



Fall 2025 COURSE OFFERINGS

Faculty Research Leave: Butterfield-Rosen, Marconi, Sullivan

Leave/Sabbatical: Howley, Slifkin, Thomas

DAH: Hopkins, Meier, S. Rice

Registration Overview

All Institute of Fine Arts seminar and colloquium courses **require** instructor permission before enrolling 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 courses identified as open enrollment.

Statements of Interest for Fall 2025 courses are due **July 14, 2025**. Please upload each 250-word statement of interest individually [using this form](#).

Course interviews for Fall 2025 courses will be held the **week of August 18, 2025**. Professors will have specific time-slots available. The Academic Office will distribute interview sign-up information during the summer and students should make their own appointments via the link provided. As always, the Academic Office recommends interviews and/or applying to more courses than you intend to enroll in.

Please pay special attention to the term “**writing intensive**.” Writing intensive signals a class will emphasize practicing and revising writing. It is not intended to designate a particular workload.

Contact Information

For general registration inquiries, please contact the Academic Office: ifa-ao-admin@nyu.edu

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

Important Dates for Fall 2025

The Institute follows all dates as established by the Registrar. Please [consult the Registrar's calendar](#) for a more detailed description of the following dates and for dates in subsequent semesters.

- **August 18 - August 22, 2025:** Course interviews (via Zoom)
- **August 29, 2025:** Language exams
- **September 1, 2025:** NYU Closed for Labor Day
- **September 2, 2025:** First day of classes
- **September 15, 2025:** Fall 2025 Drop/Add Deadline
- **October 13, 2025:** Fall Break
- **October 14, 2025:** Legislative Monday (classes meet on a Monday schedule)
- **November 26:** Legislative Friday (classes meet on a Friday schedule)
- **November 27 - 28, 2025:** Thanksgiving Recess
- **December 5, 2025:** Language exams
- **December 11, 2025:** Last day of classes



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 to maintain active student status:

- **MAINT-GA 4747.004**

The Academic Office will register PhD students who **are still** funded through a named Institute Fellowship in Maintenance and Matriculation (MM) for the semester. Please confirm your registration with the Academic Office within the first two weeks of Fall 2025.

PhD students who intend to use the health center during Summer 2025 must be registered for MM. Please send an email request to the Academic Office (ifa-ao-admin@nyu.edu) by May 19, 2025. There is no charge for Summer maintenance regardless of program status.

Maintenance of Matriculation (MA Students)

MA students who intend to use the health center during Summer 2025 must be registered for Maintenance of Matriculation (MM). Please send an email request to the Academic Office (ifa-ao-admin@nyu.edu) by May 19, 2025. There is no charge for Summer maintenance regardless of program status.

Maintenance of Matriculation (MA/MS Students)

For fourth-year conservation students while on their capstone placement.

- **MAINT-GA 4747.001 [#22296]**

Directed Research Course Numbers

Directed Research for the PhD Major Exam: Oral and Written

- **FINH-GA 3548.001**

Directed Research for the PhD Dissertation

- **FINH-GA 3549.001**

REQUIRED COURSES

Courses under this heading are required for entering first-year students and are not open to other students.

Foundations I

FINH-GA 2046.001

(Foundations I)



NYU

**THE INSTITUTE
OF FINE ARTS**

Erich Kessel

Wednesdays, 9:30am-12:15pm

Lecture Hall

All incoming Fall 2025 MA and MS/MA students must take this course. This class is not open to students outside of the IFA.

This course provides an advanced introduction to the discipline and methods of art history, driven by members of the Institute faculty. Taking up the view that art history is not a fixed, unitary discipline but rather a multifarious field of study, the course introduces the students to some foundational concepts and historical developments that shape art history's various specializations. In Fall 2025, Foundations I will consider the multiple facets of art history through the thematic lens of "Unfinished Business." What are the grounding problems, questions and presuppositions that our subfields inherit and continue to grapple with? What does this inheritance demand of art historians in their current endeavours? Members of the faculty will respond to these queries in elucidating key problems in art history from the standpoint of their methodological concerns. Each presentation also serves as an introduction to the Institute's diverse research foci. The course is intended to provide incoming M.A. students with a basis for their coursework and research over the two years of the program, and a foundation for critical reflection in all future work.

Registration requirements: First-year MA and MA/MS students (required lecture; open enrollment via Albert).

PhD Proseminar

FINH-GA 3044.001

(Proseminar)

Tom Crow

Wednesdays, 3:30pm-6:15pm

East Basement Seminar Room

This proseminar, required for all first-year doctoral students, surveys a spectrum of existing methods for analyzing and interpreting objects of art, as well as a range of theoretical frameworks informing recent art-historical scholarship.

Registration requirements: First-year PhD students only (required seminar; open enrollment via Albert).

Professional Practicum

FINH-GA 2046.002

(Lecture)

Alex Nagel

Wednesdays, 9:30am-12:15pm

Seminar Room

This course will be run as a workshop, where students meet a rotating roster of faculty members and professionals to work on various practical and professional aspects of art-historical scholarship and curating. Beyond writing and public speaking workshops, we will have sessions on fellowship and grant proposals, publication processes and image permissions, conservation ethics, curatorial diplomacy and exhibition organizing, interviewing and other forms of professional communication, questions of ethical collaboration (how to conduct fieldwork outside Euroamerica in ways that are not extractivist, exploitative



NYU

**THE INSTITUTE
OF FINE ARTS**

or superficial), and photographing architecture and works on site. We are also open to formulating workshops on topics proposed by students.

Registration requirements: Required lecture for second-year PhD and strongly recommended for MA students (especially those interested in doctoral study). Open enrollment via Albert.

PRE-MODERN AFRICA AND THE MIDDLE EAST

Courses under this heading satisfy the Pre-Modern Africa and Middle East distribution requirement.

****CROSS-LISTED* DAH: Arts of Africa***

FINH-GA 2028.001

(lecture)

Prita Meier

Mondays and Wednesdays, 4:55-6:10pm

Silver Center, Room 301

Geographical areas: Africa and West Asia, The Americas, Europe and The Mediterranean Basin

Chronological periods: Before 1200, 1200-1900, 1900 to Present

Introduction to the historical and contemporary arts of Africa, ranging from ancient architecture, masquerades, and traditional sculpture to modern photography, recent digital works and multi-media installations. Special attention is given to key moments of contact between different societies within Africa and between Africa and the Americas and Europe, including histories of imperialism and decolonization. It also considers the challenges and politics of interpreting African arts in our current globalizing world.

Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

****CROSS-LISTED* DAH: Technologies of Devotion in the Arts of Islam***

FINH-GA 2028.002

(lecture)

Finbarr Barry Flood

Tuesdays, 9:30am-12:15pm

Lecture Hall

Geographical areas: Africa and West Asia

Chronological periods: Before 1200, 1200-1900, 1900 to the present

Writing in 1920, Aby Warburg expressed the hope for an “alliance between the history of art and the study of religion.” This aspiration serves as a starting point for a lecture series exploring entanglements between bodies, materials, techniques and technologies in relation to the devotional arts of Islam. These extend from the mimesis of sacred architecture to the copying of texts, through the embodied repetition of rituals, or the serial production of pilgrimage souvenirs. Common to all are phenomena of replication and reproduction, sometimes associated with techniques and technologies of mass production and reproduction, such as engraving, molding and stamping; examples include some of the earliest printed images and texts found outside of China. Produced in multiples, such materials nonetheless often served as stand-ins or substitutes for objects, persons and sites whose immaterial charisma they were seen as capable of transmitting. They also often lent themselves to multi-sensory practices of embodied reception involving kissing, rubbing and touching. Ranging in time from late antiquity to modernity, this series explores some of the resulting tensions between multiplicity and singularity, originality and surrogacy in the production and reception of Islamic devotional arts.



Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

PRE-MODERN ASIA

Courses under this heading satisfy the Pre-Modern Asia distribution requirement.

South Asia Partitioned: History and Art

FINH-GA 3001.006

(seminar)

Dipti Khara (co-taught with Prof Manan Ahmed in History)

Tuesdays, 2:00-4:45pm

West Basement Seminar Room

Geographical areas: Asia and Oceania

Chronological periods: 1200-1900 and 1900 to the present

Does the long history of South Asia reflect only a teleologic march towards the partition of the subcontinent in 1947? What modes and practices, histories and concepts, which emerged in, say, the second millennium alone allow us a glimpse past the divisions, ruptures, and conflicts which pre-dominate contemporary political, historical, and art historical understanding? This graduate seminar takes the *longue durée* approach to the study of "Partition" by examining illustrated and illuminated epics and histories from the 14th century to the 19th century. It puts this visual and textual production in conversation with modern and contemporary artists who interrogated, imagined, and wrestled with the Partition. Illustrated texts include: the *Awadhi Chandayan* (14th c.), the *Panchatantra via Anvar-i Suhayli* (15th c.), and the *Mahabharata via Razmnama* (16th c.). Artists include: Zarina Hashmi (1937-2020), Lala Rukh (1948–2017), Shahzia Sikander (b. 1969), and Varunika Saraf (b. 1981). Co-taught with Professor of South Asian History at Columbia University, Manan Ahmed (who is launching the same course at Columbia), this interdisciplinary course (History and Art History) is designed to help graduate students develop skills and practices for textual and visual hermeneutics across the pre-modern and modern periods for South Asia. The class will use collections housed in the Metropolitan Museum of Art, and besides IFA, meet at the MET and Columbia University.

Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

The Politics of Everyday Life in the Korean Empire (Daehan Jeguk), 1860-1910*

FINH-GA 3010.005

(seminar)

Iris Moon and Eleanor Hyun

Tuesdays, 5:00-7:45pm

West Basement Seminar Room

Geographical areas: Asia and Oceania

Chronological periods: 1200 to 1900, 1900 to Present

This course considers the visual and material culture of the Korean Empire (ca.1897-1910), and what Michel de Certeau described as the "practices of everyday life." The short but dynamic decade of the Korean Empire (Daehan Jeguk) deserves serious reconsideration, beyond its typical position as the forgotten period between the Joseon Dynasty (1392-1910) and Japan's colonization of Korea (1910-45). We will



study the Korean Empire within the geopolitical foment at the end of the nineteenth century, comparing it with imperial metropolises in Europe and America, and their colonial territories. The course starts with the collapse of Qing China and the incursion of Western powers into Asia, and King Gojong's (1852-1919) attempts to modernize Korea by declaring the establishment of the Empire. Dramatic changes took place in everyday life. We will look at how Koreans adopted Western practices of clothing, dining, and diplomacy, alongside new forms of technology, and how the fraught notion of "westernization" dialectically shaped nascent, nationalist ideas of tradition. Importantly, the course is anchored in a close analysis of the objects through which Korea claimed its newfound political identity: cups, dishes, flags, clothing, and furniture, as well as paintings and calligraphy. We will ask: how did the practices of everyday life operate as the site for control, but also decolonization and dissent? The goal is to bring historical specificity and disciplinary rigor to questions of globalization, East-West exchange, and Empire. Students will work closely with curators of The Metropolitan Museum of Art as they prepare the exhibition, "Fragile Empires: Cultural Exchange between Korea and France, c. 1860-1910." In addition to readings and active discussion, this seminar will allow students to gain experience in examining works in the collections of The Met.

Can also count toward the MUSEUM AND CURATORIAL STUDIES distribution

*Korean Art Track

Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

Premodern Chinese Art and the Modern Rule of Law**

FINH-GA 3004.001

(seminar)

Hsueh-man Shen

Wednesdays, 12:30-3:15pm

East Basement Seminar Room

Geographical areas: Asia and Oceania

Chronological periods: Before 1200, 1200-1900

This course comprises a series of case studies, each illustrating the relevance of modern rule of law to the study of premodern Chinese art history. Cases selected for close examination include, but not limited to, the controversies over the excavation and exhibition of the Belitung shipwreck, hypothetical repatriation of objects removed from the Mogao Cave-temples, and the competition for a complex of Koguryo tombs to be included on the UNESCO World Heritage List.

Writing intensive. A reading knowledge of the Chinese language is preferable. Students must have the permission of the professor to enroll in this course.

**Art and Law Track

Registration requirements: Interview and instructor approval required. Interviews will take place via Zoom the week of August 18, 2025. Interested students should email IFA-AO-admin@nyu.edu.

Chinese Ink Painting

FINH-GA 2006.001 [#22335]

(lecture)

Jonathan Hay

Thursdays, 9:30am-12:15pm

Lecture Hall



NYU

**THE INSTITUTE
OF FINE ARTS**

Geographical areas: Asia and Oceania
Chronological periods: Before 1200, 1200-1900

Organized to balance chronology and themes, this course traces the evolution of the ink painting tradition in Song China, while also attending to its contemporary presence within the neighboring Liao, Jin, Xixia, and Nanzhao polities and its survival during the decades after the fall of the Song to the Mongol Yuan dynasty. No prior study of Chinese art is necessary to take this course.

Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

New Directions in the Study of Yuan and Ming Painting

FINH-GA 3010.004

(seminar)

Jonathan Hay

Fridays, 9:30am-12:15pm

Seminar Room

Geographical areas: Asia and Oceania

Chronological periods: 1200 to 1900

This seminar reconsiders a range of major monuments of fourteenth-to-sixteenth-century Chinese painting and parapainting in diverse formats (mural, screen, hanging scroll, handscroll, album) in the light of new evolutionary and ecological approaches that are currently animating scholarship on this period. Both religious and secular paintings will be discussed. Students wishing to take the seminar are required to have prior experience of studying Chinese painting and the ability to read classical Chinese.

Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

THE ANCIENT MEDITERRANEAN AND MIDDLE EAST, INCLUDING EGYPT

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

***CROSS-LISTED* DAH: Museums, Collecting, and Antiquities**

FINH-GA 2023.010

(lecture)

John Hopkins

Mondays and Wednesdays, 11:00am-12:15pm

Silver Center, Room 301

Geographical areas: Europe and the Mediterranean Basin

Chronological periods: Before 1200

It is impossible to understand ancient Mediterranean art without understanding how its acquisition for private collections and museums around the world came to be a centerpiece of Humanism. The desire to possess and display objects from far away times and places is a millennia-old, global phenomenon. Already in Republican Rome, for example, renowned works were displayed for aesthetic and historical



examination. We humans seem to attach deep personal meaning to things we collect from the past, and we like showing our collections off and explaining their significance. But the collecting of art objects, artifacts, and other materials is complex—in some cases it can create highly sensitive, even harmful or litigious situations. This has been well explained in scholarship on the anthropology of museums, and it is increasingly evident just how much the collecting of ancient “art” is implicit in these concerns. This advanced lecture course will provide an overview of some important historical motivations for collecting the materials of ancient “others,” especially of objects that have been understood as art, and some of the structures involved in the creation of official museums, archives and other institutions of collecting. The first part of the course will offer a broad foundation in these phenomena as they appear in heritage studies and collection and display practices. From this foundation we will dive into the complex histories, practices, laws, controversies, and ethics that pertain to the acquisition of a wide range of materials from the ancient Mediterranean world.

Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor. Six seats reserved for IFA students.

**CROSS-LISTED* DAH: Daily Life: Ancient Egyptian Scenes and Decorative Programs in Tomb Chapels of the Old Kingdom*

FINH-GA 3020.001 [#24463]

(Seminar)

Ann Macy Roth

Tuesdays, 9:30am-12:15pm

Silver Center, Room 302

Geographical areas: Africa and West Asia

Chronological periods: Before 1200

While the kings of Egypt's Old Kingdom period (roughly, 2700 to 2150 BCE) built pyramids and temples, their officials built smaller monuments, decorating their walls with carved and painted depictions of ritualists making offerings, farmers in their fields, and ancient Egyptians going about their daily lives. Scholars have used these images for over two hundred years to reconstruct ancient Egyptian daily life, religious beliefs, technologies, and social practices, and yet we still have no clear understanding of why these motifs were selected for representation, what they meant to those who viewed them, and how they advanced their owners' chances of attaining life after death.

In this seminar, we will examine all aspects of these non-royal monuments, looking at patterns in their decoration and their relationship to other Egyptian monuments. Our studies of the decoration will be informed by our readings of the autobiographical texts of the period, the religious concepts expressed in the contemporary Pyramid Texts, and the instructions written for young men, advising them how to succeed in life. We will also examine alterations made to the decoration and apparent disagreements between the sculptors and the painters. Students will do original research in this corpus of materials, using their observations of what is represented—and what is not—to address questions such as gender expressions, passivity and action, the depiction of emotion, the significance of family, the relationship of the Egyptians to their natural environment, depictions of economic activity, and changes in modes of representation, as well as the context and meaning of individual scenes and scene types.

Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.



Roman Art and the Writings of Pliny the Elder

FINH-GA 3024.004 [#22229]

(Seminar)

Katherine Welch

Tuesdays, 2:00pm-4:45pm

Seminar Room

Geographical areas: Europe and the Mediterranean Basin

Chronological periods: Before 1200

Pliny the Elder, esp. Books 34-36 on the arts, constitute some of the most influential 'art criticism' to have survived from the ancient world. Why do we all but ignore this giant of a scholar in our methods courses? Why do we even treat him scorn at times? This is a very foolish thing to do. Pliny is responsible for the notion that "art died" after Alexander and revived over two hundred years later. He also tells us that Classical art was the best and Roman art practically a degradation. Where is this coming from? Pliny is full with internal contradictions and mysteries. In this course we shall 'deconstruct' Pliny the Elder, and the scales shall fall from our eyes.

Registration requirements: Open enrollment via Albert.

Roman Art and Architecture: from Augustus to Justinian

FINH-GA 2024.001 [#24464]

(Lecture)

Katherine Welch

Thursdays, 2:00pm-4:45pm

West Basement Seminar Room

Geographical areas: Europe and the Mediterranean Basin

Chronological periods: Before 1200

It is often said that Augustus found a city made of mudbrick and turned it into a city of marble. He certainly found a city of the Old Republic (gone to pieces via civil war in the 1st c. BCE) and turned it into a thinly disguised military dictatorship. Old buildings were restored, while specular new innovative buildings were put up. This system--dynastic, and adoptive – worked well for several centuries until chaos took over in the 3rd centuries with inflation and foreign incursions (mainly Germanic peoples) destroying. During the 'imperial' period, festivals of unbridled magnitude took place and exquisite artworks were made. The middle classes got to enjoy their new sturdy, fire-proof apartment houses. It was a well-oiled machine, not without its sometimes quirky emperors, whom we shall explore! We shall also read the whole of Josephus' Jewish War, as a parallel to the Middle-Eastern wars today.

Registration requirements: Open enrollment via Albert.

PRE-MODERN EUROPE AND THE AMERICAS

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

Medieval Art: Themes and Interpretation

FINH-GA 2027.001

(Lecture)

Robert Maxwell



NYU

**THE INSTITUTE
OF FINE ARTS**

Mondays, 9:30am-12:15pm

Lecture Hall

Geographical areas: Europe and the Mediterranean Basin

Chronological periods: Before 1200, 1200 to 1900

This course provides an overview of Medieval art and its major issues, moving chronologically from the Late Antique/Migration period to the Late Gothic. Students become familiar with key monuments and also the kinds of interpretations scholars have developed to give works meaning. Discussions focus especially on several wide-reaching themes: the aesthetic status of art and the theological role of images; the revival of classical models and visual modes; social rituals such as pilgrimage and crusading; the cult of the Virgin and the status of women in art; and, more generally, the ideology of visual culture across the political and urban landscapes.

Registration requirements: Open enrollment via Albert.

Redefining “Copy” for Medieval Art**

FINH-GA 3035.001

(seminar)

Robert Maxwell

Wednesdays, 12:30-3:15pm

Seminar Room

Geographical areas: Europe and the Mediterranean Basin

Chronological periods: Before 1200, 1200 to 1900

What did it mean in the Middle Ages to model something on another object? Does a copy necessarily come with expectations of similitude or replication? Even terms like similitude can be part of the problem, as they are grounded in a logic of the image that misrepresents most medieval practice. In this course we'll consider various permutations of the model/copy relationship. Questions of influence and direct/indirect copying come into play, of course, but the artistic practice of copying in the Middle Ages goes well beyond those typical paradigms. Copying raises questions of agency, misprision, re-purposing and re-use, for instance. Taken to its limits, copies also can imply forgeries, fictions, or other forms of artifice, so these possibilities, too, will be considered.

**Art and Law Track

Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

Visualizing “Turks” in Early Modern Europe

FINH-GA 3035.002

(seminar)

Meredith Martin

Thursdays, 2:00pm-4:45pm

East Basement Seminar Room

Geographical areas: Europe and the Mediterranean Basin, Africa and West Asia

Chronological periods: 1200 to 1900

This seminar explores representations of “Turks” and turquerie in Europe from the late sixteenth to mid-nineteenth centuries. During this period the Ottoman Empire and its North African affiliates occupied a central place in the European imagination, alternately conjuring fear and desire, admiration and disdain. Relations between European and Ottoman powers were likewise multifaceted: while Louis XIV and other European rulers frequently fought Ottoman powers and promoted images of themselves as Christian



crusaders conquering Muslim “infidels” for political gain, they also forged strong diplomatic and commercial ties with Ottoman North Africa, Morocco, and the Sublime Porte. Such contacts resulted in an influx of Turkish goods, as well as encounters with Turkish customs and mores, that transformed European society and promoted new understandings of self and other, “East” and “West.” We will examine the figure of the Turk in a wide range of artistic productions, including monuments, ship design, weapons, fashion, tapestries, and furnishings. While the focus will be on France and the Mediterranean, students are encouraged to research other parts of Europe—or, conversely, Ottoman encounters with Europeans and European art—for their final projects. In fall 2025, seminar students will learn about and possibly take part in an exhibition on enslaved Muslims in the early modern Mediterranean that Professor Martin is co-curating for the Institut du monde arabe in Paris.

Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

Indigenous Ephemerality

FINH-GA 3027.002

(seminar)

Anthony Meyer

Tuesdays, 5:00pm-7:45pm

East Basement Seminar Room

Geographical areas: The Americas

Chronological periods: Before 1200, 1200 to 1900, 1900 to Present

In the field of art history, privilege is given to the durable. But what if an artwork or structure was not meant to last? How might we study a work and its materiality if it no longer exists? Such conditions are often at play in the Americas, where for millennia, Indigenous makers have created works from natural materials whose power lies in their ephemerality. This seminar investigates what ephemerality means to Indigenous makers and communities, how ephemeral materials and performances carry with them transformative capacities, and how—in light of their absence in the material archive—art historians might engage with these works critically. The first part of this course is dedicated to foundations, exploring theoretical frameworks on ephemerality, performance, and impermanence in and beyond the discipline of art history, both broadly and with respect to Indigenous arts. The second part then focuses on case studies in the Americas, exploring how art historians have investigated topics related to ephemerality in their study of Indigenous arts, from the ancestral to the contemporary, with particular attention to how they made use of historical, material, and spatial archives in these pursuits. Topics will include but are not limited to destruction and reuse; decay and ruination; speech performances and orality; as well as ritual movements and dance. In addition to writing a short critical analysis paper on one of these case studies, students will be expected to complete a term paper that undertakes original research on a corpus of ephemeral works produced in the Indigenous Americas, from a geography and period of their choosing.

Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

Northern Renaissance Art

FINH-GA 2027.003

(lecture)

Christopher Wood

Fridays, 12:30pm-3:15pm

Lecture Hall

Geographical areas: Europe and the Mediterranean Basin

Chronological periods: 1200 to 1900



A survey of painting, sculpture, and the graphic arts in the Netherlands and Germany, 1400 to 1600. This is one of the most brilliant episodes in the history of art: protagonists are the artists Jan van Eyck, Rogier van der Weyden, Albrecht Dürer, Matthias Grünewald, Tilman Riemenschneider, Hieronymus Bosch, and Pieter Bruegel. The realism of oil paint and the mechanical replication of images (woodcut, engraving) together summon a northern “descriptive vocation.” The concept of what is representable in art expands. All the instability of this dynamic historical period floods into the visual arts: the frenzied devotion to the relics of the saints; the schism of the Catholic Church; the destruction by the religious rebels or “Protestants” of the traditional cult images; the violent rebellion of farm laborers in Germany, resentful of decades of feudal injustice and repression; the persecution of witches, heretics, and Jews; German merchants sponsor commercial expeditions along the coasts of Africa and Asia: an artist accompanying the sailors sends back the first ethnographic drawings. Art’s new porousness to “world” is dialectically answered by the emergence of the concept of the artist as author, supported by new conventions of dating and signing artworks, practices that identify and protect artworks as autonomous fictions.

Registration requirements: Open enrollment via Albert.

POST-1750 GLOBAL

Courses under this heading satisfy the Post-1750 Global distribution requirement.

**CROSS-LISTED* DAH: Neoclassicism to Realism*

FINH-GA 2035.001

(lecture)

Meredith Martin

Mondays and Wednesdays, 3:30pm-4:45pm

Silver Center, Room 301

This lecture course surveys European art and architecture from the origins of Neoclassicism around 1750 to the rise of the avant-garde in the mid-nineteenth century. By studying a diverse range of subjects and media — royal portraits and history paintings, French Revolutionary monuments and Romantic landscapes, sculptures depicting enslaved and colonized peoples, Orientalist photography, and images of Haussmann’s Paris — we will consider the changing relationship of art to tradition, revolution, empire, social class, technology, and identity. The representation and experience of modern life, as well as the mobilization of the distant past to make claims in the present, will be traced through the work of such artists and architects as Jacques-Louis David, Robert Adam, Elisabeth Vigée Le Brun, Francisco Goya, J.M.W. Turner, Gustave Courbet, and Berthe Morisot; through institutions like the Louvre and the Altes Museum in Berlin; and through watershed events like London’s Great Exhibition of 1851. We will also consider “European” art of this period in a global and decolonial context and think about ways to challenge and reorient standard narratives. The course will feature museum visits that augment course readings and discussion.

Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

**CROSS-LISTED* DAH: Sexual Politics, Art World Style: Feminist Artists of the 1970s*

FINH-GA 3036.003

(seminar)

Shelley Rice



NYU

**THE INSTITUTE
OF FINE ARTS**

Tuesdays, 2:00pm-5:00pm
Silver Center, Room 307
Geographical areas: The Americas
Chronological periods: 1900 to the present

This class will be an exploration of the feminist movements of the 1970s, and the art and artists whose energy shaped a new and important dialogue within the larger quest for Civil Rights at that time. Centered on North American artists, the class will nevertheless expand its range to include women working in the networks of sisterhood created by global feminisms. Artists of many media, like Judy Chicago, Adrian Piper, Eleanor Antin, Nancy Spero, Hannah Wilke, Mary Beth Edelson, Carolee Schneeman, Faith Ringgold, Betty Saar, Mierle Laderman Ukeles, Lorraine O'Grady, The Guerilla Girls, Mimi Smith, Martha Wilson, Lynda Benglis, Orlan, Ana Mendieta, Suzanne Lacy, Jacki Apple, Rachel Rosenthal, Agnes Varda, Valie Export, Gina Pane and others, will be examined as the creators of a new social consciousness enacted through imagery; and writers like Linda Nochlin, Lucy Lippard, Sylvia Plath, Virginia Woolf, Arlene Raven, Mira Schor, Nancy Princenthal, Audre Lorde, Anne Tucker, Betty Friedan, Simone de Beauvoir and Esther Ferrer (among others) will weigh in on the ways in which the “personal became political” at this historical moment. As for assignments, students will be expected to write short response and research papers, and also to present seminar reports exploring the works, influences and careers of these Amazons of Art.

Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

Performance

FINH-GA 2036.001

(Lecture)

Catherine Quan Damman

Tuesdays, 2:00pm-4:45pm
Lecture Hall
Geographical areas: The Americas
Chronological periods: 1900 to the present

This lecture will consider the introduction of “performance” as a distinct category of artmaking or object of academic study, survey the historical precedents conscripted into its lineage, and theorize the various criteria by which it was championed. How have artists and critics defined “performance” as a discursive formation, and what strategies have they mobilized to confront audiences, elicit their participation, and / or query questions of documentation, circulation, and archive? We will focus in particular on the ways that performance has been rhetorically positioned as a direct inheritance of the avant-garde, a recuperation of non-Western epistemologies, and a radical departure from theater proper—and the consequences of such narratives.

Registration requirements: Open enrollment via Albert.

Acaye Kerunen: Polymath [Great Hall Exhibition]*

FINH-GA 3037.002

(seminar)

Catherine Quan Damman and Prita Meier

Mondays 12:30pm-3:15pm
Seminar Room
Geographical areas: Africa and West Asia
Chronological periods: 1900 to Present



This seminar is required for the selected graduate student curators of the Fall 2025 Great Hall Exhibition featuring Acaye Kerunen (b. 1981, lives and works in Kampala, Uganda). A multidisciplinary artist who works across sculpture, installation, poetry, writing, and performance, Kerunen roots her art in women's issues and histories of colonial and patriarchal structures. Her socially engaged practice often mobilizes collaboration with local craftspeople and foregrounds their knowledge, putting into dialogue both a range of materials—raffia, banana fiber, stripped sorghum stems, reeds, and palm leaves—and languages (Alur, Swahili, Luganda). Readings will connect Kerunen's practice to critical issues in Africanist and feminist art histories. Students will engage with key texts from African Studies and the Environmental Humanities that examine contentious politics surrounding women's work and land rights in contemporary Africa. Discussions will be situated within broader debates about the legacies of colonialism, environmental justice, and the role of cultural production in addressing pressing global challenges. In addition, seminar participants will collaboratively work together to realize Kerunen's exhibition, giving them hands-on curatorial experience.

*Can also count toward the MUSEUM AND CURATORIAL STUDIES distribution

Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

Blackness and the Problem of Representation

FINH-GA 3007.001

(seminar)

Erich Kessel

Thursdays, 9:30am-12:15pm

Seminar Room

Geographical areas: The Americas

Chronological periods: 1900 to the present

This interdisciplinary graduate seminar traces the conceptual challenge that racial blackness poses for representation. Dominant practices and theories of representation frame it as a shared commons for politics, aesthetics and even the mind itself. Within this commons, representation is heralded as an essential tool through which the human subject can make sense of the world and its inhabitants. How do unfolding histories of racial violence, enslavement and conquest position blackness in relation to this putative commonality? We will engage these questions through an engagement with the history and theory of representation. Our readings will examine the career of representational thinking in German idealist philosophy, as well as the engagement with representation in theories of the visual arts, language and culture. We will pay special attention to the ways black critics, philosophers and artists have grappled with the problems of representation in its multiple senses. Black experimental art--especially but not limited to, new media, conceptualism, performance, film/video, and photography--will be a central partner in helping us think through the semester's various complications, conceptual turns, and alternative pathways.

Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

MUSEUM AND CURATORIAL STUDIES

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

Helen Frankenthaler: Curating in Practice

FINH-GA 3041.002

(seminar)



NYU

**THE INSTITUTE
OF FINE ARTS**

Harry Cooper

Fridays, 12:30pm-3:15pm

East Basement Seminar Room

Geographical areas: The Americas, Europe and the Mediterranean Basin

Chronological periods: 1900 to Present

This seminar will offer a real-time window into the intellectual and practical aspects of organizing a major monographic exhibition. Led by a National Gallery curator organizing a retrospective of her work, participants will study the career of American painter Helen Frankenthaler (1928-2011). In tandem with a detailed review of her work, the seminar will consider such curatorial issues as the identification of a theme or thesis for the show, the challenges of selection, pacing, and narration, and the planning of wall texts and catalogue essays. Visits to works in nearby collections will involve the connoisseurship of facture, condition, scale, and aesthetic impact. Classroom discussions and readings will focus on individual works as well as such possible topics in Frankenthaler studies as the role of gender and the feminine in her work and reception; her attraction to prehistory (cave art) and the Mediterranean; her use of old-master paintings as springboards for new work; her assimilation and renovation of modernist precedent; her close relationships with artists and critics; and the scholarly and critical construction of her place(s) in 20th-century art history.

Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

The Politics of Everyday Life in the Korean Empire (Daehan Jeguk), 1860-1910*

FINH-GA 3010.005

(seminar)

Eleanor Hyun and Iris Moon

Tuesdays, 5:00-7:45pm

West Basement Seminar Room

Geographical areas: Asia and Oceania

Chronological periods: 1200 to 1900, 1900 to Present

This course considers the visual and material culture of the Korean Empire (ca.1897-1910), and what Michel de Certeau described as the “practices of everyday life.” The short but dynamic decade of the Korean Empire (Daehan Jeguk) deserves serious reconsideration, beyond its typical position as the forgotten period between the Joseon Dynasty (1392-1910) and Japan’s colonization of Korea (1910-45). We will study the Korean Empire within the geopolitical foment at the end of the nineteenth century, comparing it with imperial metropolises in Europe and America, and their colonial territories. The course starts with the collapse of Qing China and the incursion of Western powers into Asia, and King Gojong’s (1852-1919) attempts to modernize Korea by declaring the establishment of the Empire. Dramatic changes took place in everyday life. We will look at how Koreans adopted Western practices of clothing, dining, and diplomacy, alongside new forms of technology, and how the fraught notion of “westernization” dialectically shaped nascent, nationalist ideas of tradition. Importantly, the course is anchored in a close analysis of the objects through which Korea claimed its newfound political identity: cups, dishes, flags, clothing, and furniture, as well as paintings and calligraphy. We will ask: how did the practices of everyday life operate as the site for control, but also decolonization and dissent? The goal is to bring historical specificity and disciplinary rigor to questions of globalization, East-West exchange, and Empire. Students will work closely with curators of The Metropolitan Museum of Art as they prepare the exhibition, “Fragile Empires: Cultural Exchange between Korea and France, c. 1860-1910.” In addition to readings and active discussion, this seminar will allow students to gain experience in examining works in the collections of The Met.

Can also count toward the MUSEUM AND CURATORIAL STUDIES distribution

*Korean Art Track



Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

Acaye Kerunen: Polymath [Great Hall Exhibition]

FINH-GA 3037.002

(seminar)

Catherine Quan-Damman and Prita Meier

Mondays 12:30-3:15pm

Seminar Room

Geographical areas: Africa and West Asia

Chronological periods: 1900 to Present

This seminar is required for the selected graduate student curators of the Fall 2025 Great Hall Exhibition featuring Acaye Kerunen (b. 1981, lives and works in Kampala, Uganda). A multidisciplinary artist who works across object-making, installation, poetry, writing, and performance, Kerunen roots her art in women's issues and histories of colonial and patriarchal structures. Her socially engaged practice often mobilizes collaboration with local craftspeople and foregrounds their knowledge, putting into dialogue both a range of materials—raffia, banana fiber, stripped sorghum stems, reeds, and palm leaves—and languages (Alur, Swahili, Luganda). Readings will connect Kerunen's practice to critical issues in Africanist and feminist art histories. Students will engage with key texts from African Studies and the Environmental Humanities that examine contentious politics surrounding women's work and land rights in contemporary Africa. Discussions will be situated within broader debates about the legacies of colonialism, environmental justice, and the role of cultural production in addressing pressing global challenges. In addition, seminar participants will collaboratively work together to realize Kerunen's exhibition, giving them hands-on curatorial experience.

Can also count toward the POST-1750 GLOBAL distribution

Registration requirements: Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

FOUNDATIONS II / TECHNICAL STUDIES OF WORKS OF ART

Courses under this heading satisfy the Foundations II requirement for art history students and count towards conservation electives for conservation students.

Artists' Pigments: Case Studies in Technical Art History

FINH-GA.2545.001 [#21763]

(Colloquium)

Lisa Barro

Friday 9:30 AM – 12:15 PM

Conservation Center Seminar Room, Rooms 4R and 5R

This colloquium examines technical art history through the lens of a selection of artists' pigments. Case studies bridging cultures and time periods will include: Ancient Greek and Roman polychromy; Japanese paintings and woodblock prints; indigenous art from Australia; Persian and Indian paintings on paper; Ancient Egyptian objects; Renaissance paintings; Pictorialist photographs; Post-impressionist works; contemporary inkjet photography and more. Understanding the material composition and technical study of pigments, including diagnostic imaging, is a goal and will be practiced throughout the course. The concepts of conservation and the aging of materials will also be discussed. Readings will reflect the interdisciplinary approach and will include art historical texts, studies in cultural history, investigations in



conservation, archeological research, explorations in the meaning of color, and technical studies. We will look closely at artworks in area museums and study collection objects; examine primary source materials; and make reconstructions through hands-on preparation and use of a selection of pigments. How pigments and technical analysis in general are presented in museum exhibitions and catalogues will also be considered.

Registration requirements: This course is open to all art history, archaeology, and conservation students; enrollment is limited to **11** students. Students must have the permission of the instructor before registering for this course. Please upload a 250-word statement of interest [using this form](#) by July 14, 2025. Enrollment will be approved by the instructor.

Investigating Forgery**

FINH-GA.3045.002 [#21652]

(Seminar, 4 points)

Matt Hayes

Monday 12:30 PM - 3:15 PM

West Basement Seminar Room

This course will examine the category of forgery and the modern means by which objects are determined to be forgeries. Course discussions will explore notions of authenticity across cultures through consideration of historic and current cases. How and why were these objects forged, and how (if at all) were fakes unmasked? What does this process tell us about the nature of the objects, the world in which they were made, and our own? By what means are objects determined to be inauthentic? What is the border between forgery and restoration? The course will have lecture, discussion, museum visit, and lab components. As projects, students will have the opportunity to investigate purportedly or potentially inauthentic paintings from the Conservation Center's study collection using techniques of scientific investigation, including microscopy, ultraviolet radiation, infrared reflectography, x-radiography, and x-ray fluorescence spectroscopy. The results of these investigations will form the basis of final presentations and papers, although a traditional research project on a germane topic is also an option. Though the focus of the course will be on paintings in the Western tradition, students are encouraged to pursue research on forgery in any area of cultural heritage production.

Registration requirements: This course is open to all art history, archaeology, and conservation students; enrollment is limited to **12** students. Students must have the permission of the instructor before registering for this course. Please upload a 250-word statement of interest [using this form](#) by August 1, 2025. Enrollment will be approved by the instructor.

**Art and Law Track

CORE CONSERVATION COURSES

Courses under this heading are required for conservation students.

Material Science of Art & Archaeology I

FINH-GA.2101.001 [#21744]

(Lecture, 3 points)

George Wheeler

Thursday 2:00 PM - 5:00 PM

Conservation Center Seminar Room



The course extends over two terms and is related to Technology and Structure of Works of Art I and II. Emphasis during this term is on problems related to the study and conservation of organic materials found in art and archaeology from ancient to contemporary periods. The preparation, manufacture, and identification of the materials used in the construction and conservation of works of art are studied, as are mechanisms of degradation and the physicochemical aspects of conservation treatments.

Registration requirements: This course is required for first-year conservation students. Enrollment is restricted to conservation students and other qualified students with permission of the faculty of the Conservation Center.

Technology & Structure of Works of Art I: Organic Materials

FINH-GA.2103.001 [#21745]

(Lecture, 3 points)

Coordinator: Jean Dommermuth, with Conservation Center faculty and consultants

Tuesday & Thursday 10:00 AM – 12:00 PM (*occasionally 9:00 AM – 12:00 PM*)

Conservation Center Seminar Room and Various Locations

The course introduces first-year conservation students to organic materials and the methods used to produce works of art, archaeological and ethnographic objects, and other historical artifacts, as well as to aspects of their deterioration and treatment histories. Emphasis is placed on the accurate identification of materials and description of techniques, the identification and evaluation of subsequent alterations, and an understanding of treatment history. As much as is practical and possible, students learn by looking at and examining objects directly. Each student is required to give three oral or written reports per semester on objects in the study collection and at The Metropolitan Museum of Art. In addition, grading will be based on a final exam. Classes may be a combination of lecture and laboratory. In order to accommodate field trips or laboratory exercises, some sessions may last longer than two hours and are arranged by the instructor with the class at the beginning of the term.

Registration requirements: This course is required for first-year conservation students. Enrollment is restricted to conservation students and other qualified students with the permission of the faculty of the Conservation Center.

Instrumental Analysis I

FINH-GA.2105.001 [#21746]

(Lecture, 3 points)

Alicia McGeachy

2:00 PM - 5:00 PM

Conservation Center Seminar Room and Room 3F

The course provides an introduction to instrumental methods of examination and analysis that find frequent use in the field of conservation. As many of these methods invoke the use of x-rays, a significant part of the course is devoted to an understanding of their properties and applications. Methods of x-ray analysis, including radiography, diffraction, and spectrometry, are reviewed and accompanied by hands-on demonstrations and laboratory exercises aimed toward developing student capability for independent use. Equipment housed in both the Conservation Center and The Metropolitan Museum of Art is utilized and made available to the students. Proficiency is gained through analytical projects, homework assignments, and classroom discussion.

Registration requirements: This course is required for second-year conservation students. Enrollment is restricted to conservation students and other qualified students with the permission of the faculty of the Conservation Center.

Preventive Conservation

FINH-GA.2108.001 [#21747]

(Lecture, 3 points)



Lisa Conte and Steven Weintraub

Monday 12:30 PM - 3:00 PM

CC Seminar Room and Room 3F

The course introduces students to all relevant issues of the museum environment: temperature and relative humidity, gaseous and particulate pollutants, light, and biological attack. The essential role of these parameters in the process of deterioration of cultural property is investigated. Guidelines for the proper storage, display, and transport of art objects are reviewed. Practical exercises include environmental monitoring of various sites and the evaluation of preventive conservation strategies. Cost-benefit analysis and risk assessment, emergency preparedness, and disaster response are exercised on selected case studies. Grading is based on an assigned laboratory experiment, a written report and an oral presentation. Students are also requested to participate in a practical exercise on showcase refurbishment.

Registration requirements: This course is required for second-year conservation students. Enrollment is restricted to conservation students and other qualified students with the permission of the faculty of the Conservation Center.

ADVANCED PAINTINGS CONSERVATION COURSES

Courses under this heading are electives for conservation students.

Easel Paintings I: The Kress Class Technical Examination

FINH-GA.2201.001 [#21748]

(Studio, 3 points)

Dianne Modestini

Thursday 10:00 AM – 12:00 PM, 1:00 PM – 5:00 PM

Conservation Center Room 6F

In the course of the semester, each student completes the consolidation, cleaning, filling, retouching, and varnishing of an Old Master painting drawn from Samuel H. Kress Collections in museums and universities across the United States. Examination, documentation of condition, and comparative study of other works by the same artist and school accompany the treatment. The student must provide a full report, including photographic records, other examination findings, and analytical results as indicated. The making of cross sections and their analysis is incorporated into the course in addition to imaging with X-ray radiography and Infrared Reflectography. Approaches to cleaning, compensation, and issues in connoisseurship relating to the particular painting are emphasized.

Registration requirements: Priority is given to students intending to specialize in paintings conservation, and enrollment is restricted to advanced students in conservation. Students must have the permission of the instructor before registering for this course.

ADVANCED OBJECTS CONSERVATION COURSES

Courses under this heading are electives for conservation students.

Introduction to Objects Conservation

FINH-GA.2210.001 [#21750]

(Studio, 3 points)

Leslie Gat

Wednesday 9:00 AM – 12:00 PM

Art Conservation Group

This course provides students with an introduction to the skills necessary for the examination and treatment of three-dimensional works of art. Through laboratory assignments, students will acquire experience with many of the fundamental skills of the field, including cleaning, reversal of restorations, adhesion, consolidation, assembly of artifacts, and compensation for loss. The examination of a variety of objects and written documentation will be used to acquire the visual and written skills needed to assess, discuss, and



document condition and treatment problems. The importance of conservation ethics and aesthetics in formulating treatment protocols will be discussed. In addition to object stabilization and treatment, environmental concerns, storage mounts, and packing strategies will be addressed.

Registration requirements: Enrollment is restricted to advanced students in conservation with the permission of the instructor required before registration.

Conservation of the Decorative Arts

FINH-GA.2210.002 [#21751]

(Studio, 3 points)

Sarah Barack and Kate Wight Tyler

Monday 1:00 PM - 4:00 PM

Conservation Center Room 5F

What constitutes the “decorative” arts and how does this definition influence conservation decision making? This practical course will introduce students to these types of collections and typical treatment approaches per media. Classes will include reading reviews and discussions, short demonstrations of treatment techniques, object examination and condition reporting and more. Each student will be responsible for treatment of 2-3 objects throughout the semester under guided supervision, including one treatment at the Cooper Hewitt in the city focused on silver polishing. Other visits will include the museum’s lab on and offsite and possibly other museum labs.

Registration requirements: Enrollment is limited to advanced students in conservation with the permission of the instructor required before registration.

Beyond the Bench: Conservation in Different Contexts

FINH-GA.2210.003 [#21752]

(Studio, 3 points)

Nancy Odegaard

Tuesday 1:00 PM - 4:00 PM

Conservation Center Room 5F

Indigenous remains, belongings, sacred objects, and their related documents in museums present unique challenges for the field of art conservation. This course will investigate some of the problems, techniques, and best practices for working with them. Through a combination of lectures, practical case study discussions, review of old and new laboratory treatment tools/ techniques, and chemical spot testing tips, students will become familiar with the role of conservation in the repatriation process when working with tribal individuals, communities, and archaeological conditions. Various approaches for bringing conservation from the laboratory into the broader discussions of cultural heritage preservation will be considered.

Registration requirements: Enrollment is limited to advanced students in conservation with the permission of the instructor required before registration.

ADVANCED PAPER CONSERVATION COURSES

Courses under this heading are electives for conservation students.

The Conservation Treatment of Prints & Drawings I

FINH-GA.2240.001 [#21807]

(Studio, 3 points)

Lisa Conte

Thursday 9:30 AM - 12:30 PM

Conservation Center Room 6R



The materials and techniques of works of art on paper are reviewed with attention given to those characteristics, which are vulnerable to inappropriate conservation treatments. Basic conservation treatments are introduced—surface cleaning, washing, drying, tear repair, and flattening, with emphasis on examination and documentation. Each student is expected to complete several partial exercises and at least one full conservation treatment, including all testing, research, treatment, and documentation.

Registration requirements: Enrollment is restricted to advanced students in conservation with the permission of the instructor required before registration.

APPLIED CONSERVATION SCIENCE COURSES

courses under this heading satisfy the advanced science requirement for conservation students

Scientific Methods for Object-based Inquiry

FINH-GA.2260.001 [#21753]

(Studio, 3 points)

Abed Haddad

Thursday 4:30 PM - 7:30 PM

Conservation Center Lecture Hall

This advanced seminar explores the application of scientific techniques to the technical study of collection objects. Through a blend of lectures, discussions, presentations, and hands-on laboratory experience, students will delve into the scientific analysis of materials to gain a deeper understanding of their creation, composition, treatment methods, and preservation strategies. The focus will be on techniques available at the Conservation Center, such as X-ray Fluorescence Spectrometry, Energy Dispersive Spectroscopy, various Fourier Transform Infrared Spectroscopy modalities, Multi-band Imaging, and microscopy. Students will develop proficiency in using these scientific methods and interpreting data to complement ongoing projects and treatments or to conduct technical studies on objects from the Conservation Center Study Collection. The course also emphasizes reading and interpreting scientific publications through student presentations. While students will receive close guidance and support in the laboratory, they are expected to conduct analyses and research independently and be prepared to discuss their findings with their peers. Some sessions may take place off-site at the David Booth Conservation Center at the Museum of Modern Art and other locations, which may require adjustments to the meeting times.

Registration requirements: Enrollment is restricted to advanced students in conservation with the permission of the instructor required before registration.

INDIVIDUALIZED INSTRUCTION COURSES

courses under this heading are electives for conservation students

Individualized Instruction: Treatment of Deteriorated Works of Art I

FINH-GA.2280.001 [#21755]

(Studio, 3 points)

Conservation Center faculty and consultants

Hours to be arranged

The student is assigned specific deteriorated objects related to a field of special interest. The student examines and records their condition and then recommends and performs courses of treatment. A review is made of published records of treatment of related works. Written reports of treatment together with supporting illustrative materials are submitted.

Registration requirements: Enrollment is restricted to advanced students in conservation. A written project proposal must be approved by the Chair and supervising conservator.



NYU

THE INSTITUTE
OF FINE ARTS

Individualized Instruction: Examination & Analysis I

FINH-GA.2282.001 [#21756]

(Studio, 3 points)

Conservation Center faculty and consultants

Hours to be arranged

This course involves the instrumental and scientific analysis of materials of a specific nature. Emphasis is placed on research to develop new methods of examining, preserving, and restoring works of art exhibiting particular types of structural failure. The results lead to a publishable paper.

Registration requirements: Enrollment is restricted to advanced students in conservation. A written project proposal must be approved by the Chair and supervising conservator/conservation scientist.