Spring 2022 COURSE OFFERINGS

Faculty Research Leave / Sabbatical: Flood; Hay; 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 Spring 2022 courses will be held on the week of November 8th. 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.

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 2022 Registration opens on November 15th. 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 2022 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 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.

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 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.program@nyu.edu. Matriculation will cost approximately $998/semester.

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)

- 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 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.

- **November 8 - 12, 2021**: Course interviews take place over Zoom
- **November 15, 2021**: Registration opens on Albert
- **January 24, 2022**: First day of classes
- **September 6, 2021**: Labor Day - No classes/University offices closed
- **February 6, 2022**: Add/Drop Deadline/100% refund deadline
- **February 21, 2022**: Presidents’ Day: No classes scheduled/Offices are closed
- **March 14 - 20, 2022**: Spring Break: No classes are scheduled
- **May 2, 2022**: Last date to request pass/fail for review
- **May 5, 2022**: Language exams
- **May 9, 2022**: Last day of classes
- **May 17, 2022**: IFA Graduation (tentative)
- **May 18, 2022**: NYU Commencement (tentative)
PRE-MODERN ASIA

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

Mongao Cave-Temples in the Tang Dynasty

FINH-GA 3005.001 (#3637)
(Seminar)
Hsueh-man Shen
Wednesdays, 12:30pm - 2:30pm
Seminar

Writing Intensive
Focusing on the Tang Dynasty (618-907 CE), this seminar takes on a holistic approach to the Mogao Cave-temple site in Dunhuang and looks at it as an organic entity that grew and transformed over time. Key questions to be addressed in this course include: Why were certain cave types, icons, or pictorial themes favored during this period of time? How were different media integrated into an articulated program and space? What do the scale, locations, as well as patterns of decoration of individual cave-temples tell us about their methods of production? What kind of physical and spiritual experience do these caves afford? Where would the tens of thousands of manuscripts, silk paintings, and other artifacts found in the Library Cave fit in the bigger picture drawn in this class for Tang-dynasty Mogao?

Registration requirements: A reading knowledge of Chinese is necessary to take this course. Students must have the permission of the professor before registering for this course. Interested students must contact Prof. Shen (hms10@nyu.edu) indicating their interest and how the course fits in their studies by noon on Friday November 12th.

A History of Early Chinese Art in 100 Objects

FINH-GA 2504.001 (#23922)
(Colloquium)
Hsueh-man Shen
Thursdays, 12:30pm - 2:30pm
John Loeb Room

Writing Intensive
This course explores the early history of Chinese art through objects in the Metropolitan Museum of Art’s collection. We will study how the things we now call art were made, designed, used and perceived in the past. We will also consider how displays of these objects in a museum setting create or change their meanings.

The course takes the form of a writing workshop, which means enrolled students will write about objects assigned to them and build the class discussions around their writings, as well as the objects themselves. It caters to those students who are especially interested in improving their skills for writing about art and the history of art in China. Visits to the Metropolitan Museum of Art are mandatory.

Registration requirements: No prior knowledge of Chinese art or the Chinese language is required. Permission of the professor is necessary before registering for this course. Interested students must
contact Prof. Shen (hms10@nyu.edu) indicating their interest and how the course fits in their studies by noon on Friday November 12th.
PRE-MODERN AFRICA AND THE MIDDLE EAST

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

The Book as Object: Aesthetics, Techniques, and Functions of North African Manuscripts

FINH-GA 3001.001 (#22471)
(Seminar)
Hiba Abid
Tuesdays, 10:00am - 12:00pm
John Loeb Room

This course introduces graduate students to the fascinating art of manuscripts from the western Islamic lands. It will focus on North Africa in particular, a region that still receives a relatively summary treatment in many of the recent studies in Islamic art history. Yet, emblematic manuscripts were produced in the Maghrib and hold a crucial place in the art of the Muslim book, among them the so-called Qur'an of the Nurse from the 11th century, the medieval Qur'ans written in gold or silver over coloured paper, or the exceptional calligraphic compositions of the mystic copyist, al-Qandūsī, in the mid-19th century. Through manuscript examples produced from the Arab conquest to the lithographed and printed editions of the modern period, we will explore the singular course of the written culture in the western Islamic lands. The course aims to provide an outline of the specific material aspects of North African manuscripts (codicology) and their production process in workshops, including their variety of uses by their readers. It will address the formation of the distinctive forms of calligraphic scripts in the region and the remarkable achievements in the art of illumination. Alongside in-class colloquiums, this seminar will offer the possibility for graduate students to discover manuscripts in the collections of the New York Public Library and the Metropolitan Museum.

Registration requirements: Students must interview with the professor prior to enrollment. Interviews will take place on November 11th from 3:00pm - 4:30pm. Students should sign up via Google Calendar.

The African Indian Ocean: Toward an Itinerant Art History

FINH-GA 3044.002 (#22484)
(Seminar)
Prita Meier
Wednesdays, 3:00pm - 5:00pm
John Loeb Room

What would an art history of the African Indian Ocean world look like? What scholarly methodologies would emerge from studying coral stone structures, objects adrift, or things at sea? This seminar considers these questions and introduces students to the visual arts, material cultures, and built environment of eastern Africa’s littorals and islands. We will explore what it means to see the world and its arts not in terms of continental divides or national borders, but in terms of maritime migration and mobilities. A focus on the African experience of the Indian Ocean world also requires that we ask difficult questions about the relationship between oceanic aesthetics, empire, and slavery.

As of October 6, 2021
Subject to Change
Note: This course satisfies the Pre-Modern Africa and the Middle East or Post-1750 Global requirements. *Students must write their final research paper on a post 1750 topic to receive Post-1750 Global credit. Students must inform professor and Academic Office of their intended distribution.

Registration requirements: Students must submit a short statement (ca. 250 words) directly to Professor Prita Meier (prita@nyu.edu) by Friday, November 12th at 5pm. Please explain 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

Vesuvius Erupts 79 CE! New Ancient Roman Discoveries along the bay of Naples

FINH-GA 3024.001 (#3255)
(Colloquium)
Katherine Welch
Mondays, 12:30pm - 2:30pm
Seminar Room

The burial of Roman towns caused by the eruption of Mount Vesuvius in 79 CE allows us to examine Roman public, private, and funerary art of the 1st century BCE and 1st century CE in a uniquely complete archaeological context. Not only that, but brand-new excavations at Pompeii are now revealing a whole neighborhood (Region V), never seen before. Not only are many of the buildings with their decorative programs preserved virtually intact, but also numerous inscriptions and graffiti from Pompeii, Herculaneum, etc. provide detailed information about the social/political status of the actual art patrons. Topics will include wall painting and mosaic, 'ideal' sculpture (decorative and/or mythological statuary of Greek subject matter), portrait sculpture of local people (about whom we know a great deal), and house iconography from the 3rd century BCE to 79 CE, and urban planning (neighborhoods). The course will focus on the municipalities of Pompeii and Herculaneum but will also consider the art and architecture of other towns, as well as villas, resorts, and cities along the Bay of Naples. We shall discuss Roman "villa culture" as exemplified by the remains at Oplontis, Stabiae (where there are new excavations), Boscoreale, Boscoreale, and the Villa of the Papyri at Herculaneum (where there are also large-scale new excavations); the life of luxury at the bathing resort at Baiae; mercantile life in the ethnically diverse port of Puteoli (Pozzuoli); and the use of older, Classical Greek cities (Neapolis [Naples], and Cumae) as places of cultural refuge by the Roman elite. Much brand-new scholarship will be evaluated. Brothels, bars, eating habits, and street life in general will not be neglected! At least two classes will be held in the Metropolitan Museum of Art.

Registration requirements: Students must interview with the professor prior to enrollment. Interviews will take place on November 9th from 3:00pm - 5:00pm. Students should sign up via Google Calendar.

Unravelling and Decoding Ancient Roman Buildings: Form, Function, and Decoration

FINH-GA 3024.002 (#3256)
(Seminar)
Katherine Welch
Fridays, 12:30pm - 2:30pm
Seminar Room

Romans were extremely proud (even smug) about the way they built buildings. One senses in 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. During the narrative, he makes an 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 number 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). Yet 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 (dizzingly so) and more enclosed (controlling) than their authoritative Greek prototypes. What are the cultural reasons for this? In this course we shall examine all manner of Roman buildings, in terms of evolution, function, and decoration: temples, theaters, amphitheaters, fora, basilicas, houses, villas, imperial palaces, 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 the eastern and western parts of the Roman empire and all the territories around mare nostrum (“our sea” i.e. the Mediterranean).

Registration requirements: Students must interview with the professor prior to enrollment. Interviews will take place on November 9th from 3:00pm - 5:00pm. Students should sign up via Google Calendar.

Material Culture Theory in Archaeology

FINH-GA 3040.001 (#22483)
(Seminar)
Kathryn Howley
Mondays, 10:00am - 12:00pm
John Loeb Room

Archaeology uses material remains to interpret the past. More than any other discipline, then, “stuff” is an inescapable part of what archaeologists do and how they think. The recent “material turn” in archaeology has sought to reinsert stuff into studies of culture. What is the relationship between people and things, and what (if any) is the boundary between them? Can things be active participants in society in the same way that people are? What meanings do humans attribute to things? Can we even talk about “things”, or should we instead be conceptualizing objects as “events”, “effects” or “waves”? This course will introduce students to major thinkers and themes in the field of material culture studies as it is debated in archaeology and anthropology, and help them develop interpretive tools for their own research based in these methodologies. This seminar will be of interest to archaeologists and any art historian who wants to engage more with materiality in their research.

Registration requirements: Interested students should email a 1-2 paragraph statement of interest in the course to Prof. Howley (keh408@nyu.edu) no later than November 10.
Ancient Egyptian Art I: The Predynastic to the Second Intermediate Period

FINH-GA 2020.001 (#22466)
(Lecture)
Kathryn Howley
Wednesdays, 10:00am - 12:00pm
Lecture Hall

This lecture course will survey the major features of ancient Egyptian art, from its earliest stages in approximately 4500 BC to the end of the Second Intermediate Period in c. 1550 BC. We will cover the birth of visual culture in ancient Egypt, the Old Kingdom and the pyramids at Giza, the experimentation and disunity of the First Intermediate Period, the haunting “portrait” statues and refined jewelry of the Middle Kingdom and the conflict and foreign influences of the Second Intermediate Period. Attention will be paid to interpretive issues such as kingship; monumentality; religion and ritual; the connection between art and writing; ethnic identity; and state-sponsored vs. local art. Lectures will be supplemented by visits to the Metropolitan Museum to see important art works in person.

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

Illuminated Manuscripts and Book Imagery in Late Antiquity

FINH-GA 3025.001 (#22472)
(Seminar)
Thelma K. Thomas
Thursdays, 3:00pm - 5:00pm
Seminar Room

Writing Intensive

This course will explore representations of manuscripts in various contexts (especially in wall and manuscript painting) in light of recent scholarship on radical developments in book forms (roll and codex), the artisans and crafts involved in book production, reading and viewing practices, textual communities and book cultures.

Registration requirements: Students should submit a brief statement of interest (one to two paragraphs) to Professor Thomas directly at tkt2004@nyu.edu by Friday, November 12th at 5:00pm to be considered.

Race and Roman Art

FINH-GA 3024.003 (24431)
(Seminar)
John Hopkins
Wednesdays, 9:30am - 12:15pm
307 Silver Center (Washington Square)

Roman art is tinged with race, with the racialization of peoples and with a history of racism and supremacist thought. At the same time, from the first moments of modern critical study of art in the fifteenth century and all through early scholarship on the ancient Mediterranean, Roman culture has held a place at the center of the Humanities, the field of Art History, and the idea of what it means to be intellectual. This course examines the racialization of ancient peoples, their use in the supremacist
creation and maintenance of a “Western” canon and structure and the ways that people in the ancient Mediterranean and their art have been conceptually colonized for European imperialist intellectual and historical hegemony. It also looks to antiquity itself to assess how the diverse and entangled peoples of the whole Mediterranean composed a world of art that was only Roman in part. The course will be reading and writing intensive, with bi-weekly presentations and regular discussion. A large component of it will be a semester-length writing project.

**Registration requirements:** Course is cross-listed with undergraduate seminar downtown and restricted to three IFA students. Students should submit a statement of interest directly to Professor Hopkins ([inh1@nyu.edu](mailto:inh1@nyu.edu)) by Friday, November 12th at 5:00pm.

**Ancient Egyptian I: Hieroglyphics**

**FINH-GA 2520.002 (24718)**

*(colloquium)*

**Niv Allon**

Fridays, 2:00pm - 5:00pm

ISAW

This course, the second 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:** Prerequisite: ISAW-GA 1000-001, “Intro to Ancient Egyptian I” (or equivalent coursework). Permission of the instructor ([Niv.Allon@metmuseum.org](mailto:Niv.Allon@metmuseum.org)) is required.
PRE-MODERN EUROPE AND THE AMERICAS

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

Slow Looking
FINH-GA 3044.001 (#3643)
(Seminar)
Alexander Nagel
Mondays, 2:30pm - 4:30pm
John Loeb 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 to us on digital platforms designed to enhance delivery of a continuous cascade of images. The times call out for principled resistance, and also some reconsideration of the values we associate with slowness and speed. This course invites students who are interested in pursuing extended in-person consideration of individual art works. We will be thinking about what it means to look slowly, and about whether certain objects can be understood as invitations to slow looking.

Besides offering an emphasis on close observation, this course is intended to be a boot camp in analytical method. How do we pass from a series of observations to a set of questions, and then go about answering those questions? Students will be asked to engage in discussion of works of art, as well to write frequent short writing assignments. We will also read essays by great art historians that exemplify the art of slow looking, and we will anatomize them in order to learn from them.

Format and requirements: We will be working with a list of works of art in New York defined by the students. Students will write logs of their time spent looking at works of art. They will also write analyses (“x-rays”) of the readings that provide models of slow looking. They will also develop ten questions for discussion by the class in front of the work. Finally, they will write a paper of 15 pages focused on one of the works, drawing on the materials prepared by students throughout the term concerning that work. Grading: class participation (20%), logs (10%), x-rays (20%), questions for discussion (20%), 15-page paper (30%).

Registration requirements: Students must submit a one-page statement of interest directly to Professor Nagel (an43@nyu.edu) by 5pm on November 9th to be considered for enrollment.

How Drawing Transformed Art in the Renaissance
FINH-GA 3030.001 (#3640)
(Seminar)
Alexander Nagel and Linda Wolk-Simon
Thursdays, 10:00am - 12:00pm
Seminar Room

In this course we examine drawing on paper as an emergent category of art making in fifteenth- and sixteenth-century Europe, with an emphasis on developments in Italy. An immersive
introduction to Renaissance drawings, this course is taught primarily on site in museum study rooms, and if possible also in auction houses and galleries and in visits to private collections. Topics covered include the role of drawings in the process of artistic invention and making, function, materials and techniques, workshop practice, regional schools and styles, the explosion of functions and types of drawing after 1500, their relation to the rise of prints, the changing status and early collecting of drawings, and the past and current market for Renaissance drawings. We will approach these essential areas of inquiry through the study of drawings by major Renaissance draftsmen such as Filippino Lippi, Michelangelo, Andrea del Sarto, Parmigianino, Perino del Vaga, Taddeo Zuccaro, and Veronese, but we will also consider lesser-known masters and anonymous works. Classes will take place at the Metropolitan Museum of Art, the Morgan Library & Museum, the Cooper-Hewitt and the Conservation Center of the IFA.

The students’ performance is assessed on the basis of oral presentations (40%), final paper (30%) and class participation (30%). Students will do an initial presentation of an individual drawing in the first half of term, which may or may not be related to the final paper and presentation.

**Registration requirements:** Students must submit a one-page statement of interest directly to Professor Nagel (an43@nyu.edu) and Linda Wolk Simon (lws245@nyu.edu) by 5pm on November 9th to be considered for enrollment.

**Arts and Medicine**

**FINH-GA 3033.001 (#23914)**

**Seminar**

**Colin Eisler**

Wednesdays, 10:00am - 12:00pm

John Loeb Room


**Registration requirements:** Students must interview with the professor prior to enrollment. Interviews will take place on November 9th from 9:00am - 11:00am and 2:00pm - 4:00pm. Students should sign up via Google Calendar.

**When Artists Organize**

**FINH-GA 3044.003 (#23916)**

**Seminar**

**Colin Eisler**

Fridays, 10:00am - 12:00pm

John Loeb Room

We will trace the rise of the guild system from Antiquity to the present. Where, when and how did some academies replace guilds. Artists’ cooperative sales organizations. How were uncommissioned art works

**Registration requirements:** Students must interview with the professor prior to enrollment. Interviews will take place on November 9th from 9:00am - 11:00am and 2:00pm - 4:00pm. Students should sign up via [Google Calendar](#).

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“Memoria” and Memorial Culture in Medieval Art

**FINH-GA 2542.001 (#22482)**

*(Colloquium)*

**Robert Maxwell**

Wednesdays, 3:00pm - 5:00pm

Seminar Room

Since pioneering research by German scholars in the 1980s and 1990s, ‘memoria’ has become a considerable area of inquiry in medieval studies. In the Middle Ages, ‘memoria’ signified remembrance (not memory, which is not the subject of this course), and though it applied particularly to liturgical discourses (e.g., remembrance of the dead), it also resonated in literature (e.g., the deeds of heroes), diplomatic, music, and art. This course will revisit some of the foundational studies in this domain and then examine how ‘memoria’ remains a productive lens for looking at medieval art, both in its production and reception. NB: some German will be required.

**Registration requirements:** No course interviews but students must contact Professor Maxwell (<robert.maxwell@nyu.edu>) prior to enrolling.
POST-1750 GLOBAL

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

The Russian Avant-Grade Reconsidered

FINH-GA 3036.001 (#3103)
(Seminar)
Jean-Louis Cohen
Tuesdays, 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 Koolhaas’ investigations of Leonidov and the instrumentalization of Russian radical designs in the discourse of ‘deconstructivism,’ Western architectural culture has never stopped watching the chronicle of events in the now defunct USSR. In parallel to the consideration of developments which took place in Russia, the seminar analyzes the reciprocal effects of this troubled, yet continuous interplay, focusing on particularly meaningful projects and buildings, and examining a wide range of scales, from interior design to the planning of vast industrial territories.

A particular attention is devoted to the copious work done in the 1930s by Germans such as Ernst May, by the Swiss Hannes Meyer as well as by the American Albert Kahn, and to the later interaction of the Soviets with China and other ‘people’s democracies,’ with Brazil, Japan and African countries.

The knowledge of the Russian language is not required

Registration requirements: Students must interview with the professor prior to enrollment. Interviews will be held on November 9th from 9am - 11am and students should register via Google Calendar.

Abstract Art: Yesterday and Today

FINH-GA 3036.002 (#3142)
(Seminar)
Pepe Karmel
Tuesdays, 3:00pm - 5:00pm
Seminar Room

For six decades after 1910, abstraction constituted the cutting edge of modern art. Around 1970, however, it seemed to reach an evolutionary terminus, and for several decades its status was contested. Since 2000, it has once again become a viable option for contemporary art. During the same years, North American art historians have become aware of important chapters omitted from the canonical narrative of abstract art.

Reflecting this history, the seminar will be divided into three parts. The first will trace the development of abstraction up to 1940, examining European movements such as De Stijl, Suprematism, Constructivism, and Concretism. The second will examine a global range of postwar movements, including abstract expressionism, art informel, nouveau réalisme, kinetic art, Gutai, Madi, neo-concretism, minimalism and Saqqakhaneh. The third will explore global
abstraction since 1970, including Mono-ha, Dansaekhwa, neo-geo, and numerous artists not associated with specific movements.

Along the way, we will discuss a variety of critical approaches to abstract art, reading key texts associated with De Stijl, Suprematism and Constructivism, and postwar essays by Michel Tapiès, Clement Greenberg, Harold Rosenberg, Donald Judd, Robert Morris, Michael Fried and Lee Ufan. We will also examine the thematic analysis proposed in the instructor’s recent book, Abstract Art: A Global History, and the social history approach imbedded in other recent Histories.

Participants will give two verbal presentations and will write a 20-page research paper.

**Registration requirements:** Students should submit a short statement of interest to Professor Karmel (pepe.karmel@nyu.edu) before 10:00am on November 8th. Interviews may then take place on Friday, November 12th, depending on enrollment demands for the course. Students will be contacted by Wednesday the 10th with either permission to enroll or an invitation to interview on the 12th.

**An Ethnography of Modernism**

**FINH-GA 3036.003 (#22474)**

*(Seminar)*

**Robert Slifkin**

Thursdays, 10:00am - 12:00pm

Seminar Room

The discipline of art history has commonly categorized its objects of study by national school and, as a correlate, ethnic identity. While modernism is typically understood as a movement with an international, if not utopian, scope, questions of national and ethnic identity continue to play a crucial role in the production and reception of a great deal of recent art. In fact it could be argued that there has never been more attention to such questions within the discipline and informing contemporary practice in particular. This seminar will consider modern and contemporary art’s relationship to questions of ethnic and racial identity and the possibilities and limitations of an art historical approach that foregrounds ethnographic issues. Among the topics that we will address will be the various – and often oppressive – ways that national, ethnic, and racial categories have been applied to art works and their critical reception, strategies of cultural appropriation and the uses of cultural heritage, and instances in which artists have sought to transcend and transgress national and ethnic boundaries whether through ideals of a universal aesthetics or an ethics of intersubjective expression, empathy, and communication.

**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.

**CDMX: Twentieth- and Twenty-First-Century Visual Cultures of a Global Megalopolis**

**FINH-GA 3036.004 (#22475)**

*(Seminar)*

**Anna Indych-López**

Wednesdays, 10:00am - 12:00pm
This seminar explores the visual cultures of Mexico City, one of the cultural capitals of Latin America, across the twentieth and twenty-first centuries. From Muralism to the street interventions of Los Grupos, and from Surrealist exiles to international artists who make the city their base today, CDMX has been the nexus for a wide array of artistic networks, approaches, and movements. The material, aesthetic, and social-cultural remains of the histories of colonization and slavery as well as the living presence of Indigenous communities, creoles (criollos), Afro-Mexicans, and mestizos (people of mixed descent) make Mexico City a unique, critical locus for such artistic imaginaries. In the twentieth century, the capital transformed from a modest and essentially agrarian locale, attracting (primarily Indigenous) workers from across the nation, into a contemporary megalopolis (the third largest city in the world). From paintings and photographs in the early and mid-century that directly figured the city’s marginalized, racialized bodies and colonias within broader efforts to define race and nation in Mexico, to contemporary spatial practices that are rooted in the formal logic of Mexico City’s margins, artists have drawn upon and enacted urban sites to reveal the city’s racial and social tensions and inequities. Covering a wide range of material, including performance, architecture, graphics, photography, public sculpture, murals, film, popular/mass art, and urbanism, this seminar asks how has this city inspired and impacted artistic practices? How are urbanism, the built environment, and the unique textures and resonances of the metropolitan area reflected in modern and contemporary artistic production? This discussion-based seminar encourages students to think through the open-ended potential of art to shape global cities and their futures. In the early weeks of the semester, students will present on and discuss readings. Students are encouraged, in consultation with the instructor, to take on interdisciplinary approaches to their research paper topics and to explore connections to other cities and cultural capitals, by framing their analyses in global and transregional contexts, with Mexico at their center. Papers engaging Latinx and Chicana/o communities in the United States are especially welcomed. Projects will be presented in class followed by group discussions. No auditors permitted.

Registration requirements: Students must submit a brief statement of interest (2 -3 paragraphs) formatted as a Word doc directly to Professor Indych-López (aindych@ccny.cuny.edu) to enroll in the course. Statements should address: Interest in the course; Any relevant background (research, coursework, travel, heritage, museum experience, etc.); Area(s) of specialization; Year/Program; Language skills; Statements should be received by November 12th.

Joan Miró
FINH-GA 3036.005 (#22476)
(Seminar)
Robert Lubar-Messeri
Wednesdays, 12:30pm - 2:30pm
John Loeb Room

This seminar focuses on one of the key artists of the 20th century: Joan Miró (1893-1983). From his early work in Barcelona and his deep connections to his native Catalonia, to his years working with the Surrealists in Paris, and his later, understudied work after 1941, the seminar aims to reassess Miró’s many contributions to modern art. Initial class sessions will provide an in-depth analysis of Miró’s life and work. Students will make short presentations on smaller, assigned topics, and will then undertake a major research paper on an aspect of the artist’s work. Topics may include: Miró’s “Dream Paintings” of 1925-1927; his dialogue with the traditions of East Asian calligraphy; his penchant for visual puns and sexual innuendos; his unorthodox responses to Cubism; his sustained dialogue with the work of Picasso; his critical position among the Surrealist avant-garde; his “assassination” of, or challenge to, the medium of painting through painting and other strategies; his later revisions and self-criticism of his early work; his
exploration of a range of unorthodox materials; Miró's object-sculptures and his considerable work in ceramics; the artist's public mural commissions; his critical reputation; his sustained interest in poetry and sign-formation in relation to his self-professed identity as a “painter-poet,” etc. Throughout the semester, attention will be placed on direct observation of paintings by Miró in New York collections, as well as a close examination of his work as a master printer and illustrator of “livres d’artiste.”

A reading knowledge of French, Catalan or Spanish is useful but by no means required.

Registration requirements: Students must interview with the professor prior to enrollment. Interviews will take place on November 8th from 9:00am - 11:00am. Students should sign up via Google Calendar.

The North-American Southwest as Setting for Grand-Scale Art

FINH-GA 3036.006 (#22477)
(Seminar)
Thomas Crow
Thursdays, 12:30pm - 2:30pm
Seminar Room

This seminar will address an enormous gap in the acknowledged art-historical record of American culture, which pertains to the antiquity of the North American Southwest, chiefly the remains of the Ancestral Puebloan peoples (the so-called Anasazi), whose greatest edifices occupy the eleventh-century complex of Chaco Canyon in northwestern New Mexico. It will further address the contrasting glamour and familiarity enjoyed by American Land Art of the 1960s, which occupied the same kinds of regional terrain, exploited analogous materials, and expanded to similarly gargantuan scale. Comprehending the Southwestern deserts and Great Basin as an ancient arena for art, one already marked by those who have gone before, will bear on the critical suspicion that Land Artists assumed their landscapes to be empty, awaiting their interventions, as well as the convenient, contrary assumption of continuity between Land Art and the archeological record.

The requirements of the course will be full participation in discussion, a 45-minute oral presentation and final paper.

Registration requirements: Students must interview with the professor prior to enrollment. Interviews will take place on November 8th from 10:00am - 12:00pm. Students should sign up via Google Calendar.

French Painting around the Turn of the Twentieth Century

FINH-GA 3035.001 (#22473)
(Seminar)
Thomas Crow
Fridays, 10:00am - 12:00pm
Seminar Room

This course will trace how the terms governing advanced painting in France were altered by the onset of Neo-Impressionism during the 1880s, creating a syntax adapted by succeeding cohorts of artists over the following two decades, comprising cohorts labeled Symbolists, Intimists, Nabis, and Fauves. While there were distinctive turns among these painters toward domestic retreat, psychological inwardness, and supernormal otherworldliness, the intensely partisan political conflicts of the era, as manifested in combat over strikes, anarchist bombs, and the Dreyfus affair, could be just as decisive in artistic expression. The
requirements of the course will be full participation in discussion, a 45-minute oral presentation and final paper.

**Registration requirements**: Students must interview with the professor prior to enrollment. Interviews will take place on November 8th from 10:00am - 12:00pm. Students should sign up via Google Calendar.

The Caribbean: Art and Society at the Crossroads of the World

**FINH-GA 3039.001 (#22479)**  
*(Seminar)*  
**Edward Sullivan**  
Tuesdays, 4:55pm - 7:25pm  
Washington Square, Silver Center 302

This seminar, for both undergraduate and graduate students (taught at the DAH), will explore a wide variety of historical, cultural, aesthetic and social issues in a region of the world that is a laboratory for cross-fertilization of civilizations, histories of colonialism, site of voyeuristic and touristic desire and the locus of intense and culturally-specific creativity over the course of many centuries. With lectures, discussions of readings, invited guests (if feasible) and student projects concerning artists of the Caribbean diaspora in the NYC area, we shall cover a broad and rich terrain of knowledge and artistic inventiveness that marks the Caribbean Basin (including both island and mainland cultures) as one of the most intensely productive and compelling sites of image production on the planet.

**Registration requirements**: Interested students should email Professor Sullivan directly (eis1@nyu.edu) with a brief statement on their interest and preparations for the class. **Note**: Space is restricted to five IFA students.
MUSEUM AND CURATORIAL STUDIES

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

Curating Now: Understanding Indigenous Perspectives, Foregrounding Indigenous Voices

FINH-GA 3041.002 (#22481)  
(Seminar)  
Patricia Norby  
Thursdays, 3:00pm - 5:00pm  
John Loeb 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 interview with the professor prior to enrollment. Interviews will be held on November 8th from 1:00pm - 2:00pm and 4:00pm - 5:00pm and again on November 9th from 1:00pm - 3:00pm. Students should sign up via Google Calendar.

The Multiple Lives of Works of Art

FINH-GA 2042.001 (#22467)  
(lecture)  
Philippe de Montebello  
Tuesdays, 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--please register directly through Albert.

Emotions, Ecologies, Exhibitions: Sensing Histories in Early Modern India

FINH-GA 3041.001 (#3485)  
(Seminar)  
Dipti Khera and Debra Diamond
Aesthetic concepts, art objects and architectural spaces shaped by ideas and ideals of sensorial immersion and emotional experiences abound in early modern South Asia. From paintings depicting seductive enjoyments of kings and queens to prescriptive manuals and descriptive literature, creative authors historicized sensorial experiences and localized feelings attached to seasons and places. Over the past decade, the study of the history of emotions in early modern India has led to re-thinking the conventional relations between art, politics, environment, and empirical knowledge. Interdisciplinary studies of illustrated books, large paintings, and cartographic artifacts have highlighted the rise of new genres, and the porosity of relations between aesthetic ideals, physical landscapes, vernacular poetry, collective consumption, and environmental contingencies. Furthermore, scholars have interrogated Orientalist classifications – among them luxury, pleasure, leisure, femininity, sensuality, wonder, and hybridity – in order to rethink narratives of power and sociability in early modern and colonial India and within global art histories more broadly. A major exhibition-in-progress, A Splendid Land: Paintings from Royal Udaipur, co-curated by Debra Diamond and Dipti Khera, provides the impetus to query these scholarly developments and implement our methodological learnings through a uniquely aligned curatorial seminar.

Part I: History of emotions, Indian Painting, the environmental turn, and Udaipur, c. 1700-1900.
Drawing intercultural histories of aesthetic concepts of taste and sensation and the role of emotions and sociability in early modern South Asia, we will discuss histories of Indian painting between 1400 and 1900. We will grapple with the relationship between the agency of makers and the interpretive worlds of connoisseurs; representations of pleasure, politics, devotion, natural resources and courtly identities; the formation of subjective selves and collective imaginaries; the roles of historical memory and panegyrics. We will read a wide range of texts in translation, study select examples from architecture, gardens and textiles, and focus on the place and paintings of Udaipur in artistic experimentation and environmental innovations, while drawing upon works on paper created across Indian courts in early modern India.

Part II. Exhibition as Practicum.
This section of the curatorial seminar directly relates to the forthcoming exhibition A Splendid Land (on view at the Arthur M. Sackler Gallery, Smithsonian's National Museum of Asian Art, from November 19, 2022 – May 14, 2023, and at the Cleveland Museum of Art in Summer 2023). The practicum aims to provide students with a critical understanding of exhibition theory and challenges, and a laboratory for realizing the potential of exhibitions to further scholarship while engaging diverse audiences, in ways that may impact how they think about their own lives and times as well as arts and environments of the past. Including lectures, discussions and workshops with curators and museum staff, the course will both draw upon and contribute to A Splendid Land as an exhibition-in-progress. Students will work in groups to develop narratives and plans for a digital feature and work singly on gallery texts that will provide dialogic interpretative layers.

How do we discern the agency and aspirations, and historicity of emotions and senses, featured in Udaipur’s paintings, and moreover how do we evoke them for contemporary audiences in exhibitions? Our contention is that bringing together new scholarship and exhibition-making will not only yield a richer formal and conceptual understanding of these related fields, each type of featured artwork, but will also enable us to ask larger theoretical and methodological questions related to how we make art histories relevant outside the academy. In the process, we hope to encourage new research projects, exhibition ideas, and teaching agendas.
We will visit Smithsonian’s National Museum of Asian Art, COVID-restrictions permitting, to study some of the exhibition paintings and gallery space (travel for this field trip will be funded by the Institute of Fine Arts). Guest lectures in weekly meetings and public lectures will complement this seminar. No previous background is required. All primary and secondary sources will be in English.

Participation and Requirements

- The seminar will combine formal teaching with reading-based discussions. It is therefore essential that participants complete all the readings for each class.
- Each week, all participants will submit a short critical summary (one page of single-spaced text) of the topic at hand or complete short exercises related to their curatorial intervention/statement/piece. For example, the class may include exercises like journaling your modes of sensing histories through material archives in your daily life. You may ask: How sensory experiences shape your moods and memories of place, events, politics in the present? How you read and interpret archival sources to generate knowledge of the past? Or, how first-hand and collective experiences of climate change and catastrophes shape your ideas about the future, and in turn inflect how you describe the present?
- All students will participate in a label-writing workshop in mid/late-February.
- A double-spaced, 8-page research paper and accompanying bibliography will be due at mid-semester in lieu of a research prospectus. The visual analysis or contextual synthesis undertaken in this essay will serve as the means to arrive at the themes, questions, interpretations that will be addressed in the student’s contribution to the exhibition A Splendid Land (described in next two points).
- Short gallery text that contributes towards the seminar group’s dialogic engagement with the exhibition A Splendid Land.
- Contribution to webpage/digital content that will be shaped by the seminar group work. It will center the aim of engaging broader publics and contribute toward creating more open-ended exhibition processes.

Brief introduction to the exhibition

A Splendid Land: Paintings from Royal Udaipur

Around 1700, artists in Udaipur, capital of northwestern India’s Mewar court, began creating immersive paintings that conveyed the mood and ambience of the city’s palaces, lakes and mountains. These large paintings, and their emphasis on lived experience, have never been the focus of an exhibition.

Including many dazzling paintings spanning 200 years from Mughal to colonial India that have never been published or exhibited in the United States, A Splendid Land reveals how artists represented emotions, depicted places, told stories, triggered memories, commemorated ecological relations, and fostered political bonds and passionate attachments to land.

The exhibition is organized as a journey that begins with Udaipur’s water-filled center and white palaces, continues outward to the city’s streets, the mountains and riverine valleys, and finally to the cosmos. A soundscape by the renowned filmmaker Amit Dutta, invites contemporary audiences to sense – and not just see – the powerful moods of these extraordinary places and paintings.

Note: Course can count towards the Post-1750 Global, Curatorial, or Pre-Modern Asia distribution requirements. Students must inform the Academic Office how the course should be distributed if outside of Curatorial.

Registration requirements: Students must interview with the professor prior to enrollment. Interviews will be held on November 11th from 5:00pm - 7:00pm. Students should sign up via Google Calendar.
ARCHITECTURAL HISTORY

courses under this heading satisfy the Architectural History distribution requirement

Frank Gehry, The Arts and the City
FINH-GA 2043.001 (#22468)
Lecture
Jean-Louis Cohen
Mondays, 3:00pm - 5:00pm
Lecture Hall

Frank Gehry has emerged in the past four decades as one of the world’s most productive and original architects. The course undertakes a close analysis of his projects, from the late 1950s to this day, focusing on the sketches he has systematically used to develop his ideas, continuing into the age of computer-aided design and fabrication, of which he has been a pioneer.

Gehry’s path-breaking concepts are interpreted as a response to urban conditions, from Los Angeles to other situations worldwide, and as they engage issues in technology and art. Often characterized simplistically as “an artist among the architects,” he has made many statements revealing how works of painting or sculpture have stimulated his imagination and infiltrated his designs. Artists have been his friends, his role models, and sometimes his patrons, from Ron Davis to John Baldessari, more recently. The many different forms of this interaction are examined in detail.

Buildings he has conceived for museums are also considered within their broader urban and political framework, from Southern California to Europe and Asia. The genesis of the designs is documented step by step, on the base of thousands of drawings and hundreds of models kept at the Getty Research Institute and in the office’s warehouse.

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

The Conservation of Cultural Heritage in Times of Armed Conflict

FINH-GA 2545.001 (#3211)
(Colloquium)
Norbert S. Baer
Monday, 4:00pm - 6:00pm [Occasional classes will run over for a maximum of 15 minutes]
Office Hours 2:30 - 3:30 PM and by Appointment [nsb1@nyu.edu]
Seminar Room

Armed conflict, in its extreme case, war, remains a fundamental aspect of human behavior. While the central focus of the colloquium will be the preservation of cultural property, both movable and immovable, the historical record and modern writings examining the theory of war, conventions regarding the prosecution of war will provide background and context for the discussion of case studies involving individual conflicts, cities and monuments. An essential model to be considered is that of preparation, response and recovery as demonstrated in societal engagement with natural and environmental disasters. When considering the post-war recovery effort, the role of reparations, rebuilding and restitution after recent conflicts will be evaluated in response to modern conservation theory.

The course is open to all art history, archaeology, and conservation students, and is limited to eight participants. This course may be taken in fulfillment of the Foundations II requirement for art historians.

Registration requirements: Interested students should email their CV and expressions of interest to Dr. Baer at nsb1@nyu.edu to schedule an interview.

Looking at Paintings: Seeing Choices & Change

FINH-GA 2045.001 (#22469)
(Lecture)
Jean Dommermuth
Fridays, 10:00am - 12:00pm
Lecture Hall

What do you see when you look at a painting? That question could have several answers, the most literal of which is that you see the visual effects of the materials and technologies used to create the work and of everything that has happened to it since it was created. This course considers how both of those factors contribute to the appearance of Western paintings from 1300 to today, with special focus on Italian painting from 1400 – 1600.

How are paintings created? What materials were available to artists at given moments? How could those materials be manipulated to achieve different effects? Why did artists make certain choices over others? How and why do paintings change in appearance over time? Which of those changes are considered “patina” and which “damage” – and why? What can (and should) conservators do to address those changes, and how do conservation treatments themselves affect the appearance of paintings? How do...
we know the answers to these questions? What scientific analytical techniques can be used to understand painting materials? What are the possibilities and limitations of those techniques? And what can we understand by simply really looking?

This lecture course will be held predominantly at the Institute of Fine Arts. Some classes may be held at the NYU-IFA Conservation Center. If possible, there may be some visits to museums and other collections. The final grade will be based on three elements: participation in class discussion, a short mid-term paper based on an assigned reading and a final paper involving the visual examination of a painting in a public collection.

**Registration requirements:** The course is open to all art history, archaeology, and conservation students. This course may be taken in fulfillment of the Foundations II requirement for art historians. **Seating will be limited to 30 students with no interview necessary for registration.**