



Spring 2024 COURSE OFFERINGS

Faculty Research Leave: Sullivan; Howley; Khera

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 Spring 2024 courses will be held **on the week of November 13th**. Professors will have specific time-slots available. The Academic Office will distribute interview sign-up information to students. Students should make their own **appointments via Google Calendar**. As always, the Academic Office recommends interviews and/or applying to one or even two more courses than you intend to enroll in. *Not all courses require an interview: some are open enrollment, others will take a statement of interest. Please refer to the “registration requirements” under the course description.

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.

Please note that [Spring 2024 Registration opens on November 13th](#). You may register on Albert for all your courses then.

Modes of Attendance

Please continue to consult the [NYU Returns page](#) for information about the Spring 2024 semester. The Institute of Fine Arts will continue to follow all modes of attendance guidelines issued by the University. Since 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 only be made for those unable to enter the country or those registered with the Office of Equal Opportunity.

Maintenance of Matriculation (PhD Students)

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

- **MAINT-GA4747.004**

For PhD students who *are still* funded through a named Institute Fellowship, the Academic Office will register you for Maintenance and Matriculation (MM) for Fall and Spring semesters. Please contact the Academic Office if this applies to you.

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-AO-admin@nyu.edu. There is no charge for Summer maintenance.



Maintenance of Matriculation (MA Students)

For MA students who are not in coursework but have not yet graduated will need to be registered for Maintenance of Matriculation (MM). Please send an email request to the Academic Office in early November: IFA-AO-admin@nyu.edu. Matriculation will cost approximately \$998/semester.

Contact Information

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

For any Conservation-related inquiries, please contact Academic Advisor Kevin Martin:

conservation.program@nyu.edu

Directed Research Course Numbers (PhD)

- 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 Spring 2024

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.

- **November 13 - 17, 2023:** Course interviews take place over Zoom
- **November 13, 2023:** Registration opens on Albert
- **January 22, 2024:** First day of classes
- **February 4, 2024:** Add/Drop Deadline/100% refund deadline
- **February 19, 2024:** Presidents' Day: No classes scheduled/Offices are closed
- **March 18 - 22, 2024:** Spring Break: No classes are scheduled
- **April 23, 2024:** Last date to request pass/fail for review
- **May 2, 2024:** Language exams
- **May 6, 2024:** Last day of classes
- **May 15, 2024:** NYU Commencement (tentative)
- **May 16, 2024:** IFA Graduation (tentative)



PRE-MODERN ASIA

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

Fugitives' Art: Ren Xiong (1823-1857), Zhao Zhiqian (1829-1882), Ren Xun (1835-1893)

FINH-GA 3001.004 (21503)

(Seminar)

Michele Matteini

Fridays, 10:00am - 12:00pm

Seminar Room

The seminar explores the artistic, intellectual, familial, and affective bonds among three artists whose lives were shaped by upheaval and displacement. As the southeastern regions of the Qing empire were ravaged by catastrophic events like the Opium Wars and the Taiping Rebellion, these three artists witnessed the dislocation of millions of refugees and the erosion of the classical symbolic geography of 'Chinese' culture. But they also witnessed, and some took part in, the creation of a new, precarious order of which their art was both expression and Antidote.

'Fugitive' could also describe these artists' attitudes towards the craft, conventions, and histories of painting. In their work one finds unprecedented intermedial experiments, the invocation of unexpected art historical lineages, and the creation of powerfully impactful images that look simultaneously familiar and disorienting, as if everything at the time was distanced and questioned. By taking a closer look at this diversified production, which went well beyond painting, the seminar will reconstruct the visual and material environments of the many places these artists visited and the processes that led them to create a truly imaginative and revolutionary artistic universe.

Art historical writing in English on this topic is limited; most groundwork research has been conducted in Chinese. Prior knowledge of Chinese is recommended. If students with no reading knowledge of Chinese are interested in the course, they are advised to get in touch with the instructor. Students will be tested in short research assignments throughout the semester, and a presentation and research paper at the end. Students must receive permission from the instructor prior to enrolling. Interview details will be announced.

Registration requirements: Students will be required to sign up for a 10-minute interview the week of November 13th. Dates to follow

Duration

FINH-GA 3001.005 (21505)

(Seminar)

Jonathan Hay

Thursdays, 12:30pm - 2:30pm

Seminar Room

Duration is relevant to artworks in countless ways. Students from any area of art history, archaeology, or conservation are invited to propose a research project in their own field that explores any aspect of



duration. The seminar will be built around the diverse research projects of the seminar's participants (limited to 12).

Registration requirements: Please submit a 150-word synopsis of the proposed project by November 6 to the Academic Office. There are no language requirements for this seminar, and no scheduled interviews, though I may reach out to you for clarification of your proposal.

Sinan Shipwreck Inside Out

FINH-GA 3001.006 (21506)

(Seminar)

Hsueh-Man Shen

Tuesday, 10:00am - 12:00pm

John Loeb Room

Writing Intensive

This seminar investigates a range of issues surrounding the findings of a 14th-century shipwreck discovered in 1975 outside Sinan, South Korea. The discovery, commonly referred to as the Sinan shipwreck, reveals a Chinese ship that sank in around 1323 CE on its way from the port of Ningbo (China) to Hakata in western Japan. Much of the ship's cargo survived intact, providing a valuable lens through which to study such topics as the interwoven networks of monks and merchants, the agency of the sea, and the nature of cross-cultural exchanges in medieval East Asia.

A reading knowledge of either modern Korean or Classical Chinese is preferable. Students must have the permission of the professor to enroll in this course.

Registration requirements: Students will be required to sign up for a 10-minute interview the week of November 13th. Dates to follow

PRE-MODERN AFRICA AND THE MIDDLE EAST

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

Recent Research on the Arts of Northeast Africa in the World of Late Antiquity

FINH-GA 2542.003 (21639)

(Colloquium)

Thelma Thomas

Tuesday, 3:00pm - 5:00pm

John Loeb Room

"Africa and Byzantium," the exhibition at The Metropolitan Museum of Art and the accompanying catalogue, offer a welcome vantage point for reconsidering the arts of northeast Africa, focusing on Egypt, Nubia, and Ethiopia, within a late antiquity that extended to the south and east beyond the Roman Mediterranean. In this course we will address current and recent art historical, archaeological, and museum work by focusing on key areas where a comparative historiographic approach is possible. Throughout the term we will pay attention to the dominant contextualizing framework of Eastern



Christianity and consider intersecting issues of race, ethnicity, Hellenism, colonialism, and imperialism. Students will discuss assigned readings and, in preparation for the final paper based on a historiographic research project, each will lead a class discussion of an object in the exhibition and a reading that they assign. The subject of the research project (submitted for approval midway through the term) should fit within the loose temporal parameters of long late antiquity (circa third through eighth centuries) and may stem from one of the themes discussed during the term or from another area of current scholarship on northeastern Africa.

In addition to the class assignments listed above, students will present brief progress reports and final reports (about 30 minutes), then submit final papers (text of about 15 pages, double-spaced). As this writing-intensive course focuses on process, grading will be based on work completed throughout the semester.

Registration requirements: *In lieu of interviews, students should send the instructor (tkt2004@nyu.edu) an email describing their interest in the course, relevant background coursework and language skills, for example, travel and reading they have done on their own, field(s) of specialization, status within their MA or PhD program, and any topics and issues they might hope to address. Deadline is November 13th.*

THE ANCIENT MEDITERRANEAN AND MIDDLE EAST, INCLUDING EGYPT

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

Selinunte

FINH-GA 3005.005 (21507)

(Seminar)

Clemente Marconi

Tuesdays, 10:00am - 12:00pm

Seminar Room

This seminar is entirely devoted to Selinunte, the Greek colony in Western Sicily that is being investigated by a joint mission of the Institute of Fine Arts–NYU and the University of Milan. The seminar, which has a strong contextual approach, will focus on the history and archaeology of Selinunte from the foundation of the Greek colony in ca. 630 BCE to its abandonment in 250 BCE, within the context of the First Punic War. Work for the seminar includes the analysis of the findings by the IFA–NYU and UniMi mission on the acropolis.

Registration requirements: Students will be required to sign up for a 10-minute interview the week of November 13th. Dates to follow

Approaches to Greek Vase Painting

FINH-GA 3005.006

(Seminar)

Clemente Marconi

Mondays, 10:30am - 12:30pm

Seminar Room



This Seminar explores the variety of approaches that characterizes today the study of Greek vase painting of the Archaic and Classical periods. Among the topics of interest are connoisseurship, formal analysis, iconography, iconological interpretation, and the problems associated with the patronage, trade, use and reception of painted vases. The Seminar will take advantage of the rich collection of Greek vases in the Metropolitan Museum of Art: seminar presentations will be based on vases in that collection

Registration requirements: Students will be required to sign up for a 10-minute interview the week of November 13th. Dates to follow

Representing Ascetic Authority in Late Antiquity

FINH-GA 3005.008 (21632)

(Seminar)

Thelma Thomas

Mondays, 3:00pm - 5:00pm

Loeb Room

In this course we will explore the concurrent developments of Christian monasticism and visual representations of ascetic authority mainly through the extensive repertory of early wall- and panel-paintings from late antique Egypt. Readings and discussions will address the varied portrayals of monastic exemplars and concerns with *mimesis*, *theoria*, and monastic theology. And, we will consider how portraits visualized alternatives that monasticism offered to conceptions of authority in late Roman and early Byzantine imperial, civic, and ecclesiastical institutions.

Students will lead discussions of assigned readings and in-class discussion will play an important role in the ongoing development of research projects. Students will present preliminary and final reports and submit a final paper (25 pages of double-spaced text) based on their research. In addition to the class sessions, each student will meet with Prof. Thomas for consultations on their projects. Grading will be based on work completed throughout the semester although emphasis will be on the final paper.

Registration requirements: *In lieu of interviews, students should send the instructor (tkt2004@nyu.edu) an email describing their interest in the course, relevant background coursework and language skills, for example, travel and reading they have done on their own), field(s) of specialization, status within their MA or PhD program, and any topics and issues they might hope to address. Deadline is November 13th.*

CROSS LISTED Becoming Roman? Art and Architecture of the Provinces and Frontiers of the Roman Empire

FINH-GA 3005.009 (22317)

(Seminar)

Blair Fowlkes Childs

Thursdays, 2:00pm - 4:45pm

Silver Building, Room 307

This course focuses on works of art, buildings, and monuments created and commissioned by people living in diverse areas of North Africa, West Asia, and Europe that either became part of the Roman Empire or were located along its vast frontier. We will explore and challenge traditional categories such as



“Roman” and “provincial” art/architecture. Key questions to consider include the following: how were individuals/communities’ personal, civic, and religious identities expressed in art/architecture that was influenced by interaction with Roman culture broadly, but also highly localized? The course will also include a component focused on the contemporary situation at sites including Palmyra in Syria, which has suffered extensive recent destruction, and related heritage preservation initiatives.

Registration requirements: Students wishing to participate in this seminar should submit a 1-2 page statement of interest to the Academic Office by Monday, November 13th.

Unraveling and Decoding Ancient Roman Buildings: Form, Function, History, and Decoration

FINH-GA 3005.007 (21544)

(Seminar)

Katherine Welch

Thursdays, 3:00pm - 5:00pm

John Loeb Room

Romans were extremely proud (even smug) about the way they built buildings. One senses in the architectural design of Roman buildings a need to outdo anything ‘great’ or famous that had come before. Think of the engineer Frontinus who wrote *De aqueductu*, a treatise written on all Roman Aqueducts, outlining them in nearly excruciating detail (numbers of feet long, water capacity, etc.). During the exhaustive narrative, he makes a single aside: how tremendous these aqueducts look, compared to the **“famous but useless works of the Greeks”!** The poet Martial describes the Colosseum as **overpowering and outdoing all famous Eastern structures, including the Pyramids.** The Augustan, Greek Geographer Strabo stands dumbfounded on the Janiculum hill looking down at the southern sector of Rome’s Campus Martius, marveling at the clustering of theaters and amphitheaters, all in one relatively small neighborhood, or ‘theater quarter’ (an un-Greek way of urban design), **likening the spectacle before him to a “Skenographia” (scene painting).** **Why was all this the case?**

Indeed, the component parts of nearly all Roman buildings can ultimately be traced back to Greek prototypes. Roman buildings take these component parts and CHANGE THEM deliberately, thus embellishing them and re-thinking their canonical forms. The result constitutes buildings that are often loftier (proportionally higher), more ornate (dizzily so) and more enclosed (controlling) than their authoritative Greek prototypes. **What are the Roman cultural reasons for this phenomenon?**

In this course we shall examine and analyze all manner of Roman buildings, in terms of evolution, function, and decoration: temples, theaters, amphitheaters, fora, basilicas, houses, villas, imperial palaces and villas, club houses, fountains, arches, trophies, warehouses, aqueducts, tombs, taverns, brothels, etc.. We shall do this all across Rome’s varying social levels: highest, upper to middle and lower classes of production. We shall consider not just the capital, Rome, but also parts of the Roman empire and all the territories around *mare nostrum* (“our sea” i.e. the Mediterranean).

Students will do a c. 45 minute presentation on a building or neighborhood of their choice, either in the capital, or in another part of Italy, or even beyond, upon consultation with me.

Registration requirements: Students wishing to participate in this seminar should submit a 1-2 page statement of interest to the Academic Office by Monday, November 20th.



Hellenistic and Roman Art in the Metropolitan Museum

FINH-GA 2542.002 (21546)

(Colloquium)

Katherine Welch

Fridays, 12:30pm - 2:30pm

Seminar Room

This course focuses on the art of the Hellenistic/Republican and Roman Imperial periods in the Metropolitan Museum of Art, with especial attention paid to statuary and painting.

Students will learn 'face to face' about statues of gods and goddesses, Hellenistic Kings, athletes, philosophers, and Dionysian sculpture, and finally portrait sculpture of varying time periods, levels of reproduction (quality), including those of emperors and their families. Of particular interest will be: how many of these are original Hellenistic works, or versions thereof, or new creations or copies based on Greek themes, devised by the Greek sculptors for Roman patrons. We shall address the question of how Greek sculptures and paintings were treated by Romans during the "Age of Conquest" of Greece (c. 212 BCE-146 BCE), when they were considered "war booty." We shall address the rise of the Roman sculptural "Copying Industry." after Greek-speaking territories (Graecia, Asia) had been subsumed into Rome's Empire and were now under Rome's 'protection'. We shall also examine the development of Roman Republic art from its Etrusco-Italic, Greek origins to an art of its very own, an art that drew partially on Greek prototypes but transformed them stylistically and iconographically in highly original ways, thus making them distinctively Roman.

As we shall be in a Museum setting, we shall of course discuss issues of sculptural fakes, reworking, provenance or the lack thereof, and repatriation of ancient Mediterranean works of art, today.

Students will give two short presentations (about the length of a professional conference paper: 15-20 minutes), one of which will become a short paper of c. 15-20 pages to be submitted to me at the end of the semester. Each of these presentations will be on a work of Art at the Metropolitan Museum.

Registration requirements: Students wishing to participate in this seminar should submit a 1-2 page statement of interest to the Academic Office by Monday, November 20th.

PRE-MODERN EUROPE AND THE AMERICAS

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

Scale and Art

FINH-GA 3024.006 (21509)

(Seminar)

Alexander Nagel

Tuesdays, 3:00pm - 5:00pm

Seminar Room

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 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 and political relations.



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By manipulating scale, art articulates cosmo-visions, projects political organization, and manages encounters with otherness. We will read works by Susan Stewart, Jennifer Roberts, 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.

Registration requirements: Students wishing to participate in this seminar should submit a 1-2 page statement of interest to the Academic Office by Monday, November 13th.

Inside the Artist's Studio: Materials and Methods, Craft and Commerce in Renaissance Art

FINH-GA 3024.007 (21510)

(Seminar)

Dennis Geronimus

Wednesdays, 12:30pm - 2:30pm

Seminar Room

This seminar will take students inside Renaissance studios and workshops – both north and south of the Alps – to examine the material reality of art objects and the inner logic of how they came to look the way they do. Among the range of topics to be addressed will be artists' materials (pigments, painting supports, graphic and sculpture media); methods of production and reproduction; notions of craft; the role of the copy; global commerce and trade; consumption and consumerism, i.e., the business of art; immateriality and the art of appearances; aspects of artistic collaboration, rivalry, and competition; and technical art history, reintroducing students to conservation practices and various types of technical examination (X-ray analysis, infrared reflectography, dendrochronology). Museum visits to local collections and their Print Rooms and conservation laboratories, inviting close, sustained looking at original works, will be a key component of the class.

Registration requirements: Admissions for Professor Geronimus's course will be brief, in-person interviews. These will take place at his office at Washington Square: **Third floor of the Silver Center (room 303)**.

Please reach out to Professor Geronimus directly (dvg2@nyu.edu) to set up a time with him on either (11/16) or (11/17)

POST-1750 GLOBAL

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

Blackness and the Critique of Representation

FINH-GA 3030.005 (21511)

(Seminar)

Erich Kessel

Thursdays, 10:00am - 12:00pm



Seminar Room

From Bruno Taut's and Le Corbusier's early discussions of avant-garde projects in the 1920s to Rem This graduate seminar traces the conceptual challenge that racial blackness poses for representation. Dominant practices and theories of representations frame it as a shared commons for politics, aesthetics and even the mind itself. How does the history of slavery and racial violence position blackness in relation to this putative commonality? We will engage this question by considering racial blackness as a problem for representation, and will use this perspective as a guide in our textual survey of how thinkers have critically theorized representation in various senses. Throughout the term, we will also engage black experimental art that has played with the terms of representation through new media, conceptualism, performance, film/video, and photography

Registration requirements: A brief (half page-full page) statement of interest will be required for admission into the course. Please send this to the Academic Office by Monday, November 13th.

Darwin and the Arts

FINH-GA 3034.006 (21512)

(Seminar)

Emmelyn Butterfield-Rosen

Mondays, 3:00pm - 5:00pm

Seminar Room

This interdisciplinary seminar examines the rise of evolutionary biology, a new explanatory paradigm that solidified in Europe in the middle of the nineteenth century, foregrounding its prehistory and ramifications in art and aesthetic theory. We will consider how natural histories of creation, and corresponding reclassifications of the human as a species category, went hand in hand with a reconceptualization of the aesthetic faculties, and the processes of art's production and reception. A core component of this seminar will be the close study of key texts by Charles Darwin, with special attention to his controversial theory of "sexual selection," which we will examine as both a historical idea of aesthetic response and beauty, and a theoretical concept back in play in current evolutionary thinking. Readings drawn from ancient philosophy, art history, the history of science, queer theory, animal studies, and post-humanism, will help us engage the following questions: how did the existence of difference in the organic world—gender difference broadly as well as perceived racial difference in the human species—motivate Darwin's theory of an "aesthetic evolution" driven by animal and human perception of visual beauty? How did philosophical aesthetics contribute to Darwin's biological theory of beauty, and how did Darwin's biological theory of beauty unsettle the discipline of philosophical aesthetics? In which ways did the arts and visual cultures of Europe and elsewhere shape Darwin's aesthetic assumptions? How did, and how does, the concept of sexual selection destabilize the concept of "art" as a human cultural activity? How might "sexual selection" complicate historical and current delineations between nature and culture, between the innate and the arbitrary?

Course requirements: leading class discussion one week; 10,000 word research paper, work-shopped in a 20-minute presentation of paper-in-progress in final class sessions.

Registration requirements: A brief (half page- full page) statement of interest will be required for admission into the course. Please send this to the Academic Office by Monday, November 13th.



Performance, Artifice, Authenticity

FINH-GA 3030.007 (21514)

(Seminar)

Catherine Quan Damman

Thursdays, 3:00pm - 5:00pm

Seminar Room

Writing Intensive

Animated by the contributions of Black, feminist, and queer studies, this graduate seminar examines a range of artistic practices from the mid-nineteenth to the late-twentieth centuries to examine key episodes in the history of modern “performers” in dialogue with and counterpoint to dominant art historical narratives of “performance art.” Topics may include illusion, ventriloquism, sleight of hand, mimetic acting and the manufacture of “emotion,” dance technique and the concealment of effort, musical improvisation and the politics of invention, as well as the potent complexities of drag, camp, and minstrelsy. Together, we will grapple with the ways that artifice and theatricality have been historically reviled as qualities inherent to femininity and queerness, respectively, and how hiding, fabulation, exaggeration, and duplicity have long offered avenues for creative resistance to demands for gendered and racialized “authenticity”—from the spectacular escape act of Henry “Box” Brown to the hyperbolic glamor of the East Los Angeles art collective ASCO.

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: All interested students should fill out this [Google Form](#) by Monday, November 13 at 5pm Eastern.

Hidden Bodies: Abstraction and Corporeality in Modern Art, 1900-1960

FINH-GA 3030.008 (21517)

(Seminar)

Francesca Ferrari

Wednesdays, 3:00pm - 5:00pm

John Loeb Room

This seminar proposes that the history of abstraction in modern art was deeply connected with the human body. It complicates the assumption that the body and its images served as bastions of figuration, often tied to genres such as the nude and the portrait and imbricated with notions of identity and subjectivity. Participants will study avant-garde artists who frequently adopted abstract visual idioms to both withdraw the body from sight and negotiate its ability to feel, move, and interact with the world. Focusing on artworks in various mediums created between 1900 and 1960 on a global scale, the seminar explores how different modes and degrees of abstraction contributed to shaping new understandings of the body. In turn, it interrogates the multiple ways in which artists and critics linked abstraction to embodied practices. What kind of bodies did non-figurative forms fashion? How might non-objective artworks convey corporeal experiences? And what were the aesthetic and political implications of abstracting and mobilizing the body in modern art?

To respond to these and more questions, the seminar considers the intersecting histories of the visual, applied, and performing arts and centers the roles of technology, materiality, and movement in modern



artists' dissolution and activation of the body through abstraction. By analyzing works as diverse as Loïe Fuller's "Serpentine Dance" and Hélio Oiticica's *parangolés*, participants will find that abstraction and corporeality were not just compatible but mutually defining in modern art. All are expected to come to class prepared to discuss primary sources and secondary literature, as well as to take part in visits to relevant New York exhibitions.

Registration requirements: Students will be required to sign up for a 10-minute interview the week of November 13th. Dates to follow

The Real and the Fictive in Contemporary Art

FINH-GA 3030.009 (21519)

(Seminar)

Robert Slifkin

Wednesdays, 10:00am - 12:00pm

Seminar Room

It could be argued that in the broadest sense the modern conception of the aesthetic is predicated on a degree of fictiveness, that is to say, the acknowledgement that the work of art stands somewhere outside the realm of everyday experience. Yet throughout the history of modernism, and in particular the history of late-twentieth century art, artists have repeatedly and productively blurred this boundary. This class will explore the various ways works of art have engaged with external reality, both as literal documents and imaginative artifacts, in an effort to construct an innovative paradigm for the understanding of modern and contemporary artistic practice. Readings will emphasize theoretical approaches to the subject to which relevant case studies from the history of art will serve to productively complicate the models provided in the assigned texts.

Registration requirements: Students wishing to participate in this seminar should submit a 1-2 page statement of interest to the Academic Office by Monday, November 13th.

Writing Photography's History

FINH-GA 3030.010 (21520)

(Seminar)

Emilie Boone

Thursdays, 12:30pm- 2:30pm

John Loeb Room

This seminar begins with a consideration of the debates and discourses of the last decade surrounding the possibilities and limitations of writing a history of photography. It will then attend to a range of examples tasked with writing new histories of the medium. While locations that are marginalized in the field including Haiti, India, and the Middle East will be addressed, we will also consider the larger implications of decentering nations and geopolitical regions. Compelling new approaches —such as putting elemental minerals, the post-colonial subject, and vernacular image-making at the forefront of photography's telling— will be discussed. This seminar asks, how do scholars reframe the definitions and terms central to narrating a history of photography? Readings will include assignments from Michel-Rolph Trouillot's *Silencing the Past: Power and the Production of History*, Geoffrey Batchen's *Each Wild Idea: Writing, Photography, History*, Ariella Azoulay's *Potential History: Unlearning Imperialism and Panorama*



journal's recent issue on Alan Trachtenberg's *Reading American Photographs*. Students will leave the course with a critical understanding of what photography's histories have been and may be.

Registration requirements: Open enrollment, students may add the course directly on Albert.

***CROSS LISTED* *Pier Paolo Pasolini and the Politics of Art History: Contaminating Tradition* (Seminar)**

FINH-GA 3035.012 (22129)

(Seminar)

Ara Merjian

Mondays, 3:30-6:15pm

Casa Italiana, Room 203

The most visible openly gay intellectual of post-Fascist Italy, Pier Paolo Pasolini thought of himself as a poet. Half a century after his tragic death, he is mostly celebrated around the world as a filmmaker. But he was also a successful novelist, a scandalous dramaturg, a radical theorist of languages and signs, an advocate for local and ancestral traditions, a cosmopolitan polemicist, a journalist, a critic, a celebrity. One way to cross such a multifaceted, prodigious creative life as it interacted with the culture and society of its turbulent contexts is to keep in mind that Pasolini was trained as an art historian, and that the history and criticism of art remained vital in every aspect of his volcanic, contradictory work. In this interdisciplinary seminar we examine the role of visual art in his oeuvre, focusing on how Pasolini turned art history into an extension of his contemporary political reality while maintaining a deeply strained rapport with the artistic production of his own time.

Pasolini's studies under the distinguished art historian Roberto Longhi at the University of Bologna resulted in what he would deem a "figurative epiphany": an approach to representation anchored in painterly vision, guided by the potential "plasticity" of the cinematic image, further nourished by his early practice as a painter and art critic. Yet the place and power of art history in Pasolini's work cannot be confined to his films' renowned pictorial citations or tableaux vivants. He established deep friendships and violent antagonisms with both obscure and celebrated artists of his time, he conjured pictorial visions in his poetry, he participated in conferences and reviewed or introduced exhibitions. Our goal in this seminar is to go beyond the most famous manifestations of painterly culture in Pasolini's cinema and read his early art criticism, his poetry about painting, and his aesthetic theories, towards an appreciation of what it meant to be a public intellectual in an age and place in which art was an integral part of ideological debates.

Topics include Pasolini's early art criticism, the methodological impact of Roberto Longhi's school of art history, the politics of abstraction and figuration during the Cold War, Pasolini's 1958 poem on Picasso and his rapports with both the Italian Communist Party and international Communism, and Pasolini's discourse on remote and contemporary artists and movements such as Caravaggio and Andy Warhol, Romanino's mannerism and the Arte Povera. Through Pasolini's own writings, as well as texts by authors such as Longhi, Georges Didi-Huberman, Noa Steimatsky, Stephen J. Campbell, Francesco Galluzzi, T.J. Clark, Michael Chanan, Gian Maria Annovi, Todd P. Olson, Franco Berardi "Bifo", Alfredo Jaar, and Jacopo Galimberti, we intend to interrogate Pasolini's rapport with tradition, and the theory of



“contamination” through which he approached the legacy of the past without abjuring an active role in his present.

Students from a range of disciplines (art history, comparative literature, film and media studies, music, political science), as well as consortium universities, are encouraged to enroll. Reading knowledge of Italian would be helpful but is not necessary. Please note that this course will be offered at the same time at New York University and Yale University, with the idea that students will visit each other’s campus for joint seminar meetings at various points in the semester (all Metro North travel expenses will be paid for). Meetings on each campus will include guest lectures by experts in the field (for instance Prof. Francesco Casetti (Yale), Beinecke Curator Kevin Repp (Yale), and Prof. Serena Bassi (Yale), as well as New York-based scholars.

Registration requirements: Open enrollment, students may add the course directly on Albert.

MUSEUM AND CURATORIAL STUDIES

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

Curating as Decolonial Method in Modern and Contemporary Art of the Middle East and North Africa (MENA)

FINH-GA 3033.004 (21524)

(Seminar)

Sara Raza

Wednesdays, 3:00pm - 5:00pm

Seminar Room

This course examines modern and contemporary curatorial practices in the Middle East and North Africa region (MENA) and their international diasporas. It actively transcends beyond the study of one-dimensional approaches to geographically rooted exhibition making, which unfortunately often assembles projects along an oversimplified axis, placing the West at the core and dividing the East into Near, Middle, and Far to orbit around it. Instead, this course embraces a non-linear and decentralized non-EuroAmericancentric approach.

Designed to shift between histories and analyze curation, the course will examine physical and ideological structures that were formed prior to, during, and after the crafting of the modern MENA. It traces the advent of colonialism, imperialism, Orientalism, nation-building, mythologies, and the layering of one set of ideologies directly atop another through artistic production, collection building, museums, biennials, and festivals. Providing a revisionist curatorial lens, the course ultimately reflects on the practice of curating in the MENA as a decolonial method for understanding constructed geographical spaces burdened by multiple representational principles and ideals.

Through a mixture of discussions, case studies, assignments, and readings, students will gain insight into curatorial knowledge in the MENA and develop an understanding of the following:

- The ethical, theoretical, cultural, political, and social debates relating to curatorial practice in the MENA.
- An understanding of collecting practices from an expansive transcultural perspective, spanning from the modern to the contemporary.
- The role of artists and the artist’s studio



- Insight into displays and temporary exhibitions, with a particular focus on biennials, festivals, museums, and spatial considerations and configurations.
- Investigation of the relationship between artists, curation and key stakeholders, ranging from government to media, and local and global communities, including curation across borders.

Registration requirements: A brief (half page-full page) statement of interest will be required for admission into the course. Please send this to the Academic Office by Friday, December 1st.

The Multiple Lives of Works of Art

FINH-GA 2043.003 (21525)

(Lecture)

Philippe de Montebello

Mondays, 10:00am - 12:00pm

Lecture Hall

Constructed around a number of case studies, the class will focus on how the changing contexts of works of art and their physical transformation over time and space affect their meaning. A basic premise is that no work appears to us as it was originally conceived, nor necessarily where intended to be seen; that it undergoes many changes in the course of its existence, from displacement, to deliberate alteration, to natural degradation, and that the viewer's response is necessarily variable and contingent.

Registration requirements: Open enrollment, students may add the course directly on Albert.

Met's Alexis Gregory Curatorial Program

FINH-GA 3033.005 (21526)

(Seminar)

TBD

Friday 1-4

The Met Museum

The spring seminar is distinct from the fall topics and methodology course in that it focuses on a specific exhibition or installation at The Met and is led by the lead curator or curators. More information about the Alexis Gregory Curatorial Practice Program can be found on our website:

<https://www.metmuseum.org/learn/university-students-and-faculty/curatorial-practice-program>

Registration requirements: *any interested applicants to send their form to cpp@metmuseum.org by November 15.*

We will notify applicants of decisions in early December.



ARCHITECTURAL HISTORY

courses under this heading satisfy the Architectural History distribution requirement

Decolonizing Architectural Historiography

FINH-GA 3035.011 (21527)

Seminar

Esther da Costa Meyer

Wednesdays, 12:30pm - 2:30pm

John Loeb Room

This course questions architectural history of the modern period through the lenses of both colonialism and decoloniality. Colonialism and the power structures that sustained it have deeply affected architecture across the globe and left a pervasive mark on the histories of architecture, its tools, and methodologies. Yet colonized and postcolonial nations have produced resilient, critically aware historiographies that continually challenge the universalist pretensions of western modernity. Our agenda is a historiography that does not speak from the center alone but from the “peripheries” as well—a diverse, inclusive account that rejects hegemonic narratives and practices. Introducing other interpretive models, it deconstructs binaries, engages in self-reflexive critique, and works to pluralize authorship, in order to uncover the persistence of Euro-centered modes in the production of architectural knowledge—even in the supposedly postcolonial present.

Registration requirements: A brief (half page-full page) statement of interest will be required for admission into the course. Please send this to the Academic Office by Monday, November 13th.

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.*

Conserving Printed Matter

FINH-GA 2545.001 (19045)

(Seminar)

Lisa Conte

Mondays, 12:30pm-2:30pm

Seminar Room

Creating prints often involves a collaborative effort between printers and artists, where technical acumen meets creativity. Similarly, preserving print collections requires a working knowledge of a range of disciplines, including art history and conservation. The latter can be essential for answering technical questions about a print’s condition and what information can be gleaned from a printing matrix or the documentation in a printer’s archive. In this course, we will explore the materials and technology used to create prints—from the traditional to the experimental—as an essential part of developing expertise in the analysis, identification, and care of prints. During our discussions, we will cover the causes of damage to prints and the challenges of preserving their materials.



Additionally, we will delve into the history of conservation, exploring the methods traditionally used to care for and repair prints as a part of art historical connoisseurship. Course materials will also cover topics related to collection care, such as storage and display concerns, environmental conditions, and access and handling. The class will consist of lectures, group discussions, and visits to museum collections in the New York City area. During these visits, various prints will be closely examined, including different impressions and their condition. The aim is to explore questions about conservation decision-making, as well as the physical evidence found in prints that can reveal information about the artist's intentions, the purpose of a work, and its authenticity. Students will also gain practical skills in different printmaking techniques through hands-on activities. As a requirement of the course, students will conduct a technical study of a print from an area museum collection that is illustrative of the collaboration between an artist and printer and produce a copy (albeit likely a simplified one) of another print.

Registration requirements: Open Enrollment

THE RENAISSANCE IN PAINTING TECHNIQUE

FINH-GA.3045.001 [#19069]

(Seminar, 4 points)

Matthew Hayes

Wednesday 3:00 PM – 5:00 PM

Conservation Center Seminar Room

This course will consider painting in Renaissance Europe from the standpoint of technique: how were paintings made, and how does the study of that making offer a unique means of understanding these objects? Students will gain familiarity with common materials available to artists during the period and across different regions, while considering the relationship between facture and aesthetic experience and the changes these composite objects undergo with time. Other topics will include the role of drawing; the shift from tempera to oil painting; the global trade in artists' materials; and painting and polychromy beyond the easel. Students will study primary sources and the results of scientific analyses, gaining familiarity with the technical writing common in conservation literature. The format will blend formal teaching and discussion of readings with museum visits, practical paint production in the lab, and time spent in the Conservation Center's paintings studio. In addition to shorter writing assignments, each student will deliver a presentation and produce a final paper.

The course is open to all art history, archaeology, and conservation students, fulfilling the Foundations II requirement for art historians; enrollment is limited to 15 students. Students must have the permission of the instructor before registering for this course. Interested students should email a brief statement of interest, including year of study and degree program, to Kevin Martin at km88@nyu.edu by November 13th.