wilderness, have informed and been used by artists in the United States. Focusing on what it arguably the most sustained and complex investigation of this central theme – the Land Art movement of the 1960s and 1970s – this class will consider significant historical parallels between examples of Land Art and earlier artistic interventions into the American Landscape. Among the various artistic precursors considered will be Hudson River School painting, Nineteenth century survey photography of the American West, Hollywood Westerns, and California modernist architecture. By reconsidering Land Art within this long tradition of aesthetic engagement with nature that extends well beyond the critical issues surrounding postmodern art (in which the movement is typically framed) this class will provide both a comprehensive survey of the history and critical reception of Land Art and, drawing upon recent eco-critical theory, suggest ways in which the conventional account of the movement can be expanded, complicated, and reconsidered.

Interviews or prior permission are not required to enroll in this Colloquium course.

A NARRATOLOGY OF CONTEMPORARY ART
FINH-GA 3044.001 (#20581)
(Seminar)
Robert Slifkin and Lytle Shaw
Tuesdays, 3:00pm - 5:00pm

This seminar will consider the recent expansion of narrative practices in contemporary art. Historically, we will consider these strategies as part of a broader genealogy that draws upon the ‘linguistic turn’ associated with postmodernism and the conceptualism of the 1960s in particular. Yet we will also examine the ways in which the renewed interest in narrative within contemporary art might extend and sustain certain concepts associated with modernism, most notably aesthetic autonomy. Stressing the social, philosophical and epistemological functions of narrative, the course will develop critical tools to rethink narrative’s a priori valuation in some art. Using a selection of case studies drawn from painting, photography, performance, film, and installation art, we will build out of these a narratological theory whose modes will include fiction, myth, history, embodiment and autobiography. Differentiating and theorizing contemporary art’s narrative underpinnings will, we hope, help us gain a better understatung of this art’s challenges and strengths. On a methodological level this course will explore a variety of interdisciplinary approaches, engaging with cross-media and cross-disciplinary comparative analyses, the application of literary theory to works of visual art and, equally, the use of visual arts as a source for theorization and for the production of conceptual models.

Students must have the permission of the professor before registering for this course. Please provide a short (no longer than one page) letter explaining your interest in the course and what aspects of the subject you wish to pursue in a research paper no later than November 10th: rs3513@nyu.edu

This class meets in Washington Square.
GLOBAL CONTEMPORARY ART: EAST ASIA AND THE MIDDLE EAST
FINH-GA 3007.001 (#22432), this class meets with ARTH-UA 800.006
(Seminar)
Pepe (Joseph) Karmel
Mondays, 12:30pm - 3:15pm

Before 1900, global art history can be studied as a series of separate although intersecting narratives. This pluralist approach breaks down after 1900, when Western “modernism” stakes an unprecedented claim to universal validity—one so persuasive that many non-Western artists abandon their own traditions in order to become Western-style modernists. From this point forward, global art can only be studied in relation to modernism.

What makes modernism so seductive?

Seen from within the Western tradition, the distinctive feature of modernism is its rejection of illusionism in the name of some kind of truth, defined variously as “pure opticality,” a “plane surface covered with colors assembled in a certain order,” raw emotion, dream imagery, a system of signs, a “tissue of quotations,” etc. However, this does not explain why modernism is attractive to artists working in traditions where illusionism was not an artistic goal in the first place. From a global perspective, what is important about modernism is its role as a visual language of social, economic, and political modernity, one that can effectively convey and critique the experiences of urbanization, industrialization, and mass media.

Locally, modernism creates a rupture within the Western tradition. The avant-garde declares itself the only authentic form of modern art, rejecting other styles as kitsch or illustration. Globally, modernism functions through much of the twentieth century as a kind of artistic colonialism. Just as Europe and North America claim an exclusive right to industrialization, reducing other regions to providers of raw materials, so too artistic modernism is reserved for Western artists. Non-Western artists are accepted if they work in traditional styles, while non-Western versions of modernism are condemned as belated or inauthentic. Ming Tiampo has aptly dubbed this relationship “cultural mercantilism.”

The end of economic colonialism leads to the end of artistic colonialism. After 1970, Japan, Korea, China and a handful of other non-Western nations emerge as major industrial powers, developing modern economies comparable to those of Europe and the United States. A global art world begins to emerge in the 1990s, when it becomes evident that non-Western artists are creating authentically new versions of artistic modernism rooted in new experiences of social and economic modernity. Contemporary global art addresses audiences defined by their awareness of participating in a global economy, while occupying different positions within it.

This seminar will examine the development of contemporary art in Japan, Korea, and China, three countries that have successfully negotiated the transition from pre-industrial to industrial economies comparable to those of the West. For contrast, we will also examine the development of contemporary art in the Middle East (plus Pakistan), where most national economies remain stuck in the colonial role of suppliers of raw materials (i.e. oil).

Questions to be explored in this seminar include:

- What are the relationships between traditional art and the avant-garde in East Asia and in the Middle East?

- Calligraphy, in particular, has played a central role in both East Asian and Islamic art. How does it function in contemporary art from these regions?
• Historically, avant-garde art is an element of what Jürgen Habermas calls “civil society.” To what extent can the avant-garde flourish where civil society is circumscribed or repressed?

• What is the role of artistic diasporas in the formation or preservation of non-Western avant-gardes?

• In the West, the artistic transition from modernism to post-modernism correlates with the transition from an industrial to a post-industrial economy. Does this correlation remain valid in East Asia and the Middle East?

• If art is a representation of the world, then exhibitions are representations of representations. How have biennial-type exhibitions, global and regional, shaped our understanding of contemporary art from East Asia and the Middle East. What are the different agendas of their sponsors, curators, and audiences?

Readings for this course will include history and fiction as well as conventional art criticism. Students will be provided with a research bibliography on contemporary art in East Asia and the Middle East, and will do additional research for their seminar presentations and papers.

This seminar will include both graduate and undergraduate sections. Admission will be by the permission of the instructor. Prospective participants should schedule an interview with Pepe Karmel in the first two weeks of November. Please sign up at: http://arthistory.as.nyu.edu/object/io_1378475231442.html

Updated December 14, 2016
Subject to Change
ARCHITECTURAL HISTORY

REFRAMING ARCHITECTURE: ECOLOGY, HISTORY, IDENTITY
FINH-GA 2543.001 (#20817)
(Colloquium)
Marvin Trachtenberg
Tuesdays, 3:00pm - 5:00pm

This class explores approaches to architecture beyond the formalist, historicist and authorship lines that usually dominate architectural study in art history. Rubrics such as the following will be considered: the problematic of the origins of architecture; its material conditions and the ecological grounding; architecture, the body, and somaesthetics; architecture and the imagination; architecture and landscape; the existential dimensions of a building; architecture and time; global problematics of architectural history. The class is open to architectural specialists and non-specialists alike.

Permission of the faculty required prior to enrolling in the course.
MUSEUM AND CURATORIAL STUDIES

WORKS OF ART IN CONVERSATION: HOW CONTEXT DICTATES MEANING AND RESPONSE
FINH-GA 2041.001 (#23456)
(Lecture)
Philippe de Montebello
Tuesdays, 10:00am - 12:00pm

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 recreation of a historical/original context (periods rooms and historicizing buildings), and installation issues (both intellectual and physical). The course will include a number of case studies, such as the Cloisters, the Barnes Foundation, the Musée du quai Branly, and a comparative overview of 19th century galleries and Islamic art installations. Students’ grades will be based on two written assignments to be discussed with the professor.

COLLECTIONS AND EXHIBITIONS OF LATIN AMERICAN ART c.1900-PRESENT
FINH-GA 3042.001 (#20580)
(Seminar)
Edward Sullivan and Miriam Basilio
Tuesdays, 3:00pm - 5:00pm

The history of collecting and exhibiting Latin American art is still at a beginning stage. This seminar will examine significant public, private and corporate collections as well as major exhibitions in both the U.S. and Europe as a way to gauge the shifts of taste, market value, public awareness and the role of Latin American art within the ever-expanding and reconfiguring canon. Questions of reception of Latin American art outside of the region itself will be a principal subject throughout the course.

Readings will include theoretical studies on collecting and curating, histories of individual movements within the development of criticism and analysis of Latin American art from c.1950 onward, and essays on its collecting and display. For their research projects students will choose a major collection or exhibition from the past or present and examine its historical and critical significance.

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

This course may be used to fulfill a Post-1750 distribution credit.

Updated December 14, 2016
Subject to Change
FINH-GA 3041.001 (#20579) (Seminar)
R. Craig Miller
Thursdays, 12:30pm—2:30pm

Contemporary art is one of the most dynamic fields in the global art market today. A number of innovative museums are now forming parallel collections of design that are international in scope and span a broad range of media from furniture, glass, ceramics, and metalwork to product design. This seminar will be a selected survey of the diverse developments in contemporary design today, spanning three generations of designers and looking at design from a largely curatorial perspective. It will examine major movements like Modernism, Expressionism, and the varied aspects of Postmodernism. It will be international in scope including work from Europe, the United States, South America, and Asia. It will explore the multitude of methods of production that designers use today—often simultaneously—from mass-produced objects with industrial manufacturers to limited-edition or one-off works sold thru high-end galleries.

The first segment of the seminar will focus on two older generations of designers who are now global leaders. The second section will consist of student presentations examining a younger, third generation that is just now emerging as significant figures in the field. There will also be two “hands-on” field trips to auction houses, galleries, or manufacturers’ showrooms to examine designs first-hand and to explore how objects are actually made and distributed.

Students must have the permission of the professor before registering for this course. Please submit a brief CV and a one-paragraph document outlining why you are interested in the course: ifa.program@nyu.edu

This course may be used to fulfill a Post-1750 distribution credit.

Updated December 14, 2016
Subject to Change
CONSERVATION COURSES FOR ART HISTORIANS AND ARCHAEOLOGISTS

The following three (2) courses fulfill the Foundations II requirement OR a Technical Studies of Works of Art distribution area for art history students.

*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.

READINGS IN PAPER CONSERVATION
FINH-GA 2243.001 (#3129), Seminar, 3 points
FINH-GA 3545.001 (#23440), Independent Study, 1 point
Margaret Holben Ellis
Tuesdays, 10:00am – 12:00pm

Students will read and discuss seminal texts in paper conservation according to a series of discussion topics ranging from the history of paper restoration, ethics and aesthetics, to current and outmoded procedures for treating works of art on paper. Students will be assigned a bibliography for further primary source development. 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 also register for FINH-GA.3545.001 for one additional point.

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

ENVIRONMENTAL EFFECTS ON THE PRESERVATION OF CULTURAL PROPERTY
FINH-GA 2311.001 (#17703), Colloquium, 3 points
FINH-GA 3545.002 (#23441), Independent Study, 1 point
Dr. Norbert Baer
Tuesdays, 3:00pm – 5:00pm

The course is divided into two integrated components. In the first, a study is made of the environmental agents causing physical and chemical changes in cultural property. Included are the separate and joint actions of heat, humidity, light, pollutant gases, and biological agents. The mechanisms of degradation and possible mitigative strategies are investigated. The second focus of the course is the decision-making process in collections management, including assessment and management of risk associated with museum display, traveling exhibitions, adaptive reuse of historic structures and cultural tourism at archaeological and historic sites. Legal and ethical questions such as those associated with the restitution of cultural property and the preservation of Native American sites are considered. An oral report accompanied by an outline, a bibliography and an extended abstract are required. 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 also register for FINH-GA.3545.002 for one additional point.

Updated December 14, 2016
Subject to Change
Students must have the permission of the professor before registering for this course.