



SPRING 2021 COURSE OFFERINGS

Faculty Research Leave / Sabbatical: Cohen; Crow; Eisler; Hopkins; Maxwell; Marincola; Marconi; Slifkin; 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 2021** courses will be held **Monday, November 9th - Friday, November 13th, 2020**. Professors will have specific time-slots available. The Academic Office will distribute interview sign-up information to students and students should make their own appointments via the link provided.

Modes of Attendance

Class modes and locations may change as we approach the semester. We appreciate your understanding.

Please also remember that **a class' mode does not dictate your mode of attendance**. If a class is meeting in-person, you, as the student, have the right to attend remotely. Please continue to ensure that your preference for remote attendance is logged in Albert so that we may ensure you have the access you need. If you have questions or concerns about attending remotely or in-person, please write ifa.program@nyu.edu.

Maintenance of Matriculation (PhD Students)

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

- **MAINT-GA4747.004**

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

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

Maintenance of Matriculation (MA Students)

For MA students who intend to use the health center during the summer semester will need to be registered for Maintenance of Matriculation (MM). Please send an email request to the Academic Office in



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

Contact Information

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

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

Directed Research Course Numbers (PhD and MA)

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

Important Dates for Spring 2021

December 7, 2020

- **December 7, 2020**
 - *Course registration opens on Albert*
- **January 25, 2021**
 - *Spring 2021 classes begin*
- **February 2, 2021**
 - *Graduate Spring tuition payments due*
- **February 7, 2021**
 - *Last day to add/drop classes and not receive a grade of W*
- **February 15, 2021**
 - *Presidents' Day: No classes scheduled/University holiday*
- **March 15 - March 21, 2021**
 - *Spring Recess: No classes scheduled*
- **May 10, 2021**
 - *Last day of Spring 2021 classes*
- **May 18, 2021**
 - *IFA Graduation Ceremony*
- **May 19, 2021**
 - *NYU Commencement Ceremony*



REQUIRED COURSES

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

PhD Proseminar: Slow Looking

FINH-GA 3044.001

(Proseminar)

Alexander Nagel

Mondays, 3:00pm - 5:00pm

Zoom

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 visual content. The times call out for principled resistance, and also some reconsideration of the values we associate with slowness and speed. This course invites thinking about what it means to look slowly, and about whether certain objects can be understood as invitations to slow looking.

The course will involve visits to the Metropolitan and other holdings in order to do slow looking in person. Besides offering an emphasis on close observation, this course is intended to offer an intensive training 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. The course is writing intensive. 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: 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 (15%), 15-page paper (35%).

Registration requirements: Enrollment limited to incoming PhD students.



PRE-MODERN ASIA

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

Close Looking II: Chinese Paintings and Related Objects at the Metropolitan Museum of Art

FINH-GA 3005.001

(Seminar)

Jonathan Hay

Wednesdays, 2:00pm - 4:00pm

Zoom

Writing intensive

This seminar has the same purpose as Close Looking I, and will be conducted in the same way but with a different selection of artworks. Students do not have to have taken *Close Looking I* in order to take *Close Looking II*. The seminar focuses on identifying and analyzing the conceptual craft involved in the production of a Chinese painting. This craft varies from painter to painter and its parameters have a history; the seminar will attend to both of these aspects. Painters, in developing their conceptual craft, sometimes borrowed from other forms of visual art in ways that are not immediately obvious. This will be an additional theme of the seminar. Depending on how circumstances evolve, the course will be taught either in person at the Metropolitan Museum in galleries and storage or remotely using high-resolution images on the websites of a range of museums. If the latter, the seminar will also incorporate discussion of the way that high-resolution digital reproduction mediates the experience and understanding of Chinese paintings.

Registration requirements: Students must submit a statement of interest (250-300 words) directly to Professor Hay (jh3@nyu.edu) to enroll in the course. Statements should address your background and interest in the course and must be received by Thursday the 13th.

Tang Dynasty Painters

FINH-GA 3005.002

(Seminar)

Jonathan Hay

Fridays, 12:30pm - 2:30pm

Zoom

The names of the great Tang painters of the seventh, eighth, and ninth centuries, transmitted by art historical texts ever since the ninth century and regularly invoked by artists in subsequent centuries, carry a special aura of significance. The particular artworks, genres, and painting styles with which their names came to be associated after the Tang period gave them distinct art historical profiles which modern art history has inherited. However, a close consideration of archeological and textual evidence suggests that in many cases a painter's traditional profile, based on transmitted scroll compositions, diverges greatly from the historical reality. This seminar will reconsider the art historical profiles of several leading painters active during the period c. 700 to c. 840, including Li Sixun, Wang Wei, Han Gan, and Zhou Fang. A reading knowledge of classical Chinese is necessary for this course.



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Registration requirements: Students must submit a statement of interest (250-300 words) directly to Professor Hay (jh3@nyu.edu) to enroll in the course. Statements should address your background and interest in the course and must be received by Thursday the 13th.



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PRE-MODERN AFRICA AND THE MIDDLE EAST

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

Towards a Social History of Late Antique Art

FINH-GA 3026.001

(colloquium)

Thelma K. Thomas

Thursdays, 3:00pm - 5:00pm

Zoom

Writing intensive

This course will explore possibilities for the deliberate formulation of a capacious social history of art to complement and critique main trends of art historical practice. During the first half of the semester, we will explore selected case studies (probably display silver, domestic mosaics, and portrait sculpture) through discussion of readings on the acquisition, collection, and display of these works in Late Antiquity and in the modern era as well as methods of analysis and interpretation. During the second half of the semester, students will undertake original research projects that feature historiographic reflection. This course will be "writing intensive" with an emphasis on project development and revision.

Registration requirements: Students must submit a statement of interest directly to Professor Thomas (tk2004@nyu.edu) to enroll in the course. Statements should address: Your preferred name; Preferred gender pronouns; Email; Area(s) of specialization; Year/program; Language skills; Relevant background (research, coursework, fieldwork, travel, heritage, museum experience, etc.); Interest in the course. Statements should be received by Thursday the 13th.



THE ANCIENT MEDITERRANEAN AND MIDDLE EAST, INCLUDING EGYPT

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

Decolonizing Ancient Egypt

FINH-GA 3020.001

(seminar)

Kathryn Howley

Tuesdays, 3:00pm - 5:00pm

Location TBA

Writing intensive

In 1807, the British Navy conquered France at the Battle of Rosetta, off the northern coast of Egypt. As part of their spoils, they took the recently discovered Rosetta Stone to London. The decipherment a few years later of the Egyptian hieroglyphic script on this monument changed our understanding of ancient Egyptian civilization. Does it matter that contemporary Egyptians had no part to play in this story? Where does the Stone now belong? Why does everyone care so much about what amounts to an ancient tax receipt?

This course will deconstruct why the material culture of ancient Egypt is still so important to modern populations, and discuss whether it is ever possible to study ancient Egypt from a politically and ethically neutral standpoint. We will explore issues of cultural ownership and memory, and how we create meaning from imagined pasts. Examining the reception of ancient Egypt from early modern times to the present, the course will interrogate the methodologies that led to the foundation of the discipline and still shape it today. We will survey major theoretical movements to which ancient Egyptian evidence has been central, including Afrocentrism, post-colonialism and theories of culture contact and ethnic identity. We will also examine alternative Egyptologies, and make liberal use of modern evidence from the media, art market and international politics.

Registration requirements: Students must submit a statement of interest (one to two paragraphs) directly to Professor Howley (keh408@nyu.edu) to enroll in the course. Statements should address your background and interest in the course and must be received by Thursday the 13th.

Archaeologies of the Athenian Acropolis: Myth, Cult, Monuments, and Reception

FINH-GA 3023.001

(Seminar)

Joan Connelly

Tuesdays, 10:30am - 12:30pm, Location TBA

This course investigates the archaeologies of the Athenian Acropolis through its transformations from early settlement, to Mycenaean citadel, to sacred precinct of Athena, to Late Antique town with Parthenon as Church of the Virgin Mary, to administrative center of Latin Duchy of Athens with Parthenon as the Cathedral Notre Dame D'Athènes, to Ottoman garrison with Parthenon as mosque and Erechtheion as Governor's harem, to world famous ruin, to archaeological site, to iconic epicenter Western Art and Culture.

As of November 5, 2020
Subject to Change



We will examine the geology, landscape, archaeoastronomy, topography, and topology of the Athenian Acropolis with an eye toward understanding the interrelation of landscape, myth, cult, and ritual. Topics include: the architectural phases of the Acropolis buildings and monuments, their programs of sculptural decoration, their relationships to one another, the foundation myths that lie behind their meanings, and the cult rituals celebrated within the sacred precinct. Issues of reception, projection, and appropriation will be examined as will the history of the conservation and reconstruction of Acropolis buildings. Longstanding efforts to secure the reunification of the Parthenon sculptures will be reviewed within the broader context of global cultural heritage law and the opening of the New Acropolis Museum.

Registration requirements: Students must interview with Professor Connelly to receive permission to enroll. Interviews will take place on November 10th from 11:00am - 1:00pm. Please email Professor Connelly directly to set up your interview: jbc1@nyu.edu.

Hellenistic and Roman Antiquities at the Metropolitan Museum of Art

FINH-GA 3024.001

(Seminar)

Katherine Welch

Fridays, 3:00pm - 5:00pm

Seminar Room

This course focuses on the art of the Hellenistic/Republican and early Roman Imperial periods, with especial attention paid to statuary and painting. Students will learn about statues of gods and goddesses, Hellenistic Kings and Queens, athletes, philosophers and poets, "Baroque Groups" (the Great Altar at Pergamon etc.), and Dionysian sculpture. Of particular interest will be: how many of these are original Hellenistic works, or versions thereon, or new creations 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. We shall also examine the development of Roman Republic art from its Etrusco-Italic 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. The stunning Roman triumphal monuments of the Republican period will also be considered.

NB: We shall hold many of the classes in the Metropolitan Museum of Art (hopefully at least half of the classes). Students will give two short presentations (about the length of a professional conference paper), one of which will become a short paper of c. 15-20 pages to be submitted to me at the end of the semester.

Registration requirements: Students must interview with Professor Welch to receive permission to enroll. Professor Welch will be available on Tuesday the 10th, Wednesday the 11th, and Friday the 14th by appointment. Please email her directly to schedule: kw21@nyu.edu.



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Roman Visual Culture in Context

FINH-GA 3024.002

(seminar)

Anne Hrychuk Kontokosta

Wednesdays, 11:00am - 1:00pm

Zoom

Since the late 19th century, the field of Roman Art has struggled with how best to define Roman visual culture in relation to other traditions in the Mediterranean. Today, recognizing that the message communicated by ancient objects was irrevocably shaped by their contexts, our discourse is beginning to privilege artifacts with established archaeological proveniences. At the same time, there is a shift towards socio-cultural and political frameworks that highlight a myriad of new issues (reception, transculturation, social memory, etc.). This course will investigate how and why Roman Art, or more appropriately Roman visual culture, is being redefined, particularly in light of current and rapidly changing views on archaeological and scientific methods, looting, museum collecting, and connoisseurship.

Registration requirements: Students must submit a statement of interest (one to two paragraphs) directly to Professor Kontokosta (ach233@nyu.edu) to enroll in the course. Statements should address your background and interest in the course and must be received by Thursday the 13th.

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PRE-MODERN EUROPE AND THE AMERICAS

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

Identity Politics in Late Renaissance Florence: Portraits, Power and the Medici

FINH-GA 3030.001*(Seminar)***Linda Wolk-Simon**

Thursdays, 11:00am - 1:00pm

John Loeb Room

Using the major international loan exhibition *The Medici: Portraits and Power, 1512-1570*, opening at the Metropolitan Museum in April 2021, as the principal ground for inquiry, this seminar will consider portraits by 16th-century Florentine artists as windows onto a politically fraught and transformational period of the city's history, from its final days as a fragile republic, to the largely unwelcome imposition of the Medici as hereditary rulers after the bloody Siege of Florence in 1529-30 (over 35,000 citizens perished), to its establishment as a duchy under Cosimo I de' Medici, an autocratic but capable ruler with expansive geo-political ambitions who harnessed the arts as effective vehicles for communicating his authority. Portraits produced during these decades did not just commemorate likeness; they also communicated the social identities and political sensibilities of the sitters they portrayed, using a coded visual language if those sensibilities could be judged subversive. The fall of the republic and demise of civic traditions that had long shaped individual, family and communal identity created a crisis, lending urgency to the fundamental question of what it meant to be a Florentine, and requiring that a new cultural identity be formulated in response. Informed by concurrent debates about Tuscan language taking place in the Accademia Fiorentina (the Florentine literary academy), portraits of patricians, literati, and cultural elites by the painters Jacopo Pontormo, Francesco Salviati, and above all Agnolo Bronzino take up that question of identity, and articulate a visual language—a poetics of portraiture, inflected by literary models—for expressing it. Quintessential examples of their kind, the more than 50 portraits in the exhibition explore the matter of Florentine identity and its shifting formulations under the impact of political and cultural upheaval. Juxtaposing 15th- and 16th-century examples, we will examine the evolving function of portraits and how Bronzino and his contemporaries used portraiture to fashion identity, according equal consideration to the artists and their sitters. Readings will draw heavily from the exhibition catalogue, and visits to the exhibition—as a class, if possible—will take place once it opens. As this class is part of the growing roster of courses that comprise a “museum history-curatorial studies” track for MA and PhD students, some of our discussion will focus on the curatorial vision and imperatives that shaped the exhibition. Assignments will consist of an exhibition review, an oral presentation on a portrait or group of portraits in the exhibition, and a research paper (10-15 pp.).

Registration requirements: Students must interview with Professor Wolk-Simon to receive permission to enroll. Professor Wolk-Simon is available on November 9th and November 10th from 11:00am - 12:00pm. Please register [here](#) using your @nyu.edu email address. In lieu of an interview, Professor Wolk-Simon will accept statements of interest which may be submitted to her directly at: lws245@nyu.edu.



POST-1750 GLOBAL

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

FRANCISCO DE GOYA'S GRAPHIC IMAGINATION

FINH-GA 3036.001

(Seminar)

Edward Sullivan, Mark McDonald

Wednesday, 3:00pm - 5:00pm

Seminar Room

Note: Class can be used to fulfill Museum and Curatorial Studies requirement.

This course will concentrate on the work of Francisco Goya (1746–1828) – mainly his prints and drawings – taking advantage of the exhibition at The Metropolitan Museum of Art that will open on February 8, 2021: Goya's Graphic Imagination. Each class will address a specific issue relating to Goya focusing on selected works and sometimes a small group of related works to open up questions relating to making and meaning. The course will provide students unique access to view and discuss the works with the aim of understanding them as objects that intersect with many different issues to do with their creation. The course is co-taught by Dr. Mark McDonald, curator of the exhibition and Professor Edward Sullivan. The introductory lectures will be given at the Institute and additional meetings with students will take place in the exhibition galleries at The Met. The focus will be historical, with an overview of Goya's career and then concentrate on many of the individual works that will be in the exhibition. Students will also be exposed to the different facets of mounting such an exhibition that will involve presentations from different Met professionals. At least one lecture will assess Goya's impact on modern artists (19th to 21st centuries). Research projects will be discussed in the first class meeting. The introductory lectures will be given at the Institute and additional meetings with students will take place in the exhibition galleries at The Met. The class size is limited to 8 students.

Registration requirements: The seminar is based upon the Goya exhibition of prints and drawings that opens in early February and much of the class will require direct and in-person observation of the works in the show. Given the current uncertainty regarding how many students at a time will be allowed to be in the exhibition with the professors due to NYU's COVID regulations we must be as flexible as possible in our syllabus and in planning museum visits. By the beginning of the spring term everything should be in order (we already have the tentative syllabus finished and a clear idea of how students will be evaluated).

Instead of an interview we ask that all interested students submit a brief essay of one page or less, telling us about your interest in this seminar, your level of preparation (i.e. related courses you have taken in the past), how this fits into your larger profile as an IFA student and anything else that you think we should know about you. We would like to receive these by the end of the week of Nov. 9th. We will consider them carefully and choose the members of the seminar. After that we will contact each of the 8 students to arrange brief Zoom meetings with us. Please send your application essays to **edward.sullivan@nyu.edu** **AND** **mark.mcdonald@metmuseum.org** by **Friday Nov. 13th** at the latest. Thank you



Visual and Performing Arts in France, 1660-1815

FINH-GA 3034.001*(Seminar)***Meredith Martin**

Wednesdays, 10:30am - 12:30pm

Seminar Room

This seminar explores dynamic interrelations among visual, material and performing arts in France from the reign of Louis XIV to the fall of Napoleon. By studying ephemeral theatrical productions—royal festivals and entries; court ballets and masquerades; operas and commedia dell'arte performances—alongside more monumental or permanent works of painting, sculpture, architecture and decorative arts, we will consider how each shaped the form, meaning and experience of the other. We will also analyze how such productions contributed to new political and philosophical ideas of sovereignty, selfhood, society and revolution, as well as to emerging concepts of race, gender and colonialism. If possible, several classes will be held in the galleries and study collections of the MET, the NYPL, the Morgan Library and the Cooper Hewitt, and students will attend screenings in addition to hearing from contemporary artists and choreographers on how they have attempted to reimagine eighteenth-century productions. Students will work on a semester-long research project that may result in a final paper of approx. 15-20 pages or a creative work. Reading knowledge of French is recommended but not required.

Registration requirements: Students must submit a statement of interest (one to two paragraphs) directly to Professor Martin (msm240@nyu.edu) to enroll in the course. Statements should address your background and interest in the course and must be received by Thursday the 13th.

The Weimar Republic

FINH-GA 3036.002*(Seminar)***Robert Lubar**

Wednesdays, 12:30pm - 2:30pm

John Loeb Room

The seminar explores the complex artistic and intellectual history of the Weimar Republic (1919-1933) and the early years of National Socialism. Initial lectures, heavily focusing on assigned readings, address major social and cultural phenomena that defined the period: the explosive rise of mass print culture in Germany and the impact of new photographic technologies; the corresponding development of cultural criticism among members of the Frankfurt School; the shifting ideological ground of German Expressionism and Post-Expressionism and responses from both radical and conservative critics; urban transformations and the rise of the *grosstadt*, with Berlin as its epicenter; the use and recycling of national artistic traditions for political ends; the rise of feminism and the position of the *Neue Frau* and sexual minorities in Germany; the impact of the Jazz age; the racialized "other," etc. Students will participate in class discussions and will report on readings in the early weeks of the semester. In consultation with the instructor students will then design research projects that will be presented in class, followed by group discussions.



Registration requirements: Students must interview with Professor Lubar to receive permission to enroll. Professor Lubar is available on Monday the 9th from 2:00pm - 5:00pm. Please register using your @nyu.edu email address [here](#).

AWAW: Rethinking 25 Years of Art by Women

FINH-GA 3037.001

(Seminar)

Nancy Princenthal

Thursdays, 10:00am - 12:00pm

Seminar Room

To mark the twenty-fifth anniversary of the establishment of Anonymous Was a Woman, a foundation that has made ten awards annually of \$25,000 each to women artists over the age of 40, a major exhibition is being organized at the Grey Art Gallery of NYU. This seminar, led by the exhibition's co-curator, will follow the organization of the show as it progresses. Winnowing the more than 250 award recipients, all highly distinguished women who are otherwise enormously diverse, will require exploring various pathways through their work—thematic, political, disciplinary, regional, generational and personal. We will also look at associations to the foundation's name, which alludes to Virginia Woolf's famous assertion, "I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman"; in the same essay, Woolf's further declared, "a woman must have money and a room of her own if she is to write fiction." Some questions we will address are, what do artists non-negotiably require, materially and socially as well as intellectually? How have art institutions served women artists over the past 25 years? And, What is the status of anonymity, in a cultural climate that encourages collaborative work unsigned by individuals, while also insisting on the importance of individual identity? Students will have the opportunity to conduct research for the substantial catalogue that will accompany the exhibition.

Registration requirements: Students must interview with Professor Princenthal to receive permission to enroll. Professor Princenthal is available on Monday the 9th and Wednesday the 11th from 10:00am - 12:00pm. Please register using your @nyu.edu email address [here](#).



MUSEUM AND CURATORIAL STUDIES

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

The Multiple Lives of the Work of Art (The Vulnerability of Art and the Instability of Meaning)

FINH-GA 2041.001

(lecture)

Philippe de Montebello

Tuesdays, 10:00am - 12:00pm

Zoom

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 and natural degradation, and that the viewer's response is necessarily variable and contingent.

Registration requirements: Students may register directly in Albert.

Curatorial Studies: How to Curate Cross-Cultural Thematic Exhibitions?

FINH-GA 3041.001

(seminar)

Hsueh-man Shen and Clare Fitzgerald (Associate Director for Exhibitions and Gallery Curator at ISAW)

Thursdays, 12:30pm - 2:30pm

Lecture Hall

This seminar, co-taught by Professors Hsueh-man Shen (IFA) and Clare Fitzgerald (ISAW), aims to provide students with an overview of curatorial practices and challenges observed in museum settings. Special attention is paid to cross-cultural thematic exhibitions. After initial lectures from both professors and after considering a few case studies drawn from their own curatorial experiences, enrolled students will work in groups to develop ideas, strategies, narratives, and plans for exhibitions (virtual) on topics of their choice.

Registration requirements: Students must interview with Professors Shen and Fitzgerald to receive permission to enroll. They are available on Monday the 9th from 1:00pm - 5:00pm. Please register using your @nyu.edu email address [here](#).



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Art Exhibition History after 1960

FINH-GA 3042.004 (24524)

(Seminar)

Bruce Altshuler

Wednesdays, 2:00pm - 5:00pm

Zoom

Focusing on group exhibitions after 1960, this seminar will explore the history of exhibitions and various approaches to the study of exhibition history. Major developments of this period include the growth of independent curating and new curatorial strategies, an increasing focus on thematic exhibitions, the expansion of biennials outside the Euro-American centers, and the use of discursive forms. Among the exhibitions that we will discuss are artist-curated exhibitions such as *DYLABY* and *9 at Leo Castelli*, exhibitions of Minimalism and Post-Minimalism including *Primary Structures* and *Eccentric Abstraction*, conceptualist exhibitions organized by Seth Siegelau, Germano Celant's *Arte Povera + Azioni Povere*, Harald Szeemann's *When Attitudes Become Form* and *Documenta 5*, collaborative exhibitions of the 1980s organized by Colab and Group Material, *Magiciens de la Terre*, the 1993 Whitney Biennial, iterations of the Havana, Gwangju, Johannesburg, and Sao Paulo biennials, Okwui Enwezor's *Documenta 11*, and exhibitions that intersect with political movements including *Tucuman Arde*, *The Bulldozer Exhibition*, and *China/Avant-Garde*.

Students will give two short presentations as well as a longer presentation of their research on a particular exhibition or series of exhibitions, and submit a final paper on this research topic along with a file of exhibition documentation.

Registration requirements: Cross-listed with Museum Studies and limited to six IFA students. Interested students should email Professor Altshuler directly (bruce.altshuler@nyu.edu) with a brief statement explaining their interest in taking the class.



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.*

Alternation & Deterioration of Works of Art: Photographic Materials

FINH-GA 3045.001

(Seminar)

Nora Kennedy and Katherine Sanderson

Tuesdays, 9:30am - 12:30pm

John Loeb Room

This course provides an introduction to the history, fabrication and technical developments of the major photographic processes of the nineteenth and twentieth centuries. The causes and prevention of deterioration mechanisms in the various imaging systems are examined. Emphasis is placed on process identification. The problems of handling, storing, and exhibiting photographic collections are discussed. Conservation options for the treatment of photographs are considered, ranging from minimal intervention options to full treatments.

Registration requirements: The course is open to all art history, archaeology, and conservation students; enrollment is limited to 8 students. This course may be taken in fulfillment of the Foundations II requirement for art historians. Students must have the permission of the instructor before registering for this course. For consideration, please send a CV and a brief statement of interest to Kevin Martin at km88@nyu.edu.

Persistent Pictures: Easel Paintings and their Conservation

FINH-GA 3045.002

(Seminar or colloquium)

Matthew Hayes

Thursdays, 2:45pm - 4:45pm

John Loeb Room

Works of art persist in time, but age leaves its traces. Conceived as introduction to the conservation of Western paintings, this seminar will explore the concerns of that discipline as perennial yet historically inflected. The course will consider the structural and aesthetic treatment of paintings with regard to practical procedures, historical implementation, and philosophical implications. Painting and conservation materials, lining, cradling, transfer, consolidation, varnish reduction, varnishing, and common means of technical study are among the fundamental subjects covered. More theoretical topics include the removal of earlier additions, cleaning and the notion of patina, approaches to loss and theories of retouching, and the challenges of modern paintings. The seminar aims to develop visual acuity through object-based study in galleries and the laboratory, and will combine lectures, discussion, and museum visits—especially the Metropolitan Museum. Each student will lead a session based on course readings and prepare a final paper on the technical examination, conservation assessment, and potential treatment of a painting.



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Registration requirements: The course is open to all art history, archaeology, and conservation students; enrollment is limited to 12 students. This course may be taken in fulfillment of the Foundations II requirement for art historians. Students must have the permission of the instructor before registering for this course. For consideration please send a brief statement of interest to Kevin Martin at km88@nyu.edu.