Fall 2022 COURSE OFFERINGS

Faculty Research Leave / Sabbatical: Hay; Howley; Shen; Thomas; Trachtenberg; Welch

Registration Overview

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

Course interviews for Fall 2022 courses will be held on the week of July 11th 2022. 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 2022 semester. The Institute of Fine Arts will continue to follow all modes of attendance guidelines issued by the University. For Fall ’22, 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)

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 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) (2874)
- Directed Research for the PhD Major Exam: Oral and Written (FINH-GA3548.001) (2875)
- Directed Research for the PhD Dissertation (FINH-GA3549.001) (2876)

Important Dates for Fall 2022

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.

- **July 11 - 15, 2022**: Course interviews take place over Zoom
- **August 25, 2022**: Graduation tuition payment deadline
- **August 29 - August 31, 2022**: Orientation
- **August 30, 2022**: Language exams
- **September 1, 2022**: First day of classes
- **September 5, 2022**: Labor Day - No classes/University offices closed
- **September 14, 2022**: Add/Drop Deadline
- **October 10, 2022**: No classes scheduled
- **October 11, 2022**: Legislative Monday/classes meeting on a Monday schedule
- **November 23 - 25, 2022**: Thanksgiving Recess
- **December 8, 2022**: Language exams
- **December 14, 2022**: 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 (3234)

(Foundations I)

Alexander Nagel

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 2022 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: Slow Looking

FINH-GA 3044.001 (21495)

(Proseminar)

Alexander Nagel

Tuesdays, 2:30pm - 4:30pm

Seminar Room

Writing intensive

Attention spans are on the decline, as are our memories—you’ve been told this before and you’ll be reminded again. We are flooded by images presented on digital platforms designed to enhance delivery of an unending cascade of visual content. The times call out for principled resistance, and also some reconsideration of the values we associate with slowness and speed. In this course we approach works of art as invitations to slow looking, in order to cultivate attuned and independent thinking.

The course will include visits to the Met and the Frick to do slow looking in person. Besides learning a protocol for extended observation, students will receive intensive training in analytical method. How do we pass from a series of observations to a set of questions, and then go about exploring those questions? Students will engage in discussion of works of art and write frequent short writing assignments. We will also read essays that exemplify the art of slow looking, anatomizing them in order to learn from them.

Format and requirements

As of May 10, 2022

Subject to Change
Students will get used to spending one or two hours looking at a single work of art, writing logs of their time spent doing so. They will also write analyses ("X-rays") of the readings. They will also develop questions about a given work that will serve to lead group discussion on our site visits. Finally, they will write a paper of 13-15 pages focused on one of the works, drawing on the materials prepared by all the students throughout the term concerning that work. Grading: class participation (20%), logs (10%), X-rays (20%), questions for discussion and leading discussion (15%), paper (35%).

**Registration requirements:** Enrollment limited to incoming PhD students.
Islam and Image: Aniconism/Iconoclasm/Orientalism

FINH-GA 3016.001 (3413)
(Colloquium)
Barry Flood
Thursdays, 3:00pm - 5:00pm
Seminar Room

The perception of Islamic art as an aniconic art is long-established and pervasive. In the nineteenth century, the idea was canonized in Orientalist discourses on the relation between race and culture by the coining of the German term Bilderverbot (lit. Image Prohibition) to denote an antipathy to figurative images seen as characteristic of Semitic peoples, including both Jews and Arabs (qua Muslims). On the one hand, this assumed antipathy to figurative art is often said to have inspired the development of characteristic art forms: calligraphy, geometry and vegetal ornament (the ‘arabesque’). On the other, it is often said to have inspired historical acts of iconoclasm, even up to our own day.

Perhaps not surprisingly, both the material and textual evidence suggest a more complex, nuanced and varied series of attitudes to the production or consumption of images, marked by regional and temporal variations. In addition, etic accounts of the relationship between Islam and image are characterized by striking inconsistencies and paradoxes – at various times, for example, Muslims have been depicted as both iconoclasts and idolaters.

This colloquium will explore some of these paradoxes. It will consider the kinds of materials that might serve to construct a history (or histories) of attitudes to images and image-making in the Islamic world, and the difficulties inherent in such a project. Profiting from a recent proliferation of publications on aniconism and iconoclasm more generally, we will discuss such topics as the ontological status of images, their social function and material (in)stability, concepts of abstraction, and iconoclasm and modernity.

Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of July 11th.
The Archaeology of Greek Colonization

**FINH-GA 2523.001 (21492)**
**Colloquium**
**Clemente Marconi**  
Mondays, 10:00am - 12:00pm  
Seminar Room

This colloquium will critically examine recent literature concerning Archaic Greek “colonization” across the Mediterranean, between the eighth and the early sixth century BCE. In recent years, this area of study has been characterized by an ever-increasing range of approaches, under the influence of Post-Colonial, Network, and Global theories. The scope of the colloquium is to explore key aspects of the phenomenon of Greek settlement abroad, from the very nature of Archaic “colonial” foundations to the interaction between Greeks and non-Greeks. In particular, the colloquium will focus on the contribution of material culture toward our understanding of the phenomenon and the associated hermeneutic difficulties.

**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 Archaeology I: The Archaic Period

**FINH-GA 2023.001 (3235)**  
(Lecture)  
**Clemente Marconi**  
Tuesdays, 10:00am - 12:00pm  
Seminar Room

This course is an introduction to the art and archaeology of the Greek world from 1050 to 480 BCE. While offering a detailed discussion of the urbanism, architecture, and visual arts of this period in their social and cultural context, this course explores critical questions about ancient art: including the birth of monumental architecture, the development of visual narrative, and the agency of images and monuments. The two requirements for the lecture are a final examination, which will encompass the material covered in the entire course, and a fifteen pages paper.

**Registration requirements:** Open enrollment. Students should register directly on Albert.
Early Rome and Italy: Materials, Practices, and People in Motion (Art)

FINH-GA 3024.001 (3613)
(seminar)
John Hopkins
Mondays, 3:00pm - 5:00pm
Seminar Room

Over the past 20 years, the study of early Rome and Italy has usurped scholarship on the Republic and Empire, to become perhaps the most vital area of Roman studies and Ancient Mediterranean Art History. This Seminar will examine the latest scholarship on the makings of a Roman Community amidst major shifts in Italic and Mediterranean Culture from ca. 800-250 BCE. Spanning periods that saw the formations of urban landscapes, multiple architectural and artistic traditions, governmental bodies and the tumultuous upheaval of Mediterranean power norms through the aftermath of Alexander the Great's conquest and the onset of the First Punic War, we will read the latest scholarship and engage in the field-altering debates that have hit the discipline over the past 20 years. Topics will include the built environment as socially generative space, materials and making practices as constitutive of sociocultural traditions, religious practice, elite networks, governmental organization, military engagement and the relevance of scholarly conceptual shifts, including the material turn, the turn to indigenous and race-studies, queer and feminist readings of evidence, the ontological turn and more. In pairs and trios, students will focus each week on a single book in order to gain a sense of the construction of dissertation-length arguments. Writing will be an essential component as well. This course will be object and built-environment focused but will speak as well to historical questions essential to Roman Studies, broadly.

Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of July 11th.

Sacred Spaces and Divine Images Transformed: The Middle East during the Roman Period and Late Antiquity

FINH-GA 3024.002 (23933)
(Seminar)
Blair Fowlkes-Child
Wednesdays, 3:00pm - 5:00pm
Seminar Room

This seminar will explore the profound transformation of art and architecture connected to the religious practices of both polytheists and monotheists that occurred across the Middle East when the region was under Roman rule and during Late Antiquity. Major sanctuaries we will focus on include the Temples of Bel and Baalshamin at Palmyra (destroyed in 2015) and Jupiter Heliopolitanus at Baalbek and their conversions into churches, the Temple of Artemis at Gerasa, the recently discovered synagogue at Migdal (Magdala), and the temples, house-church, and synagogue at Dura-Europos. We will delve into topics such as possible cult continuity between the Iron Age and the Hellenistic and Roman periods, the creation of new deities, the roles of priests, aniconism and figural sculpture, and the construction and adornment of buildings to meet the specific needs of the cults of various deities, Judaism, and Christianity. The approach is interdisciplinary: we will study architecture, sculpture, mosaics, wall paintings, votive dedications, and inscriptions, and read Lucian’s De Dea Syria (On the Syrian Goddess). Discussion of
current research projects and future responses to the destruction of archaeological sites and monuments and looting, particularly at Palmyra and Dura-Europos, as well as the intertwining of cultural and humanitarian crises, will also form an important part of the course and prepare students to engage fully in critical contemporary debates. Our visit to the Yale University Art Gallery will provide students with the outstanding opportunity to examine material from Dura-Europos and Gerasa closely.

**Registration requirements:** Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of July 11th.

### Advanced Ancient Egyptian I

**FINH-GA 2520.002 (24718)**  
(colloquium)  
**Marc LeBlanc**  
Fridays, 2:00pm - 5:00pm  
ISAW, Room 202

This course will focus on reading Middle Egyptian texts in a variety of genres. Special consideration will be given to the grammar, as well as the materiality and historical, cultural, and archaeological context, of the texts.

**Registration requirements:** Permission of the instructor is required. Prerequisites: ISAW-GA 1000, "Intro to Ancient Egyptian I," and ISAW-GA 1001, "Intro to Ancient Egyptian II" (or equivalent coursework)
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 (3409)
(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. Assessment by two exams and a short interpretive paper. No interview required.

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

Pilgrimage to Santiago de Compostela

FINH-GA 3027.001 (21494)
(seminar)
Robert Maxwell
Wednesdays, 12:30pm - 2:30pm
John Loeb Room

In September 2022, the Institute of Fine Arts will host an international symposium on the theme of medieval pilgrimage to Santiago de Compostela (re-scheduled from an original 2020 date). The symposium’s theme turns on how pilgrimage was imagined, dreamed, psychically mapped, and embodied. Those notions form the focus of this seminar, drawing on historical, hagiographic, and historiographic sources, as well as the methodological positions that come to bear. Naturally the seminar also considers the monuments themselves that provided the material stage for pilgrimage. The seminar examines closely the cathedral of Santiago itself—home of the tomb of St. James and the end-point of Jacobean pilgrimage—but also monuments along the way, principally in Spain and France (León, Burgos, Puenta la Reina, Jaca, Toulouse, Saint-Guilhem-le-Désert, Saint-Gilles-du-Gard, among others), and with some attention to Italian, German, and English routes that funneled into the Spanish camino. Reading ability in at least one modern European language is required. Students will present their term-long research to the class, submit that research as a final paper, and prepare shorter reading/presentation assignments throughout the semester.

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

As of May 10, 2022
Subject to Change
POST-1750 GLOBAL

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

The Contest of the Arts in Old-Regime France: Painting, Sculpture, Tapestry, Gardens, Opera

**FINH-GA 3035.001 (3247)**
*(Seminar)*
*Thomas Crow*
Fridays, 10:00am - 12:00pm
Seminar Room

Description forthcoming.

**Registration requirements:** Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of July 11th.

Toulouse-Lautrec and the Post-Impressionists

**FINH-GA 3035.003 (tbd)**
*(Seminar)*
*Alexandra Courtois de Viçose*
Fridays, 12:30pm - 2:30pm
Seminar Room

This course will take a monographic approach, focusing on the art of Henri de Toulouse-Lautrec (1864-1901). Through a mix of lectures and discussions, we will look in depth at his brand of post-impressionism (taking seriously issues of spectacle, social class, and corporeal difference) and the scholarship it has generated since his death. Examining his exhibition history and his circle of friends (and foes) will also allow us to discuss art produced in Western Europe in the last two decades of the nineteenth century, against the backdrop of volatile politics in the wake of the Franco-Prussian war and the rise of eugenics. Requirements for this course will be full participation in discussion, select short response papers or presentations (to readings or art viewed in New York City galleries), and a final paper.

**Registration requirements:** Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of July 11th.

International Pop Art

**FINH-GA 3036.001 (3239)**
*(Seminar)*
*Christine Poggi*
Mondays, 12:30pm - 2:30pm
Seminar Room

As of May 10, 2022
*Subject to Change*
Writing Intensive

Description forthcoming.

Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of July 11th.

The Visual Culture of the Spanish Civil War

FINH-GA 3036.002 (3616)
(Seminar)
Robert Lubar Messeri/Jordana Mendelson
Tuesdays, 9:30am - 11:30am
King Juan Carlos I Center on Washington Square

Images from the Spanish Civil War (1936-1939) — from propaganda posters and anarchist films to Picasso’s Guernica — have long shaped how we perceive the conflict. Not only iconic images of the War itself, but its dominant visual languages — photomontage, abstraction mobilized to convey political messages, folk art imbued with ideological meanings, film stills recycled on posters — have informed how fratricidal conflicts in other parts of the world are viewed today. Indeed, the Spanish Civil War was the one of the first wars in history that was seen in the press as well as on the screen. To date, there is a rich and varied corpus of work focusing on the paintings, sculptures, photographs, posters, films, printed propaganda campaigns, and artistic events in Spain and beyond that document the ways in which the War was perceived at home and abroad. Written alongside this vast visual culture of war, are the chronicles, memoirs, poems, novels, and history books that have served as a compliment to these visual images. This seminar will consider how these images and visual technologies did not merely represent the conflict through documentary and visual evidence, but also helped to create communities able to perceive the events of the War through specific ideological, social, and political lenses. While this seminar takes the Spanish Civil War as its frame, the different visual technologies that were introduced in the 1930s extend well beyond this specific national conflict. These tools of meaning-making transformed how the War was seen and received in Spain and abroad.

Students from a range of disciplines – Art History, History, Anthropology, Cinema Studies, Spanish and Portuguese, etc. – are invited to enroll in this seminar. Over the course of the semester students will identify a specific area of research and, whenever possible, make use of area collections to design original projects related to the visual (and material) culture of the Spanish Civil War.

The seminar will be taught in English, however knowledge of Spanish will be extremely helpful.

Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of July 11th.

Sexual Politics, Art World Style: Feminist Artists of the 1970s

FINH-GA 3036.003 (3617)
(Seminar)
Shelley Rice
As of May 16, 2022
Subject to Change
This class will be an exploration of the feminist movements of the 1970s, and the art and artists whose energy shaped a new and important dialogue within the larger quest for Civil Rights at that time. Centered on North American artists, the class will nevertheless expand its range to include women working in the networks of sisterhood created by global feminisms. Artists of many media, like Judy Chicago, Adrian Piper, Eleanor Antin, Nancy Spero, Hannah Wilke, Mary Beth Edelson, Carolee Schneeman, Faith Ringgold, Betty Saar, Mierle Laderman Ukeles, Lorraine O’Grady, The Guerilla Girls, Mimi Smith, Martha Wilson, Lynda Benglis, Orlan, Ana Mendieta, Suzanne Lacy, Jacki Apple, Rachel Rosenthal, Agnes Varda, Valie Export, Gina Pane and others, will be examined as the creators of a new social consciousness enacted through imagery; and writers like Linda Nochlin, Lucy Lippard, Sylvia Plath, Virginia Woolf, Arlene Raven, Mira Schor, Nancy Princenthal, Anne Tucker, Betty Friedan, Simone de Beauvoir and Esther Ferrer (among others) will weigh in on the ways in which the "personal became political" at this historical moment. As for assignments, students will be expected to write short response and research papers, and also to present seminar reports exploring the works, influences and careers of these Amazons of Art.

**Registration requirements:** Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of July 11th.

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**The Photojournalistic Imagination**

**FINH-GA 3036.004 (3618)**

(Seminar)

Robert Slifkin

Thursdays, 10:00am - 12:00pm

Seminar Room

Since its invention in the mid-nineteenth century photography has been utilized as a privileged means of historical documentation, often serving as a crucial supplement to various forms of textual commentary. With the rise of photomechanical technologies of reproduction in the twentieth century, photography’s role as a conveyer of visual information invested the practice with unprecedented cultural significance. This course will consider how the changing technological conditions of the photographic apparatus—from camera, film, lens to new modes of digital reproduction and transmission—have affected the journalistic uses of the medium. Yet it also seeks to complicate these conventional narratives that prioritize technical developments and consider how certain historical and social conditions encouraged ‘the photojournalist imagination' to become dominant. In particular we will examine the various ways in which news photography has been encoded with cultural and aesthetic meanings that supersede its manifest purpose of objective reportage and attempt to construct a lexicon to analyze and evaluate photographs created within journalistic context.

Students are expected to attend and participate in weekly seminar meetings, including leading class discussion on assigned books and readings at select points during the semester. The final paper is an essay of 15-20 pages, the topic to be determined in consultation with the professor.

**Registration requirements:** Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of July 11th.

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As of May 10, 2022

Subject to Change
New York: 1962-1964

FINH-GA 3036.005 (23930)
(Seminar)
Thomas Crow
Thursdays, 12:30pm - 2:30pm
Seminar Room

Description forthcoming.

**Registration requirements**: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of July 11th.

Feminist and Queer Theories of Artistic Labor

FINH-GA 3036.006 (23931)
(Seminar)
Catherine Damman
Mondays, 3:00pm - 5:00pm
John Loeb Room

The discipline of art history trains its eye, fundamentally, on products of human labor, including the processes of their making and the effects of their circulation. In this course, we will theorize the relationship between various forms of artistic labor and determinations of value as they are shaped by the ascriptive categories of gender, sexuality, race, and ability. We will consider the historically gendered divisions of labor (including “craft,” affective labor, domestic work, care work, sex work, and more) as they intersect with the operations of racial capitalism, dispossession, theft, and debt. The course will emphasize the networks that place the work of trained and professionalized artists in (often hierarchal) relation to that of curators, docents, guards, and art handlers, as well as that of the uncredentialed, unnamed, and incarcerated. While one major line of inquiry will be the ways that artists have attempted to transform the “work” of the work of art over the course of the twentieth century, students specializing in earlier time periods are also welcome and encouraged. Students in the seminar will produce drafts in stages and participate in writing workshops, leading to a substantive research paper of approximately twenty pages.

**Registration requirements**: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of July 11th.

The Body in Art & Disability Studies

FINH-GA 3036.007 (tbd)
(Seminar)
Alexandra Courtois de Viçose
Wednesdays, 12:30pm - 2:30pm
John Loeb Room

As of May 10, 2022
Subject to Change
Depictions of the human body have been central to art history. Established art historical narratives trace how representations of the body have changed over time from European academies advocating the emulation of classical ideals to the perceived iconoclasm of the avant-gardes. With short lectures, discussions of readings, invited guests (if feasible), and student projects, this course will supplement these narratives by considering disability as both a subject and a factor in artistic creation. Disability Studies’ potential to alternatively analyze and contextualize artworks disrupts well-rehearsed art historical narratives, powerfully questioning processes of making, notions of “modernity,” “authorship,” and “reception” among others. The requirements of the course will be full participation in discussion, select reading responses, a group curatorial project, and a final paper.

**Registration requirements:** Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of July 11th.

**Arts of Africa**

**FINH-GA 3001 (21493)**

*(Seminar)*

**Prita Meier**

Tuesdays, 4:55pm - 7:25pm
Washington Square, Silver Center 301

This course is an introduction to the historical and contemporary arts of Africa, ranging from ancient architecture, masquerades, and traditional sculpture to modern photography, recent digital works and multi-media installations. Special attention is given to key moments of contact between different societies within Africa and between Africa and the Americas and Europe, including histories of imperialism and anti-colonial revolutions. We will also consider the challenges and politics of what it means to decolonize Africanist art history.

**Registration requirements:** Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of July 11th.

**Feminism, Internationalism, and Global Contemporary Art**

**FINH-GA 3037.001 (23932)**

*(Seminar)*

**Catherine Damman**

Wednesdays, 3:00pm - 5:00pm
John Loeb Room

In this course we will approach the vexed category of “global contemporary art” as it is shaped by histories of gender, racialization, nation, empire, and political economy. Rather than the smooth, frictionless functioning of “globalized” multinational capital, our course draws its inspiration from the Non-Aligned Movement and the internationalist politics of the so-called Third World as they were articulated in the second half of the twentieth century. We will pay special attention to the ways that the dynamics of gender and race both constrain and animate, in equal turns, the projects of solidarity and coalition building. Our inquiry will therefore focus on the shifting relationships between political commitments—feminism, anticolonial liberation, and internationalism—and an intellectual practice, art history. While we will study such theoretical frameworks as the historical “intimacies” of the four contents; alternative, multiple, and cosmopolitan modernisms (and their discontents); the challenges of the contemporary biennial; and the vagaries of “feminism” across the globe, we will treat works of art as
theoretical objects in and of themselves. Students in the seminar will produce drafts in stages and participate in writing workshops, leading to a substantive research paper of approximately twenty pages.

**Registration requirements**: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of July 11th.
Introduction to Curatorial Practice

**FINH-GA 3041.002 (3240)**
(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. 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 July 11th.

Kimono Fashion in Historical and Contemporary Contexts

**FINH-GA 3010.001 (23940)**
(Seminar)
Monika Bincsik
Thursdays, 3:00pm - 5:00pm
John Loeb Room

Description forthcoming.
Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of July 11th.

Curating Now: Understanding Indigenous Perspectives, Foregrounding Indigenous Voices

FINH-GA 3042.001 (23941)
(Seminar)
Patricia Norby
Thursdays, 12:30pm - 2:30pm
Seminar Room

Indigenous perspectives and culturally specific protocols about their art and creative expressions do not always align with long-standing colonial institutional practices of collecting, curating, or presenting Native American art. This seminar-style course is designed as a deeper dive into better understandings about Indigenous arts and creative sovereignty - nations and peoples who do not view museum collections and cultural materials as "objects or things," but as ancestors, relatives, and representatives of kinship systems and ties to homelands. Student colleagues will be responsible for two presentations on course readings, one lecture response, and one exhibition proposal and presentation.

Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of July 11th.

The Chinese Painting Collection at the Metropolitan Museum of Art, ca. 2016-2022: A Reassessment of Recent Acquisitions

FINH-GA 3042.002 (23942)
(Seminar)
Michele Matteini
Fridays, 10:00am - 12:00pm
John Loeb Room

Writing Intensive

Over the last few years, the collection of Chinese painting at the Metropolitan Museum of Art has undergone a quiet revolution. Thanks to the enterprising spirit and research interests of Associate Curator Joseph Scheier-Dolberg, the Asian Art Department has acquired a wide range of paintings that would have hardly found space in earlier, more conservative narratives of Chinese painting. Large, decorative works in unusual formats, monumental religious paintings, export art, as well as examples of contemporary ink art from Mainland China, Taiwan, and the Diaspora, feature now in the collection alongside some of the undisputed masterpieces of Chinese art. What does this expansive, and still expanding, view of Chinese painting mean for our discipline? And how will access to these works change the course of our study?

As is the case with all recent acquisitions, these works have not yet been thoroughly investigated. This seminar is designed to take a close look at a selection of them from the late imperial to the contemporary period. The class will unfold as a concatenation of meetings in the classroom and visits to storage and gallery where we will study paintings first-hand and discuss them with the specialists involved in
reshaping the collection. Each student will be responsible for one work (or a cluster of works) and will produce a monograph that will be shared with the museum curators. The course is intended for students who want to learn more about Chinese painting, its techniques, functions, display practices, the interpretation of seals, inscriptions, primary textual sources, as well as the different historiographical traditions and curatorial decisions that have shaped our understanding of Chinese ink painting.

Registration requirements: Prior knowledge of Chinese painting and/or material culture is recommended, but not mandatory. Knowledge of Chinese is also not mandatory. Students must have the permission of the professor before registering for this course. Please send a 1-page statement describing your previous training in Chinese painting and your interest in the class to michele.matteini@nyu.edu by July 15, 2022.

The History and Meaning of Museums

FINH-GA 2042.001 (3619)
(lecture)
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.
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 crate 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 where 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 (3286)
(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. Students from various backgrounds, including art-history, art conservation, engineering, art management, digital humanities, and computer science are all 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.