



Fall 2021 COURSE OFFERINGS

Faculty Research Leave / Sabbatical: Flood; Shen; Trachtenberg

Registration Overview

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

Course interviews for Fall 2021 courses will be held **on the week of July 12th**. 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 2021 semester. The Institute of Fine Arts will continue to follow all modes of attendance guidelines issued by the University. For Fall '21, 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.

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 early April (when the Summer semester officially opens for registration): ifa.program@nyu.edu. There is no charge for Summer maintenance.

Maintenance of Matriculation (MA Students)

For MA students who 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



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early April (when the Summer semester officially opens for registration): ifa.program@nyu.edu. There is no charge for Summer maintenance.

Contact Information

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

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

Directed Research Course Numbers (PhD and MA)

- Directed Research for the MA Thesis (FINH-GA3547.001) (2914)
- Directed Research for the PhD Major Exam: Oral and Written (FINH-GA3548.001) (2915)
- Directed Research for the PhD Dissertation (FINH-GA3549.001) (2916)

Important Dates for Fall 2021

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.

- **May 24, 2021:** Registration opens on Albert
- **July 12 - 16, 2021:** Course interviews take place over Zoom
- **August 23, 2021:** Orientation
- **August 26, 2021:** Language exams
- **August 26, 2021:** Graduate tuition payment due
- **September 2, 2021:** First day of classes
- **September 6, 2021:** Labor Day - No classes/University offices closed
- **September 15, 2021:** Add/Drop Deadline
- **October 11, 2021:** No classes scheduled
- **October 12, 2021:** Legislative Monday
- **November 25 - 26, 2021:** Thanksgiving Recess
- **December 7, 2021:** Language exams
- **December 14, 2021:** 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 (3440)

(Foundations I)

Robert Slifkin

Wednesdays, 10:00am - 12:00pm

Lecture Hall

This course provides an advanced introduction to the discipline of art history. Led by a Coordinator, and team-taught by members of the Institute faculty, it provides a systematic historiographic introduction to the history of the discipline, followed by case studies in art historical method. The class will meet weekly for three hours, with a lecture by a faculty member during the first hour followed by two hours of 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 5 short papers of 2-3 pages each which will be assigned periodically throughout the semester.

*All incoming Fall 2021 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: Collecting

FINH-GA 3041.001 (3451)

(Proseminar)

Edward Sullivan

Wednesdays, 3:00pm - 5:00pm

Seminar Room

Writing intensive

The PhD proseminar is meant to be a non-field specific course that covers a broad topic or series of topics relevant to all areas of the history of art. It is designed to utilize the interests and talents of all incoming PhD students. It is also a primary tool for building a cohort at the beginning of doctoral studies.

This semester's topic is "Collecting." The history of collecting works of art, artifacts, aspects of material culture and even much more broadly-defined "objects" is one of the principal lenses through which we may comprehend a myriad of art historical, social, political and economic, ethnic and racial problems. This very small seminar (approximately 5 students) will begin (in the first two weeks) with a consideration of specific instances of collecting: one in the ancient to modern West and the other regarding collecting of Latin American art in the U.S. These two introductory meetings will serve to suggest methodologies for the rest of the course. The remaining meetings will be devoted to wide-ranging topics chosen from collecting histories in Africa, South Asia, East Asia, Europe and the Western Hemisphere. Abundant readings (many of them drawn from contemporary critical and journalistic accounts) will deal with, among other things, collecting of objects occasioned by colonial domination and plunder, issues of cultural



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patrimony, reparations and repatriation of looted works of art, museum deaccessioning in order to attend to issues of social justice in the museum context etc.

Students will be expected to participate in every class with discussions of readings. There will be several guest lecturers. Students will write brief “response” papers or critiques of the materials discussed in each class. Each student will present an oral and written report (TBD in consultation with the instructor) within their area of expertise and another in a completely different field.

Registration requirements: Enrollment limited to incoming PhD students.



PRE-MODERN ASIA

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

Ecology and Materiality of Wood in Qing China

FINH-GA 3006.001 (3478)

(Seminar)

Michele Matteini/Wensheng Chou

Mondays, 3:00pm - 5:00pm

Seminar Room

This course explores the possibility of approaching a historical period from the study of a single material, wood. In Qing China (1644-1911), the consumption of wood was staggering: building and maintaining grand imperial palaces and temples, feeding ceramic kilns, and crafting furniture, objects, and everyday utensils required constant access to resources and a highly efficient system of distribution. Overseeing a vast territory of diverse ecology, the imperial administration devised a dynamic array of policies for sourcing and transporting wood in response to emerging environmental crises. At the same time, craftsmen created high-end and everyday objects that exalted the material properties of different kinds of wood, revealing how specialized knowledge traveled across the empire. Designers replicated the textures and colors of wood in illusionistic surfaces of decorative objects; artists found inspiration in the shapes of trees and the lore surrounding them. When put all together, what does this information show of the role wood played in the material and technological culture of the Qing? Designed as a combination of group discussions and museum visits, the course will bring together textual, material, and visual sources for reconstructing the importance of wood in shaping not only the artistic and material output of the Qing, but also its political vision and distinctive ecological imagination.

No previous knowledge of Chinese is required.

Registration requirements: Students should submit a one-page statement of interest to Professor Matteini (michele.matteini@nyu.edu) by August 1st. Students will receive confirmation on enrollment when both professors return to email in August.

The Scenic Image in Qing Painting c. 1700-c.1860

FINH-GA 2006.001 (21613)

(Lecture)

Jonathan Hay

Fridays, 12:30pm - 2:30pm

Lecture Hall

From the sixteenth century onwards, the practice of ink painting in China tended to move among three poles of attraction: improvisatory mark-making; tightly designed, surface-oriented picturing with a strong decorative character; and the evocation of believable worlds. This course focuses on the last pole of attraction as it operated during the century and a half after 1700, with lectures that cover both court painting and painting by independent urban artists. Over the course of the 1700-1860 period, Qing China experienced huge political, social, and cultural change domestically, while also experiencing a dramatic shift in its relation to foreign powers. The course will explore the diverse ways in which the corresponding thematic choices and ideological concerns of artists and their patrons conditioned not only the rhetoric of

style but also the dynamic thought process embodied in pictorial craft. Neither proficiency in Chinese nor prior study of Chinese art is necessary to take this course.

Registration requirements: Open enrollment. Please register directly on Albert.



PRE-MODERN AFRICA AND THE MIDDLE EAST

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

Islamic Arts and the Museum

FINH-GA 3016.001 (21619)

(Seminar)

Martina Rugiadi

Tuesdays, 10:00am - 12:00pm

Basement Seminar Room

Recent events have catalyzed the urgency of addressing the role of the museum and its objects in representing the disenfranchised and those perceived as other, a demand that has been long familiar to those who occupy less privileged positions than our own. Using the Islamic art collections and displays at the Metropolitan Museum of Art as our laboratory, this seminar will critically investigate modern and contemporary anxieties and expectations regarding collecting, conserving, and curating Islamic art. Focusing on the current state of the field and the changing ethics of museum practices, together we will investigate acquisition histories and the production of the canon; the role of the art market; issues of fragmentation, conservation, and forgeries; tensions between archaeology and the museum; object biographies and accountability; cultural heritage, conflict, and restitution; politics of display and the museum experience.

Classes will be organized around lectures, readings, discussions, and visits to the Metropolitan Museum of Art. Aiming to complicate comfortable narratives, our voices will be supplemented by those of guest discussants.

Registration requirements: Students must submit a short statement (one or two paragraphs) directly to Professor Rugiadi (martina.rugiadi@metmuseum.org) by July 15th. Please introduce yourself and your interest in the course.



THE ANCIENT MEDITERRANEAN AND MIDDLE EAST, INCLUDING EGYPT

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

Arts of Late Antiquity and New Rome

FINH-GA 2024.001 (21614)

(Lecture)

Thelma Thomas

Thursdays, 3:00pm - 5:00pm

Lecture Hall

This course examines key sites, architectural monuments, and works of art from the later third to the seventh century, focusing on the Empire of New Rome, considering artistic innovation as well as the adaptation, appropriation, and emulation of a wide range of artistic traditions. This course will take a comparative approach to consider Christian art in relation to earlier and contemporaneous art of other religious traditions. Accordingly, subjects include churches, synagogues, temples, shrines and other pilgrimage arts, icons, cityscapes, and landscapes.

Requirements for this course include attendance of lectures, completion of reading assignments and 2 short writing assignments: a 2-page analysis of a work of art at the Metropolitan Museum of Art (from a list prepared by the instructor), a 4-page response to an article or book chapter (again from a prepared list), and a final research paper of 10-12 pages (on a topic approved by the instructor).

Registration requirements: Open enrollment. Students should register directly on Albert.

Greek Architecture and White Supremacy in America

FINH-GA 3023.001 (21620)

(Seminar)

Clemente Marconi

Mondays, 10:00am - 12:00pm

John Loeb Room

This course is a critical review of the history of reception of Greek Architecture in the United States from the end of the eighteenth century up to Trump's Executive Order "on Promoting Beautiful Federal Civic Architecture." This history is generally recounted without reference to the long-standing association of the adoption of Classical Architecture with White Supremacy, best revealed by White Supremacists' response to Trump's Executive Order and their use of icons of Greek Architecture such as the Parthenon in Nashville. After a general introduction on the modern reception of Greek architecture, the course will address the use of Greek architecture in Washington, Thomas Jefferson's relationship with Greek Architecture and the Classics, "Greek Revival Architecture," the Classics and the antebellum South, City Beautiful and the World's Columbian Exposition, the Parthenon in Nashville, and Trump's Executive Order.

Registration requirements: Students should send a CV plus a brief statement of interest to Professor Marconi directly by July 15th: cm135@nyu.edu.



Greek Art and Architecture II (The Fifth Century)

FINH-GA 2023.001 (3444)

(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: Open enrollment. Students should register directly on Albert.

Approaching the Study of Ancient Art

FINH-GA 2520.001 (21617)

(colloquium)

John Hopkins/Kathryn Howley

Tuesdays, 2:30pm - 4:30pm

John Loeb Room

Writing Intensive

Piercing the bubble of scholarship that surrounds ancient art is a daunting task. Scholarly approaches, methods, practices and trends seem to change constantly, and the historiography of the field stretches back hundreds of years. This colloquium is meant to help students—both those focusing on the ancient world and modernists who are curious about it—in gaining familiarity with some current and exciting approaches to the study of ancient art. Each week we will look at a different issue, from long standing and fundamental ones to more recent trends. Some topics will include the cultural distance between modernity and antiquity and some issues in bridging that divide; how archaeological context affects our ability to assess ancient materials; when art is art and when it is material culture; how the collecting of ancient art affects its historical context; how cultural distance and the remaining evidence affects our ability to understand race, ethnicity, gender and sexuality; and how our culture continues to appropriate ancient cultures in different ways and for different purposes. Due to our backgrounds and the breadth of our disciplines, the course will focus on approaches to ancient Mediterranean art, but we will look outside of that area some weeks, and students are encouraged to write on areas further afield.

Registration requirements: No interview is required but students should a statement about their interest in the class to Professors Howley and Hopkins: keh408@nyu.edu and jnh1@nyu.edu



War and the 'Nature' of Ancient Roman Art

FINH-GA 3024.001 (24713)

(colloquium)

Katherine Welch

Wednesdays, 3:00pm - 5:00pm

John Loeb Room

War suffused Roman Art from the founding of the Roman Republic in 509 BCE to late antiquity (3rd-5th centuries CE). This influence of war in the arts could be overt (for example, in the great Columns of Trajan and Marcus and in battle sarcophagi) or it could be subtler (the reuse of Classical Greek pedimental sculpture of the 5th c. BCE on a Roman Corinthian temple of the Augustan Period (the Temple of Apollo in Circo), or even allegorical (the so-called Altar of Domitius Ahenobabus). This colloquium will examine why allusions to war are so peculiarly prevalent, in terms of Roman Culture at large. We shall examine Roman architecture (the decoration of theaters, temples, city walls, etc.), relief sculpture, victory monuments with statues atop, villa decoration, and even wall painting and mosaic. We shall explore a long-debated historical/art historical question: why was the Empire so 'successful' for so long? Each student will do an oral presentation on an artifact or general theme, which will then become the final paper. Prof. Welch will be willing to read a draft of the paper before the final handing in of it, at semester's end. There will be at least one Museum/Collection trip.

Registration requirements: Students must submit a brief statement of interest directly to Professor Welch (kw21@nyu.edu). Please address your background and your interest in the course.

Ancient Egyptian I: Hieroglyphics

FINH-GA 2520.002 (24718)

(colloquium)

Marc LeBlanc

Fridays, 2:00pm - 5:00pm

ISAW, Room 202

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.

Registration requirements: Permission of the instructor (marc.leblanc@nyu.edu) is required. There are no prerequisites, but previous study of foreign languages and a strong general understanding of grammar are recommended.

Life and Death on the Nile: Theban Tomb Chapel Paintings of Egypt's Empire Period

FINH-GA 3520.001 (24798)

(Seminar)

Ann Macy Roth

Mondays, 8:00am - 11:00am

As of July 13, 2021
Subject to Change



Silver Center 307

With the expulsion of the Hyksos invaders who had occupied most of their land for a century, the victorious kings of Thebes began to expand Egypt's boundaries outward. For the first time in Egyptian history, the state began to take an active role in the international community, and new products, techniques, and ideas flowed into the country, influencing the painted tomb chapels that were cut into the cliffs of the kings' ancestral city of Thebes by many of the Egyptian elite, the newly wealthy court officials and the even wealthier priests of the immensely powerful state god, Amun. Such paintings show officials going about their royal or priestly duties, relaxing at parties with family and friends, hunting in fields or marshes teeming with wildlife, and making offerings to their gods. Other scenes show less elite people: farmers working in their fields, craftsmen and builders plying their trades, a widow gleaning overlooked wheat after the harvesters have passed, and a sailor leaning over the side of his boat to scoop a drink of water from the Nile. Other paintings reference the afterlife, both explicitly, with vignettes from the famous Book of the Dead, and more subtly, with visual puns and allusions.

This seminar/colloquium will focus on the painted chapels of elite tombs during the New Kingdom or Empire Period (1550 – 1069 B.C.E.). Students will become familiar with the basic scene types, the conventions of representation, the requirements of Egyptian mortuary religion, and patterns in the spatial positioning of decoration. While the principal focus will be on the tombs at Thebes, New Kingdom cemeteries at Saqqara, el-Kab, Amarna, and other sites will also be discussed for purposes of comparison. Questions addressed may include the influence of foreign artistic traditions on tomb paintings, the limitations and restrictions of decorum governing the new religious and royal topics (and the later rise of prudishness), the expression of gender and family relationships, suggestions about identifiable workshops and artist's hands, temporal variations in content and style, and the problems of the preservation tomb chapel art from both the wear of tourism and the destruction wrought by the art market.

Registration requirements: Open enrollment. Please register directly in Albert.



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 2027.001 (21615)

(Lecture)

Robert Maxwell

Mondays, 12:30pm - 2:30pm

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. Exams and short papers will be required.

Registration requirements: Open enrollment. Please register directly on Albert.

Medieval Art: Recent Research

FINH-GA 2527.001 (21618)

(Colloquium)

Robert Maxwell

Wednesdays, 12:30pm - 2:30pm

John Loeb Room

This colloquium will be the opportunity to read more deeply in recent scholarship on medieval art. Some of the themes and topics will be pre-selected, but others can be determined by the students' interests. Readings will include works on devotion, sculpture, performance, and cultural exchange. Students will produce several short papers rather than a term-long research paper. Knowledge of at least one modern foreign language is required.

Registration requirements: Open enrollment, but students must contact Professor Maxwell (robert.maxwell@nyu.edu) prior to enrolling.



Scale and Art

FINH-GA 3044.003 (24719)

(Seminar)

Alexander Nagel

Fridays, 12:30pm - 2:30pm

Seminar Room

Writing Intensive

Scale—not measurable size, but the sense of relation to size—is an understudied phenomenon in the history of art. Yet the management of scale relations is a primary feature of works of art from all traditions and periods of art. What might seem like a formal problem in fact shapes relations between people and between things and people and the environments they inhabit—fundamental social, political, and relations. By manipulating scale, art articulates cosmo-visions, projects political organization, and manages encounters with otherness. We will read works by Susan Stewart, Claude Lévi-Strauss, David Summers, Joan Kee, Emanuele Lugli, and others as we consider physical works available to us in New York collections. The course is open to students of all fields, from any level. Credit for breadth requirements will be given according to the specific material studied by the individual student.

Format and requirements: During the first half of the class, the professor will present material and several framing ideas for consideration in relation to common readings. During the second half, students will explore, present, and write about a project related to an object chosen from a New York collection. This course is writing intensive, as we will workshop samples of student writing throughout the term, resulting in a 15-20 page term paper. Grading: class participation (30%), oral presentations (30%), paper (40%).

Registration requirements: Students must submit a brief statement of interest to Professor Nagel directly at an43@nyu.edu. Please address your background and your interest in the course. Statements should be received by July 15th, 2021.

Face to Face

FINH-GA 2544.001 (25412)

(Colloquium)

Colin Eisler

Wednesdays, 12:30pm - 2:30pm

Seminar Room

Face to Face - physiognomical theory's visual role. Did animal human comparisons affect the media? When, where and how did these theories originate? How were they perpetuated? What was the role of propaganda? Did such theories contribute to prejudice and issues of racial superiority? Were these concepts central to generating stereotypes? Who sought to combat them and how? Are they found in film, caricature, literature?

Registration requirements: Open enrollment. Please register directly on Albert.



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Sculptor Painter/Painter Sculptor

FINH-GA 3032.001 (24325)

(Seminar)

Colin Eisler

Fridays, 10:00am - 12:00pm

John Loeb Room

Who were the artists attracted to such a dual role and why? What were the roles of paragone (comparisons of media), relief, polychromy? Major emphasis will be on the Renaissance - Verrocchio, Pollaiuolo, Leonardo, Pacher Michelangelo but later artists will be considered - Bernini, Puget, Leighton, Moodigliani, Renir, Degas, Matisse, Picasso.

Registration requirements: Students must interview with the instructor prior to enrolling. Interviews will take place on Wednesday, July 14th. Please use [this link](#) to register.



POST-1750 GLOBAL

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

The Transitive Artwork

FINH-GA 3044.002 (3447)

(Seminar)

Jonathan Hay

Wednesdays, 10:00am - 12:00pm

Seminar Room

Unlike computer models that generate artificial life, the beholder-dependent artwork enlists the imagination to enact life as an extension of the beholder's real-life experience. Although the life it enacts is artificial, it is experienced as real. Without this paradox, an artwork's world would not make sense as a world. Despite being a fundamental artwork function, until recently the artwork's enactment of life largely escaped theoretical attention. Anthropologists were the first to address the issue from the special perspective of their discipline, soon followed by media theorists narrowly oriented toward the image. Both anthropology and media theory stress the agency of the artwork but at the price of instrumentalizing this agency as a medium for social needs and desires. Given the exciting insights that anthropological and media theory perspectives have generated for art history, it is understandable that art historians have tended to adopt and adapt these perspectives rather than bringing their own disciplinary tools to bear on the problem. This theory-and-method seminar explores instead a specifically art historical approach to the problem that takes an artwork's capacity to enact life in its paradoxical way to correspond to a specific function of transitivity.

Transitivity is the capacity of an artwork to stage a "passing across" by abolishing the boundary between its world and our world. This is a two-way process, for not only does transitivity enact a world, but it also binds the artwork's world into social life. As a practical matter, transitivity enlists the imagination across movement and choice. In the case of an inanimate artwork, movement transforms space into spacetime, opening the artwork's world to the beholder's experience. Choice equally enlists the imagination, since every artwork offers the beholder countless choices through its tissue of perceptual cues; restlessness of attention ensures that the beholder's imagination is in constant movement. As two interlinked mediums of the imagination, movement and choice jointly transform the self-referential intransitivity of design into the transitivity of world-enaction, in which life is enacted as an effect of presence; the artwork's world is experienced as a living world. At the same time, transitivity binds the artwork into social life through the encoding of its world as simultaneously non-artistic. Across the imagination, the artwork's world binds itself into the beholder's social experience, drawing in the beholder as a social actor.

The seminar is open to students in any field of art history or archaeology. Seminar participants will be encouraged to develop research projects within their own fields. The format of the seminar will depend on the number of participants.

Registration requirements: Students should submit a statement of interest of at least 150 words directly to Professor Hay: jh3@nyu.edu.



Art and the Criticism of the Sixties and the Seventies

FINH-GA 3036.001 (3449)

(Seminar)

Christine Poggi

Mondays, 12:30pm - 2:30pm

Seminar Room

Writing Intensive

Description forthcoming.

Registration requirements: Students must interview with the instructor prior to enrolling. Interview registration will take place in July. Please use [this link](#) to register.

Image as Actors (on the Stage of History)

FINH-GA 3036.002 (24720)

(Seminar)

Uli Baer/Shelley Rice

Tuesdays, 3:00pm - 5:00pm

Seminar Room

Our graduate seminar "Images as Actors (on the Stage of History)" will exist in the interstices between the past and the present, aesthetic analysis and theory. Each session will focus on a particular image or project -- from portraits of Frederick Douglass or by Seidou Keita; from the "Molotov Cocktail Man" by Susan Meiselas or "Stray Dog" by Daido Moriyama to video of George Floyd's death; from performances by Ana Mendieta and Rabih Mroué to installations by Walid Raad, self-portraits by Nikki Lee and "Urban Fictions" by Xing Danwen -- and examine its meaning, its impact and its continuing influence. Central to the methodology of the course will be the assertion that art is a powerful form of public speech, which forces us to reexamine our concepts of history and the relationship of individual works to what we describe as the flow of time. Subverting Walter Benjamin's idea that art flourishes within its "aura," its original space, time and culture, "Images as Actors" will set works in motion, seeing them not as stable objects emerging from -- and representing -- one tradition but as agents of translation, acting within multiple historical periods and social environments, bringing and updating news about life on earth.

A conceptual project, photograph or installation, for instance, might be rooted in the social fabric of its moment of creation, and it might fit neatly into an accepted paradigm of art's history that has in the past given it its meaning and its importance. But master narratives are complicated in the 21st century -- called into question, and vastly expanded in their potentialities, by globalization and the diverse temporalities of different cultures as well as by the interpenetration of time and space in the digital age. These new horizons, alternate meanings born of evolving cultural encounters and temporal disjunctions, will be the primary subject of this class. Each selected artwork will be examined from multiple perspectives: from its genesis within a specific tradition through what Arjun Appadurai has called its "social life," its ongoing encounters, influences and metamorphoses. Readings might include texts by George Kubler, Henri Bergson, Michel Foucault, Daido Moriyama, Nicholas Bourriaud, Okwui Enwezor, Reiko Tomii, W.J.T. Mitchell, Boris Groys, David Joselit and Ariella Azoulay (among others). All of these theorists see artistic creations not as stable, predetermined forms but as active presences constantly redefined -- and



redefining – their shifting contexts in time and space. Players on the world stage, artworks studied in this seminar will be perceived, not as witnesses of history, but as its “very currency.” (David Joselit)

Possible Assigned Readings:

George Kubler, *The Shape of Time*
Michel Foucault, *The Archaeology of Knowledge*
Arjun Appadurai, *The Social Life of Things*
Ariella Azoulay, *The Civil Contract of Photography*
WJT Mitchell, *What do Pictures Really Want?*
Boris Groys, *Art Power*
David Joselit, *After Art*
Daido Moriyama, *Memories of a Dog*
Nicholas Bourriaud, *Altermodern and The Radicant*

Registration requirements: Please submit a short statement explaining your interest in the course and/or how it fits with your studies directly to the professors: sr29@nyu.edu and ucb1@nyu.edu. Statements should be received by July 15th.

Art in Spain from the Generation of 1898 to the Civil War

FINH-GA 2036.001 (3448)

(Lecture)

Robert Lubar

Wednesdays, 12:30am - 2:30pm

The course examines the major artists and institutions that shaped the development of modern art in Spain from 1888, the date of Barcelona's Universal Exposition, to the end of the Spanish Civil War in 1939. The course takes as its working model the complex question of art's relation to social movements in Spain, including: the "Colonial Disaster" of 1898 and the question of national regeneration; the impact of fin-del-siglo anarchist and workers' movements; the growth of cultural and political nationalism in the Basque and Catalan regions; modernization and the rise of authoritarian politics under the Dictatorship of Primo de Rivera; and the ideological struggles and social violence unleashed during the Spanish Civil War. The complex roles played by some of Spain's most prominent artists and architects -- Antoni Gaudí, Pablo Picasso, Joan Miró, Luis Buñuel, Josep Lluís Sert, and Salvador Dalí -- and their multivalent responses to modernization, political instability, and social praxis are discussed in depth. A reading knowledge of Spanish is useful but not required.

Registration requirements: Open enrollment. Please register directly on Albert.

Around 2,000: Mike Kelley in the Era of Mega-Art (Koons, Richter, Hirst, Saville, Murakami)

FINH-GA 3036.003 (24721)

(Seminar)

Thomas Crow

Thursdays, 12:30pm - 2:30pm

John Loeb Room



Mike Kelley's artistic self-transformation c. 1995 provides diagnostic insight into a major shift in the behavior of dominant actors in the contemporary art system. The ascendance of mega-wealthy and hyper-competitive collectors, a good number aiming to create personal museums, fuels a corresponding expansion in the size and production demands of the art generated in response. That is the hypothesis to be tested in this seminar, which will examine the possibilities for artists to achieve depth of individual meaning within this collective tendency. The effects of reorganization and consolidation of the enabling galleries in the later stages of the pandemic will also be considered. Assessed written work will be a series of four shorter papers based on a choice of topics, 6-8 pages each.

Registration requirements: Students must interview with the instructor prior to enrolling. Interviews will take place on Wednesday, July 14th. Please use [this link](#) to register.

Overview of 19th-Century French Painting in the Metropolitan Museum of Art

FINH-GA 3035.001 (3481)

(Seminar)

Thomas Crow

Fridays, 10:00am - 12:00pm

Seminar Room

The Metropolitan Museum contains one of the most comprehensive and representative collections of French painting from the last decades of the eighteenth century through the close of the nineteenth. This course will be entirely devoted to considering paintings from the works on display there. As group sessions in the gallery may still be impossible, students will be expected to prepare individually by closely examining a weekly selection of paintings in the gallery, bringing notes and perceptions back for group discussion. The syllabus will provide selected, supportive readings for each week's session. A take-home mid-term of about 10 pages and an analytical term paper of 15-25 pages will be required.

Registration requirements: Students must interview with the instructor prior to enrolling. Interviews will take place on Wednesday, July 14th. Please use [this link](#) to register.

Chinoiserie in European Art and Performance

FINH-GA 3035.002 (21621)

(Seminar)

Meredith Martin

Thursdays, 3:00pm - 5:00pm

Seminar Room

This seminar will examine the phenomenon of 'chinoiserie' in European art, architecture, and performance from the seventeenth to nineteenth centuries. Coined retrospectively, the term chinoiserie conjures a vision of Asia grounded in both fantasy and firsthand observation that materialized in a wide range of artworks, including porcelain, textiles, garden buildings, and plays. Closely tied to emerging patterns of global capitalist production and exchange, chinoiserie provided an important means to explore and critique ideas about commerce, gender, luxury, empire, identity, and race. This course will not only



study the history of this deceptively frivolous decorative style but will also analyze how it is being reassessed or reimagined in museum installations and theatrical performances today. If possible, students will visit the galleries and study collections of the MET, the Cooper Hewitt, and the NYPL in addition to hearing from scholars, artists, and curators. Students will undertake a semester-long research project that may result in a final paper of approximately 15-20 pages or a creative work. Reading knowledge of French is recommended but not required.

Registration requirements: Please send a one-paragraph statement of interest to the instructor (m240@nyu.edu) by July 15th.

AWAW: Rethinking 25 Years of Art by Women

FINH-GA 3037.001 (3446)

(Seminar)

Nancy Princenthal

Mondays, 10:00am - 12:00pm

Seminar Room

To mark the twenty-fifth anniversary of the establishment of Anonymous Was a Woman, a foundation that makes ten awards annually of \$25,000 each to women artists, an exhibition is being organized at the Grey Art Gallery of NYU. This seminar, led by the exhibition's co-curator, will follow the organization of the show as it progresses. Winnowing the more than 250 award recipients, all highly distinguished women who are otherwise enormously diverse, will require exploring various pathways through their work—thematic, political, disciplinary, regional, generational and personal. We will also look at associations to the foundation's name, which alludes to Virginia Woolf's famous assertion, "I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman"; in the same essay, Woolf's further declared, "a woman must have money and a room of her own if she is to write fiction." Some questions we will address are, what do artists non-negotiably require, materially and socially as well as intellectually? How have art institutions served women artists over the past 25 years? And, What is the status of anonymity, in a cultural climate that encourages collaborative work unsigned by individuals, while also insisting on the importance of individual identity? Students will have the opportunity to conduct research for the substantial catalogue that will accompany the exhibition..

Registration requirements: Students must submit a brief statement of interest directly to Professor Princenthal (np23@nyu.edu) by July 15th, 2021. Please address your background and your interest in the course.

The Modern Monument

FINH-GA 3036.004 (24722)

(Seminar)

Robert Slifkin

Thursdays, 3:00pm - 5:00pm

John Loeb Room

With its conventional connotations of heroism, historical commemoration, and the survival of tradition, the monument may seem categorically antithetical to the convention-defying and critical practices associated with many strands of artistic modernism. Yet as Alois Riegl famously noted, the monument serves as an



effective paradigm for understanding the way in which all material objects relate to the moment of their historical creation and their subsequent reception across time. This temporal and referential capacity of the monument has allowed it to remain a vital category of artistic creation into the modern era and many artists associated with modernism have engaged with the monument whether sincerely or parodically. This course will consider the literature addressing the concept of the monument and the various ways in which the tradition of the monument has been addressed by artists in modernity paying special attention to recent debates about the role of public memorials as vessels of white supremacy. Beginning with the challenges of figuring what seemed to be a disordered and divided conception of 'the people' in post-Revolutionary France and post-Civil War America we will subsequently examine a series of case studies which will include Vladimir Tatlin's Monument to the Third International (1919-20), Claes Oldenburg's series of proposed monuments beginning in the mid-1960s, Maya Lin's Vietnam Veteran's Monument (1982) and contemporary instances of artistic monumentalism by such artists as Rachael Whiteread, Sam Durant, and Hank Thomas Willis.

Registration requirements: Students should email a short statement describing their interest in the course, as well as some possible research subjects they might pursue for their final papers in the course, directly to Professor Slifkin: rs3513@nyu.edu.



MUSEUM AND CURATORIAL STUDIES

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

Introduction to Curatorial Practice

FINH-GA 3041.002 (21622)

(Seminar)

Linda Wolk-Simon

Thursdays, 10:00am - 12:00pm

Seminar 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. 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: Please send a one-paragraph statement of interest to the instructor (lws245@nyu.edu) and sign-up for an interview via [this link](#) to register.

The History and Meaning of Museums

FINH-GA 2042.001 (24723)

(lecture)

Philippe de Montebello

Thursdays, 12:30pm - 2:30pm

Zoom or 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



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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.*



ARCHITECTURAL HISTORY

courses under this heading satisfy the Architectural History distribution requirement

Russia's Architecture: Politics and Poetics

FINH-GA 2043.001 (21114)

Lecture

Jean-Louis Cohen

Mondays, 3:00pm - 5:00pm

Lecture Hall

The course frames the saga of the Russian avant-garde in the broader historical perspective traced by the modernization of architectural and urban culture.

The connections of the post 1917 culture with pre-revolutionary Russia will be established, and the intellectual and international context in which constructivism emerged will be explored. A better understanding of the radical theories will imply a deeper analysis of the designs and the built works. The exact meaning of the transgressions introduced will be measured against the historical space in which they were inserted.

The initial limit of the course corresponds to the abolition of serfdom in 1861, which led to massive urbanization and rapid industrialization, inducing new programs and doctrines in architecture. The final limit corresponds to the rejection of "Socialist" Realism in architecture, following Khrushchev's Discourse to the builders" of 1954. Between these dates, the interplay of politics, theories, buildings, and city plans will be examined on the base of recently revealed archival materials, and recent interpretations by Russian, European and American scholars.

The response of architectural culture to the machine, the question of the monument, and the relationship of architectural design to historical signs will be discussed, as well as the uses of buildings by political factions and conflicting groups of intellectuals. Architects such as Fyodor Shekhtel, Aleksei Shchusev, Alexander Vesnin, Moisei Ginzburg, Nikolai Ladovsky, El Lissitzky, Ivan Leonidov, Konstantin Melnikov and Boris Iofan will be considered.

The knowledge of the Russian language is not necessary.

Registration requirements: Open enrollment.

Architecture Under Vichy

FINH-GA 3043.001 (21624)

Seminar

Jean-Louis Cohen

Tuesdays, 10:00am - 12:00pm

Jean-Louis Cohen



Very few structures were actually completed during the four years of Nazi Germany's occupation of France, between June 1940, and the autumn of 1944. However, this relatively brief period during which the government was based in the remote spa of Vichy, has been an extremely intense one in the realm of architecture and city-planning.

While reorganizing the architectural profession and its academic cradle the *École des Beaux-Arts*, the State took control of the built production and transformed the legislation, favoring a wide spectrum of reconstruction plans in which innovative solutions were tolerated and sometimes encouraged.

If Marshall Pétain's call for a "return to the soil" and a general climate unfavorable to Modernist architecture opened the way to conservative designs celebrating regional traditions, a number of radical designers were able to divert the official policies and propose functionalist schemes for the countryside. At the same time, research was undertaken on standardization and prefabrication, which later cast a long shadow on postwar France, as most of Vichy's legislation remained effective after the Liberation.

Among the many architects at work during this short yet busy period, the trajectories of Auguste Perret, Michel Roux-Spitz, Eugène Beaudouin, Gaston Bardet and Le Corbusier abound in revealing and overlooked projects. On a darker note, the impact of Vichy's racial laws was brutal, and some architects participated without restraint to their implementation and the spoliation of the Jews.

All these aspects will be considered in the class. No previous knowledge of architecture is required, but a reading knowledge of French would be helpful. .

Registration requirements: Students must submit a half-page statement of interest to Professor Cohen directly (jlc2@nyu.edu) by July 15th to be considered for the course.



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 (3585)

(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

This course will introduce the technology and media that constitute various categories of time-based media (TBM) art, in both theory and practice. A historical overview of the development of TBM art will provide an introduction to the conservation challenges associated with media categories such as film, slide, video, light, sound, kinetic, interactive installations, as well as born-digital, software-based, and internet art. The issues related to the acquisition, examination, documentation, exhibition, installation and the conservation of TBM will be discussed through case studies. Conservation concerns will be identified in the context of media and equipment obsolescence, to illustrate the consequences of rapid technical changes in components used by artists in the creation of these works. Emphasis will be put on the decision-making processes based on ethical standards in this new and quickly evolving discipline. The main resources and research projects addressing TBM art preservation will provide the conceptual framework for future professionals entering this highly collaborative field.

The course will follow a lecture format supplemented by optional lab visits. The individual classes will be taught by leading scholars, practitioners, conservators, curators, archivists, computer scientists, artists, and engineers from within the greater New York City area and coordinated by Christine Frohnert, consultant and conservator of TBM art, Research Scholar and TBM Program Coordinator. Students from various backgrounds, including art-history, art conservation, engineering, art management, digital humanities and computer science are welcome..

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.**

Caring for Museum Collections: A Collaborative Approach

FINH-GA 2045.002 (24237)

(Lecture)

Hannelore Roemich and Jessica Pace

Tuesdays, 1:00pm - 3:00pm

Duke House Lecture Hall



Caring for collections in museums, historic houses, library and archives, or private collections requires a team of professionals able to achieve the access and display desired by stakeholders, while also striving for maximum preservation of the collection. The responsibility for selecting exhibition aesthetics, types of illumination, and display cases; determining environmental controls and light levels; and arranging the logistics of installation and loans, are responsibilities shared by curators, registrars, engineers, architects, lighting designers, mount makers, conservators, and administrators. This course will introduce the core principles of preventive care of collections and prepare students to become competent partners for their long-term preservation. Lectures will include an overview on causes of damage to artworks and preservation challenges associated with a variety of materials, including precious metals, digital media, modern paintings, plastics, and works on paper. Preservation concerns related to environmental conditions, access and handling, and storage and display will be identified. A session on connoisseurship and illumination will highlight the visual experience of artworks viewed in different lighting conditions. Special emphasis will be placed on the decision-making processes based on best practices and the sometimes conflicting needs of stakeholders. Issues related to the examination, documentation, exhibition, loan, and the conservation of artworks will be discussed through case studies in class and during site visits. Two field trips to major local institutions will allow students to interact with key players who have broad experience in art preservation. Access to major resources addressing preservation management will provide valuable background knowledge for making informed decisions in a collaborative manner.

The grading will be based on written and oral reports of assigned readings, a case study of workflows for preventive care, an annotated bibliography for a selected topic, and a risk assessment of a collection..

Registration requirements: Open enrollment. The course is open to students in art history, archaeology, 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; no permission for registration is needed.