



Fall 2023 COURSE OFFERINGS

Faculty Research Leave / Sabbatical: Sullivan, Hopkins, Welch, Lubar, Thomas, Meier

Registration Overview

All Institute of Fine Arts seminar and colloquium courses **require** instructor permission before enrolling in the course (unless otherwise noted). If you register without receiving permission from the instructor, you will be dropped from the course. No instructor permission is required to register for lecture courses.

UPDATE: Course interviews for Fall 2023 courses will be held **on the week of August 28th, 2023**. Professors will have specific time-slots available. The Academic Office will distribute interview sign-up information to students and students should make their own appointments via the link provided. As always, the Academic Office recommends interviews and/or applying to one or even two more courses than you intend to enroll in.

Please pay special attention to the term “**writing intensive**.” Writing intensive lets you know that a class will have a special emphasis on practicing and revising writing. It is not intended to designate a particular workload.

Modes of Attendance

Please continue to consult the [NYU Returns page](#) for information about the Fall 2023 semester. The Institute of Fine Arts will continue to follow all modes of attendance guidelines issued by the University. For Fall '23, NYU has advised all students, faculty, and staff to plan on attending in-person. Courses will be held at the Duke House (1 East 78th Street) except where noted. Accommodations will be made for those unable to enter the country or those registered with the Office of Equal Opportunity.

Maintenance of Matriculation (PhD Students)

For PhD students who **are not** funded through an Institute fellowship, **please self-register for Maintenance and Matriculation (MM)** each semester for active student status:

- **MAINT-GA4747.004**

For PhD students who **are still** funded through a named Institute Fellowship, the Academic Office will register you for Maintenance and Matriculation (MM) for Fall and Spring semesters, please reach out to Elizabeth Spock (els493@nyu.edu)

PhD students who intend to use the health center during the summer semester will need to be registered for Maintenance of Matriculation (MM). Please send an email request to the Academic Office in mid-April (when the Summer semester officially opens for registration): ifa-ao-admin@nyu.edu. There is no charge for Summer maintenance.



Maintenance of Matriculation (MA Students)

MA students who intend to use the health center during the summer semester will need to be registered for Maintenance of Matriculation (MM). Please send an email request to the Academic Office in mid-April (when the Summer semester officially opens for registration): ifa-ao-admin@nyu.edu. There is no charge for Summer maintenance.

Contact Information

For any art history-related registration inquiries to the Academic Department: ifa-ao-admin@nyu.edu

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

Directed Research Course Numbers

- Directed Research for the PhD Major Exam: Oral and Written (FINH-GA3548.001) (2733)
- Directed Research for the PhD Dissertation (FINH-GA3549.001) (2734)

Important Dates for Fall 2023

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 28 - September 1, 2023:** Course interviews take place over Zoom
- **August 25, 2023:** Graduation tuition payment deadline
- **August 31 - September 1, 2023:** Orientation
- **August 25, 2023:** Language exams
- **September 4, 2023:** Labor Day - No classes/University offices closed
- **September 5, 2023:** First day of classes
- **September 18, 2023:** Add/Drop Deadline
- **October 9, 2023:** No classes scheduled
- **October 10, 2023:** Legislative Monday/classes meeting on a Monday schedule
- **November 23 - 24, 2023:** Thanksgiving Recess
- **December 1, 2023:** Language exams
- **December 15, 2023:** Last day of classes



REQUIRED COURSES

courses under this heading are required for entering PhD students and restricted to those students

Foundations I

FINH-GA 2046.001 (3029)

(Foundations I)

Robert Slifkin

Wednesdays, 10:00am - 12:00pm

Lecture Hall

Led by a Coordinator and team-taught by members of the Institute faculty, this course provides an advanced introduction to the history of the discipline, followed by case studies in art-historical methods. The class will meet weekly for hours, with a lecture by a faculty member during the first hour followed by organized discussion led by the Coordinator. Incoming M.A. students are required to take the course for credit in their first semester. Ph.D. students may audit the lecture component of the class. Students taking the course for credit are also required to write several short papers, which will be assigned periodically throughout the semester.

*All incoming Fall 2023 MA students must take this course. This class is not open to students outside of the IFA.

Registration requirements: Enrollment limited to incoming MA and MA/MS students.

PhD Proseminar: Theories and Methods in Art History

FINH-GA 3044.002 (24374)

(Proseminar)

Emmelyn Rosen-Butterfield

Wednesdays, 12:30pm - 2:30pm

John Loeb Room

Writing intensive

This proseminar, required for all first-year doctoral students, surveys a spectrum of existing methods for analyzing and interpreting objects of art, and introduces a range of theoretical frameworks informing recent art-historical scholarship. On several occasions we will also engage in close looking exercises focused on works on view in New York that have emerged as key testing grounds for competing interpretive methods, to consider the acuties and blind spots of various methods before the works of art they try to understand.

Our reading list will incorporate some foundational texts that shaped the trajectory of art history as an academic discipline, but the course's main focus is practical and present-focused rather than historiographic: what are the research protocols that shape art-historical writing, and what constitutes evidence in art historical argument? How do we look at visual artifacts, and how does the process of close looking play into the formulation of research questions? How do we formulate arguments in the face of absent or suppressed evidence?



Because students in the class are coming together from across the full breadth of art-historical subfields, we will also reflect together on distinctions and commonalities of methods and research questions invited or disinvited by objects made in different cultures and historical periods. We will likewise reflect on the distinctions and commonalities between art history and other disciplines, with an eye to understanding what tools and concepts art history can take from other disciplines, and those art history can uniquely give to other fields.

Course requirements: robust participation in discussion, short weekly writing assignments, class presentation on one text in your subfield you find inspiring (or problematic) from the point of view of method, final paper of 6,000 words addressing the methods and theoretical frameworks you see as most urgent for the advancement of your own art-historical subfield.

Registration requirements: Enrollment limited to incoming PhD students

PRE-MODERN AFRICA AND THE MIDDLE EAST

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

The Materials of Magic: From Late Antiquity to Medieval Islam

FINH-GA 2520.003 (20594)

(Colloquium)

Barry Flood

Thursdays, 3:00pm - 5:00pm

Seminar Room

The term magic denotes a range of diverse practices that aim to influence the outcome of things: to bring about a certain state of affairs or to prevent it by the manipulation of natural or supernatural forces. In the post-Enlightenment world, the history of such practices has often been confined to the margins – seen as folkish superstition or the persistence of the irrational that ranged from the absurd (the rabbit pulled out of a hat) to the malign (curses, spells and pin-stuck dolls). And yet as some of the certainties of the Enlightenment legacy come under scrutiny, the history of such practices has emerged as a serious subject of study.

This colloquium will explore the evidence for relevant practices and techniques in the eastern Mediterranean and Middle East from the centuries before the emergence of Islam around 630 CE to ca. 1500 CE. Although the focus is on materials from the Islamic world, we will assume a comparative perspective, including materials from pre-Islamic cultures as well as from the other monotheistic traditions of Judaism and Christianity.

Relevant studies on the history of magic and the occult in the Islamic lands have tended to assume a purely textual or philological approach. We will expand the frame to consider the extant material evidence and what it can tell us about the relationship between systems of knowledge, textualized norms and social practice.

In addition to their careful orchestration of efficacious relationships between time, matter, image, and inscription, many “magical” objects had a close relationship to the body. They were designed not simply to be seen, but also touched, tasted and even ingested. Challenging the primacy of vision and the



disembodied modes of engaging with artifacts and images canonized in and as modernity, the materials of magic have significant implications for how we moderns approach the objects of our study.

Registration requirements: Students interested in taking the seminar should submit a statement of interest of at least 200 words to the Academic Office by **Jul 31, 2023**

PRE-MODERN ASIA

courses under this heading satisfy the Pre-Modern Asia distribution requirement

Chinese Landscape Painting from the Eighth to the Thirteenth Century

FINH-GA 3010.002 (20595)

(Seminar)

Jonathan Hay

Thursdays, 12:30pm - 2:30pm

Seminar Room

Our understanding of the early development of Chinese landscape painting is in the process of being transformed by an unending stream of archaeological discoveries. This seminar aims to connect the new archaeological evidence to the rich archive of eleventh-century and earlier textual evidence for the practice of landscape painting between the eighth and the eleventh century. Breaking with the usual organization of my seminars, students will be required to write one long research paper (15-20 pages) and give a single presentation of their research-in-progress. A reading knowledge of Chinese is a prerequisite for this course.

Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of August 21st.

The Craft of Chinese Ink Painting

FINH-GA 3010.003 (20596)

(Seminar)

Jonathan Hay

Fridays, 12:30pm - 2:30pm

Seminar Room

In conjunction with the Fall rotation of an exhibition on the same subject at the Metropolitan Museum of Art, this seminar will meet weekly in the Chinese painting galleries at the Museum, focusing on how a painter's craft enables the work to make sense and generate meanings. To make discussion in front of the paintings feasible, enrollment in the seminar will be limited to 10 students. Students will be required to write a long research paper (15-20 pages) in line with the focus of the seminar, centered on any painting included in either the Spring or Fall rotation of the exhibition. Students expecting to apply for this seminar should plan on viewing the Spring rotation of the exhibition more than once. A reading knowledge of Chinese is a prerequisite for this course.



Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of August 21st.

Blue, White, and Red: Colors in the Visual Culture of Medieval China

FINH-GA 3010.004 (23268)

(Seminar)

Hsueh-Man Shen

Wednesdays, 12:30pm - 2:30pm

Basement Seminar Room

Writing Intensive

This seminar examines how colors as a concept was understood by the medieval Chinese, and how that knowledge affected the ways in which individual colors were perceived, described, and applied onto different types of art objects. Modern science of color and color perception will be brought in for contrast and comparison when necessary. But the focus of this class remains on the correlation between perception and description, epistemology and technicality, as well as the economy and geography of colors. After all, color is in the eye, *and brain*, of the beholder.

Registration requirements: A reading knowledge of Classical Chinese is a prerequisite. Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of August 21st.

THE ANCIENT MEDITERRANEAN AND MIDDLE EAST, INCLUDING EGYPT

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

Greek Art and Architecture 2: The Fifth Century

FINH-GA 2023.002 (23270)

(Lecture)

Clemente Marconi

Tuesdays, 10:00am - 12:00pm

Seminar Room

This course is an introduction to the urbanism, architecture, and visual arts of the Greek world in the fifth century BCE. While offering a detailed review of the art and monuments of this period, in their original historical, social, and archaeological context, this course also explores critical questions about ancient Greek art: the status of artists and architects; patronage; the social context of artistic production; mimesis and the viewer's response.

Registration requirements: Students interested in taking the seminar should submit a statement of interest of at least 150 words to the Academic Office by **Jul 31, 2023**



Greek Temple Decoration

FINH-GA 2523.003 (23271)

(Colloquium)

Clemente Marconi

Mondays, 10:00am - 12:00pm

Seminar Room

This colloquium examines the state of scholarship on Greek temple decoration, from the Archaic to the Hellenistic periods (ca. 800-31 BCE). Among the topics under discussion are the uses of images on temples, their context of display, their organization into programs, their different political and social functions, and their reception by the public.

Registration requirements: Students interested in taking the seminar should submit a statement of interest of at least 150 words to the Academic Office by **Jul 31, 2023**

Graeco-Roman Egypt: Hybrid Identities in the time of Cleopatra

FINH-GA 2520.005 (23984)

(Colloquium)

Potential Seminar in consultation with instructor

Kathryn Howley

Tuesdays, 3:00pm - 5:00pm

Seminar Room

After the death of Alexander the Great in 323 BCE, Ancient Egypt became first a Hellenistic Greek kingdom and then, from 30 BCE, part of the Roman Empire. Without a native Egyptian ruler and experiencing unprecedented levels of immigration, broad political, socioeconomic and cultural changes transformed Egypt. This course will examine the art and architecture of Hellenistic and Roman Egypt, looking at the development of new styles and technologies and the interaction of Greek and Egyptian visual forms. In the 'multi-cultural' society of Graeco-Roman Egypt, how did artistic change reflect and enable the transformations in self-presentation and identity that occurred? Topics to be covered include the cosmopolitan city of Alexandria; sculpture; burial rituals and material culture; "hybrid" religious practices; royal portraiture and propaganda; and Graeco-Roman Egypt's cross-cultural relationships. In addition to subject-specific material, readings will survey archaeological approaches to societies experiencing outside domination, immigration, and cross-cultural interaction. This course will appeal to both students specializing in the ancient Mediterranean, and those with research interests in cross-cultural interaction and identity, past and present.

Registration requirements: Open enrollment

Black Pharaohs: Nubian Rule over Egypt in the 25th Dynasty

FINH-GA 2023.003 (24359)

(Lecture)

Kathryn Howley

Tuesdays/Thursdays 12:30pm - 1:45pm



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DAH, Washington Square

During ancient Egypt's 25th Dynasty (728-657 BCE), Egypt was ruled not by Egyptian kings but by Nubians. The Nubian rulers came from a land now situated within modern Sudan and are generally considered to have been black Africans; this brief period therefore holds great interest as one of the few times ancient Egypt was conquered by foreigners, and as one of the earliest historical attestations of sub-Saharan Africa's ancient past. However, Nubia is relatively poorly known archaeologically and did not have its own written language, meaning that the often racist, colonialist biases of modern scholars have negatively influenced how this fascinating period is understood. Recent scholarship and new fieldwork has begun to tackle the period from new theoretical standpoints, making discussion surrounding the so-called "Black Pharaohs" a current and energetic debate. This course will use both archaeological and textual evidence to reconstruct the rule of the Nubian kings and their importance to modern understandings of race and ethnic identity.

Registration requirements: Open enrollment

Intro to Ancient Egyptian I

FINH-GA 2520.002 (3213)

(Seminar)

Marc Leblanc

Fridays, 2:00pm - 5:20pm

This course, the first in a two-semester sequence, will introduce students to the Middle Egyptian (Classical) dialect of the ancient Egyptian language. Students will become familiar with the hieroglyphic writing system, as well as key elements of the grammar and vocabulary of Middle Egyptian.

There are no prerequisites, but previous study of foreign languages and a strong general understanding of grammar are recommended.

Permission of the instructor is required. Please reach out to Professor LeBlanc at marc.leblanc@nyu.edu



PRE-MODERN EUROPE AND THE AMERICAS

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

Medieval Art: Themes and Interpretations

FINH-GA 2027.002 (23272)

(Lecture)

Robert Maxwell

Mondays, 10:00am - 12:00pm

Lecture Hall

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

Problems in Medieval Art

FINH-GA 3024.005 (25296)

(Colloquium)

Robert Maxwell

Wednesdays, 10:00am - 12:00pm

John Loeb Room

Description forthcoming.

Registration requirements: Open enrollment

Italian Portraiture From Masaccio to Bernini

FINH-GA 3024.004 (24360)

(Seminar)

Linda Wolk-Simon

Mondays, 3:00pm - 5:00pm

John Loeb Room

This seminar will examine the function, different types, and changing nature of portraiture in the Renaissance and the circumstances (political, cultural, civic, dynastic, familial) behind the creation and demand for portraits in different contexts. Categories to be explored are: effigies and funerary portraits; donor portraits; ecclesiastical portraits; ruler portraits; court portraits; friendship portraits; betrothal and marriage portraits; mistress portraits and “belle donne”; and



allegorical portraits. While the focus will be on painting, we will also consider portrait busts, medals, and drawings. Masaccio, Pisanello, Botticelli, Ghirlandaio, Mantegna, Raphael, Sebastiano del Piombo, Parmigianino, Cellini, Titian, Lorenzo Lotto, Bronzino, Francesco Salviati, Lavinia Fontana, Sofonisba Anguissola, and Giovanni Battista Moroni are some of the artists we will discuss. Looking beyond the Renaissance, Bernini's portrait busts--"speaking likenesses" that represent a new paradigm in the history of Italian portraiture--will be a coda. Sessions will be conducted in the classroom and in museums around the city. Students will write a 10-15 page research paper and will present an oral report based on their research. Active participation in class discussion based on weekly readings (50-100 pages) is expected. A basic familiarity with pre-modern European art is a prerequisite. Permission of the instructor is required.

Registration requirements: Students interested in taking the seminar should submit a statement of interest of at least 150 words to the Academic Office by **Jul 31, 2023**

French Art, Colonialism, and Enslavement c 1660-1830

FINH-GA 3024.003 (20597)

(Seminar)

Meredith Martin

Thursdays, 3:00pm - 5:00pm

John Loeb Room

This seminar explores the history and representation of French colonial activity in the Americas, Asia, and Africa from the reign of Louis XIV to the invasion of Algiers (c. 1660-1830). It studies the formation and fall of state-sponsored corporations like the French East India Company, the Senegal Company, and the Mississippi Company, as well as entities and individuals involved in the transatlantic slave trade. It also examines the increasing reliance in eighteenth-century Europe on the production, extraction, exportation, and consumption of natural resources and commodities like sugar, mahogany, cotton, and indigo, not only for economic livelihood but also for the construction of what Simon Gikandi has called the "culture of taste:" a world of "civilized" European comportment and aesthetics that was fundamentally dependent on violent, dehumanizing practices of enslavement and human trafficking. In the second half of the semester, we will research largely unexplored links between plantation ownership and enslavement in France's Caribbean colonies (most notably Saint Domingue/Haiti) and the production and consumption of art in metropolitan France, and we will work on a digital mapping project dedicated to revealing these links. Lastly, we will consider how museums have addressed or elided histories of slavery and colonialism in installations and exhibitions. Students will be required to produce a 15-20 page research paper or a creative project; reading knowledge of French is recommended but not required.

Registration requirements: Students interested in taking the seminar should submit a statement of interest of at least 150 words to the Academic Office by **Jul 31, 2023**

POST-1750 GLOBAL

courses under this heading satisfy the Post-1750 Global distribution requirement

As of June 17, 2022
Subject to Change



Other Waves: Feminist Approaches to Contemporary Asia

FINH-GA 3037.002 (23274)

(Seminar)

Catherine Quan Damman

Tuesdays, 3:00pm - 5:00pm

John Loeb Room

Writing Intensive

This seminar is designed to develop feminist approaches to contemporary art of Asia and its diasporas. Rather than view feminisms outside European and Anglophone hegemonic centers as belated or behind, the course theorizes “other waves” of feminist art history from the Indian and Pacific Oceans. Foregrounding “Asia” as a shifting political and discursive construct more than a bounded geographic entity, we will both historicize and challenge the vexed history of “feminism” (and its putative absence) in the region, as well as entrenched “East-West” binaries, with their fantasies of feminized ornament and racialization of Asiatic forms and peoples as inscrutable, efficient, and effeminate. Highlighting anti-imperialist and anti-colonial struggles, the course will prioritize Asian-American and Afro-Asian political coalitions as well as histories of “inter-Asia,” foregrounding artists, scholars, and curators working in Hong Kong, Taiwan, India, Pakistan, Sri Lanka, Bangladesh, the Philippines, Myanmar, Indonesia, Vietnam, Cambodia, Laos, Malaysia, Thailand (and other diasporic sites) in addition to mainland China, Japan, and Korea. The seminar will have the opportunity to engage three exhibitions contemporaneously on view at major NYC museums: *An-My Lê: Between Two Rivers/Giữa hai dòng sông/Entre deux rivières* (MoMA); *Ruth Asawa Through Line* (Whitney); and *Only the Young: Experimental Art in Korea, 1960s–70s* (Guggenheim).

Students in the seminar will produce drafts in stages and participate in writing workshops, leading to a substantive research paper of approximately twenty pages. The course will be conducted in English, but students are especially encouraged to pursue individual research in other languages.

Registration requirements: Enrollment is limited to 15 students; all interested students should fill out a short [Google Form](#). Interested students who have not already taken a class with Catherine Quan Damman will also do a brief interview.

Gender and Sexuality in the Field of Vision

FINH-GA 2520.004 (23276)

(Colloquium)

Catherine Quan Damman

Mondays, 3:00pm - 5:00pm

Seminar Room

Writing Intensive

****Potential Seminar in consultation with the instructor.**** This course adapts its title from the formative 1986 publication of feminist scholar Jacqueline Rose. Elaborating key texts in feminist, queer, and trans theory, it aims to provide students with a firm grounding in feminist, gender, and sexuality studies scholarship with an eye toward its mobilization in art historical and curatorial contexts. Organized around five key terms—desires, bodies, inadequacies, states, and labors—the course emphasizes the role of race, nation, empire, and political economy.



Topics and questions include: What does one want from feminist and queer politics? What is the relationship between theory and social movements, or the distinction between “identification” and “liberation?” How have Black, trans, and disability studies perspectives extended the project of feminist anti-essentialism through theorizations of porosity, malleability, dependency, and capability? What epistemological and methodological assumptions—regimes of vision-as-mastery and categorical stability—undergird dominant approaches to works of art and the archive? How have transnational, anti-colonial, and indigenous feminisms demonstrated the nationalist abuses of queer liberation and “the family” alike as well as modeled alternative modalities of kinship and care? Though designated a “colloquium,” the course will be run seminar-style: reading intensive and predicated on student participation. However, students may take the course on either the “curatorial” track, submitting two shorter papers (5 and 10 pages) at the midterm and final, or on the “scholarly” track, writing one final research paper of approximately 20 pages (in the latter case, the course may count as a seminar).

Registration requirements: Enrollment is limited to 21 students; all interested students should fill out a short [Google Form](#). Interested students who have not already taken a class with Catherine Quan Damman will also do a brief interview.

Latinx Art

FINH-GA 3036.008 (23277)

(Seminar)

Co-taught by Rocío Aranda-Alvarado and Deborah Cullen-Morales

Wednesdays, 3:00pm - 5:00pm

Seminar Room

This course will explore US Latinx art through a history of its exhibitions and institutions. It will highlight a new anthology co-edited by Aranda-Alvarado and Cullen, *A Handbook of Latinx Art* (forthcoming, UC Press “Documents of 20th Century Art” series, Fall 2023). Latinx art includes works in a broad range of mediums that have been created by artists born, living and/or long working in the United States. This course serves to broaden the scope of the history of American art as it has been traditionally written to include the largest and most rapidly growing demographic “minority” group in the nation, including Chicano and Mexican American, Nuyorican and Puerto Rican, Cuban, Dominican and Central American artists, and more, working in the U.S. from the 1950s to the present day from centers across the nation. The course will explore the burgeoning field as its absence has inspired artists and activists to build institutions and create spaces and discourses of their own.

The migration patterns of various national groups flourished in different regions of the United States. In addition, post-civil rights movements focused on Latinx groups in their specific regions, prompting differing branches of cultural and political activism. Each group developed its own specialists, practitioner-experts who interpreted their work based on the differing contexts that informed their experiences, from the West Coast and the Mexican border to New York, Miami, and the Midwest. Our readings will cover artistic practice across these regions as they contributed to these regional movements and consider Latinx populations across the country. The course will break the history down into both chronological periods and geographic spaces, in accordance with regions where the groups primarily settled and will cover a variety of aesthetic connections, including materials, style, community, nostalgia, theory and practice, from a variety of vantage points, including region, gender, sexuality, race and class. “A Latinx Art History: Exhibitions and Institutions” will cover this complex field that approaches different histories, geographies, and kinds of political engagement with an emphasis on the voice and role of the artist.

Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of August 21st.



Surrealism, Anthropology, Photography: Decolonizing the Image

FINH-GA 3036.009 (24292)

(Seminar)

Shelley Rice

Tuesdays, 2:00pm-5:00pm

Washington Square

Department of Art History, Room 307

This seminar will focus on the links between Anthropology and the Surrealist movement, especially in the 1920s in Paris, and the ways in which these interrelationships influenced both the course of modernism and the history of photography. In documentary straight photographs by artists like Atget, Eli Lotar, Walker Evans, Cartier-Bresson, and Man Ray, in collage works like those by Claude Cahun, Max Ernst and Hannah Hoch, in book works by Michel Leiris, Andre Bréton and Jindrich Styrsky, in films by Jean Rouch and Maya Deren, the concepts of culture, of colonialism, of race and sexuality were defined and redefined, as traditions of the Other called into question the founding principles of Western civilization. Readings will include texts by James Clifford, Rosalind Krauss, Walter Benjamin, Ian Walker, Simon Baker, Dawn Ades, Chris Pinney and Okwui Enwezor, among others. Students will discover not only the history of “ethnographic surrealism” but also its enduring traces in global photography as they research papers and seminar reports about contemporary artists.

Registration requirements: All graduate students interested in this class must contact the Professor in advance for permission.

Manet/Degas

FINH-GA 3037.003 (24375)

(Seminar)

Emmelyn Butterfield-Rosen

Thursdays, 10:00am - 12:00pm

Seminar Room

Taking as its point of departure the major loan exhibition “Manet/Degas,” opening at the Metropolitan Museum on September 25th, this course dives deeply into two bodies of work that rank among the most ambitious and experimental of the late nineteenth century in their approach to the portrayal of human form. Our joint immersion in the oeuvres of Manet (1832-1883) and Degas (1834-1917) will aim to recover the complexity of their twin endeavors to maintain the artistic tradition of working “from life” with models, while also responding to what,

In the wake of poet Charles Baudelaire’s writings, came to be called “modern life.” The course will prioritize key works on view at the Met, meet frequently in the exhibition’s galleries, and incorporate meetings with curators and guest scholars. In addition to surveying recent secondary literature, attention will be given to period criticism and other primary sources from a range of disciplines that illuminate key aesthetic, historical and philosophical issues at play in Manet’s and Degas’s oeuvres.

Course requirements: seminar presentation on an object on view in Manet/Degas; 10,000 word research paper, workshopped in a 20-minute presentation of paper-in-progress in final class sessions.



Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of August 21st.

Race, Capital and Contemporary Art

FINH-GA 3036.010 (24541)

(Seminar)

Erich Kessel

Mondays, 12:30pm-2:30pm

Seminar Room

Art history has recently seen emerging debates regarding the decolonization of the discipline and the relationship between the "art world" and capital. Approaching the intersection of these conversations, this graduate seminar will trace key concepts in the study of race and capital as they illuminate the production, display and circulation of art, with a special focus on issues in contemporary art. Some of the topics that will be covered are: the relationship between art-objects and the commodity-form; financialization and the art-market; slavery; labor asymmetries in studio art production; and the relationship between art and ideology.

Registration requirements: Please reach out to the instructor directly (erich.kessel@nyu.edu) with ~150 words explaining your background and interest in the course.

MUSEUM AND CURATORIAL STUDIES

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

Introduction to Curatorial Practice

FINH-GA 3041.001 (3032)

(Seminar)

Linda Wolk-Simon

Thursdays, 10:00am - 12:00pm

John Loeb Room

This course is an introduction to the practical, professional, ethical, intellectual, and institutional responsibilities of being a curator in an art museum or other institution (rare book library, historical society) whose mission is the preservation, interpretation and exhibition of objects of artistic, cultural, and historical significance. Through sessions with curators, directors, conservators, and other museum professionals on site at institutions around the city (virtual if necessary) students will learn about pedagogical, intellectual and aesthetic frameworks for installing a permanent collection; shaping a collection through acquisitions (and de-accessioning); exhibition planning and design; conservation; collections management (storage: material and environmental concerns); digital platforms and print publications; governance and oversight (including conflict of interest); provenance; audience engagement; and the role of curators as teachers within the museum context. The impact on curatorial practice of current theoretical debates about revising the art historical canon will be considered.

Readings will be assigned each week. Class attendance and participation in discussion are essential.



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Assignments include written reviews of an exhibition and of a permanent collection installation, writing sample wall labels and gallery didactics, and as a final project, the presentation (oral and written) of a full-scale exhibition proposal following a rubric.

This class is meant to be part of the growing roster of classes at the Institute that will form a “museum history – curatorial studies” track for MA and PhD students.

Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of August 21st.

Curatorial Seminar: The "Stories of Syria's Textiles: Art and Heritage across Two Millennia" Exhibition and the Curatorial Process

FINH-GA 3042.003 (20598)

(Seminar)

Blair Fowlkes-Childs

Fridays, 10:00am - 12:00pm

Seminar Room

This seminar will focus on the exhibition “Stories of Syria’s Textiles: Art and Heritage across Two Millennia,” which will be held at the Katonah Museum of Art in Katonah, NY (October 15, 2023–January 28, 2024). The exhibition highlights textiles’ exceptional contributions to Syrian culture during antiquity and the late nineteenth and early twentieth centuries, as well as today. Their economic and social significance is also remarkable: textiles enhance our knowledge of the history of multiple Syrian cities and villages and illuminate Syria’s role in global trade. Twelve years after the conflict in Syria began in 2011 and as the ensuing humanitarian crisis continues, “Stories of Syria’s Textiles” also underscores efforts to document, preserve, and revitalize Syrian textile heritage, both tangible and intangible. Offering a multi-disciplinary perspective, the exhibition and catalogue draw upon the collaborative scholarship of archaeologists, textile conservators, art historians, and heritage professionals and the knowledge of silk producers, weavers, and other artisans engaged in preserving Syria’s cultural heritage and creating new Traditions.

The course will discuss the varied curatorial considerations involved in the creation of a complex narrative and the multiple steps leading to the realization of a physical exhibition as well as the exhibition catalogue and related public programs and events. One extended class session will be held at the Katonah Museum and two other sessions will be held at the Metropolitan Museum. Students will write exhibition proposals, essays, and related texts, and curate and present their own hypothetical exhibitions.

Registration requirements: Students must receive permission from the instructor prior to enrolling. Please submit a CV and a brief statement of interest to the Academic Office by August 14th.

The History and Meaning of Museums

FINH-GA 2042.001 (3217)

(Lecture)

As of June 17, 2022
Subject to Change



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Philippe de Montebello

Tuesdays, 10:00am - 12:00pm

Lecture Hall

The lectures survey selected issues in the prehistory of the museum, such as collecting in classical antiquity through the Renaissance; the studiolo; the Kunstkammer; the birth of the 'modern' museum in the age of Enlightenment; the history of European and American museums in the 19th century as they emerged alongside the disciplines of archaeology and art history; museums in the 20th century and their expanding definition largely as a consequence of increased attention to modern and contemporary art and its rupture with tradition. The course will conclude with an examination of how museums are adapting to a rapidly changing world and more diverse audiences; how museums are affected by and harnessing technology such as virtual reality and artificial intelligence; how these and other developments are shaping the museum of the future.

There will be an exam with short essays on a group of slides seen in the classes.

Registration requirements: *Open enrollment--please register directly through Albert.*



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ARCHITECTURAL HISTORY

courses under this heading satisfy the Architectural History distribution requirement



FOUNDATIONS II/TECHNICAL STUDIES OF WORKS OF ART

**One course cannot fulfill both Foundations II and the Technical Studies of Works of Art distribution area. However, if you take two conservation courses, one can fulfill Foundations II and the other can fulfill the distribution area.*

Technology & Structure of Works of Art III: Time-Based Media

FINH-GA 2045.001 (3063)

(Lecture)

Christine Frohnert (Coordinator) and guest speakers

Wednesday 3:00 PM – 5:30 PM

Optional lab visits Friday 10:00 AM – 12:00 PM

Duke House Lecture Hall

Registration requirements: The course is open to graduate students in art history, archaeology, conservation, art management, and museum studies or related fields. This course may be taken in fulfillment of the Foundations II requirement for art historians. **Enrollment is limited to 20 students;** permission of the instructor must be received before registering for this course. **Interested students should email their CV and statement of interest to Christine Frohnert at Christine.Frohnert@nyu.edu.**