



Spring 2025 COURSE OFFERINGS

Faculty Research Leave: Alex Nagel

CORE: Quan Damman, Butterfield-Rosen

Leave: Sullivan

DAH: Thomas

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 2025 courses will be held **on the week of November 11th**. 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 2025 Registration opens on November 18th](#). 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 2025 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 [22960]**

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 2025

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 11 - 15, 2024:** Course interviews take place over Zoom
- **November 18, 2024:** Registration opens on Albert
- **January 21, 2025:** First day of classes
- **February 3, 2025:** Add/Drop Deadline/100% refund deadline
- **February 17, 2025:** Presidents' Day: No classes scheduled/Offices are closed
- **March 24 - 28, 2025:** Spring Break: No classes are scheduled
- **April 17, 2025:** Last date to request pass/fail for review
- **May 2, 2025:** Language exams
- **May 6, 2025:** Last day of classes
- **May 15, 2025:** NYU Commencement (tentative)
- **May 16, 2025:** IFA Graduation (tentative)



PRE-MODERN ASIA

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

From Mapping to Mapmakers: Art, History, and Politics of Knowing a World

FINH-GA 3001.001 [22488]

(Seminar)

Dipti Khera

Fridays, 9:00am - 12:00pm

West Basement Seminar Room

This seminar shifts the emphasis from maps to mapping as a process, and to mapmakers, who created, stored, and circulated cartographic insights. Mapping could generate affect and come in distinct material forms. By inducing wonder or emotion, mapping helped creators and viewers find their place in the world. The empiricist drive of colonial and postcolonial mapping tends to strip out the stories, silences, and sentiments bundled in maps, turning them into spuriously simple representations of space. The stakes and efficacies of including elements of the miraculous and wondrous, bodies of the powerful and subjugated, were always part of visualizing worlds, near and far, real and imaginary. We will learn from debates in the history of science and knowledge that uphold a more contingent, networked, and artistically and epistemologically diverse history of mapping. While simultaneously decentering Eurocentric, teleological approaches, recent applications of digital methods to decipher the multiple layers of maps, including artifacts and texts that may not be classified as such, will inform our discussions. [Full course description here](#)

****Can also be counted toward the Post-1750 Global distribution**

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

Problems in Southern Song Painting

FINH-GA 3001.002 [22489]

(Seminar)

Jonathan Hay

Thursdays, 10:00am-12:00pm

Seminar Room

This seminar will explore several topics that are important to the study of Southern Song (1127-1279) painting, including: how to read certain key texts of the period, how to identify geographical references in landscape paintings, and the place of religious themes in Lin'an (modern Hangzhou) painting production. Knowledge of classical Chinese is a prerequisite.

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)



Chang'an and the Art of a Golden Age

FINH-GA 3001.003 [22491]

(Seminar)

Hsueh-Man Shen

Monday, 3:00pm-5:00pm

West Basement Seminar Room

This seminar examines the visual art and material culture of Tang-dynasty China (618-907) with a focus on the capital city of Chang'an, its surroundings, and its many connections. Utilizing the acclaimed TV drama "The Longest Day in Chang'an" (2019) and the recent 3D animated film "30,000 Miles from Chang'an" (2023), this seminar starts out with an analysis of how Tang culture is visualized in modern productions. It then proceeds to explore various topics central to the study of Tang art, ranging from cosmopolitanism and identity issues, empires and international trade, sumptuary laws and conspicuous consumptions, to skeuomorphism and transmedial exchange, and the emergence of landscape painting as a genre. The seminar will conclude with an appraisal of dynastic art history and a reflection on the grand "golden age" narrative often applied to the arts of Tang.

Writing-intensive. A reading knowledge of the Chinese language is preferable. Students must have the permission of the professor to enroll in this course.

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

Conceptual Craft: Chinese Art at the Met

FINH-GA 3001.004 [22512]

(Seminar)

Jonathan Hay

Fridays, 12:30pm-2:30pm

West Basement Seminar Room

The craft of making an artwork is as much conceptual as physical. Identifying an artwork's conceptual craft is a fundamental art historical skill that enables us to understand the artificial, artifactual intelligence with which a work has been encoded and thereby recognize aspects of signification that elude stylistic analysis and meaning-centered interpretation. This seminar will take place in the galleries at the Metropolitan Museum, with classes alternating between paintings and other media. For logistical reasons, the class is limited to 8 participants, with no auditors.

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

PRE-MODERN AFRICA AND THE MIDDLE EAST

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



Debates and Problems in African Art History

FINH-GA 3501.001 [22513] **2 CREDIT

(Seminar)

Prita Meier

Thursday, 3:00pm-5:00pm (every other week)

East Basement Seminar Room

****This course is reserved for students focusing in African Art History**

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

THE ANCIENT MEDITERRANEAN AND MIDDLE EAST, INCLUDING EGYPT

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

Greek Sculpture

FINH-GA 3004.001 [22514]

(Seminar)

Clemente Marconi

Mondays, 12:30pm-2:30pm

Seminar Room

This seminar explores the variety of approaches that characterizes today the study of Greek sculpture of the Archaic and Classical Periods. Among the topics of interest are materials, techniques, functions, connoisseurship, iconographic analysis, and iconological interpretation. The seminar will take advantage of the rich collection of Greek sculpture in the Metropolitan Museum of Art: seminar presentations and term papers will be based on sculptures in that collection.

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

Selinunte

FINH-GA 3004.002 [22515]

(Seminar)

Clemente Marconi

Tuesdays, 3:00pm-5:00pm

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 wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

Arts of Late Antiquity and New Rome

FINH-GA 2043.001 [22516]

(Lecture)

Thelma Thomas

Tuesdays, 3:00pm - 5:00pm

West Basement Seminar Room

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

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

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

The Body in Ancient Egyptian Art

FINH-GA 2504.001 [22519]

(Colloquium)

Kathryn Howley

Wednesdays, 10:00am-12:00pm

East Basement Seminar Room

Every human being experiences the world through the medium of the human body. The body therefore takes on a vast array of meanings, symbolism and power in societies, but not every society classifies the body in the same way, or finds the same meanings in the body and embodied experience. Archaeology has recently added its own distinctive viewpoint to the extensive literature on the body in the humanities and social sciences, offering an extensive time depth in which to view a culture's unique "body world" and a focus on how cultures used material things to negotiate the juncture between the body and the outside world.

While utilizing the recent archaeological literature on the body, this course will also explore what is special about the ancient Egyptian conception of the body in particular. The human body played a central role in



ancient Egyptian art, not only in pictorial representation, but also in other spheres such as the hieroglyphic writing system. Ancient Egyptian bodies are also perhaps the most influential of ancient actors in the modern world due to their preservation through mummification. This course will use the theme of “the body” to gain important insights into Egyptian society, and through examination of a range of visual evidence, explore ancient Egyptian concepts of the body and a number of relevant themes, such as status, gender and religious practice.

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

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

FINH-GA 3004.003 [22521]

(Seminar)

Katherine Welch

Mondays, 3:00pm-5:00pm

East Basement Seminar 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.) 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 levels 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).

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 the empire, upon consultation with me.

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

Art of the Hellenistic and Roman Periods in the Metropolitan Museum of Art

FINH-GA 3004.004 [22522]

(Colloquium)

Katherine Welch

Thursdays 12:30-2:30pm

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.

We shall hold many of the classes in the Metropolitan Museum of Art (at least half of the classes). Students will give two short presentations (about the length of a professional conference paper of 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.

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

PRE-MODERN EUROPE AND THE AMERICAS

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

Seeing Sculpture

FINH-GA 2504.002 [22523]

(Colloquium)

Robert Maxwell

Mondays, 10:00am - 12:00pm

Seminar Room

Nobody looks at sculpture anymore. *Really* looks at sculpture. This course is a workshop in looking. Most sessions will take place in museums, primarily the Met/Cloisters but also the Museum of Natural History and perhaps others as well. Each week we will consider different periods of ancient and so-called pre-modern art (prehistoric, Greek, Roman, Egyptian, Near Eastern, Late Antique, Pre-Columbian, Medieval, Renaissance) and different methods, tools, and materials (stone, wood, ivory, terracotta), all the while assessing the limits and possibilities of the sculptural medium. We want to challenge ourselves to think about sculpture as a process – what happens when an idea or concept meets a medium – and how process is meaningful in itself, *contra* the usual reflex to privilege iconographic, social, etc. interpretation. Of course, there will be reading, primarily historiographic and theoretical works to guide us (Herder, Schlegel, Hildebrand, Riegl, Krauss, Steinberg, essays on slow looking). Our focus, though, will be on looking.

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)



Chartres Cathedral

FINH-GA 3005.001 [22524]

(Seminar)

Robert Maxwell

Wednesdays, 12:30pm-2:30pm

Seminar Room

Through the cathedral of Chartres, one can gain insights into medieval artistic traditions across a range of media—architecture, sculpture, stained glass, manuscripts, reliquaries—and consider the roles of workshops, lay and ecclesiastical patrons, and architectural guilds. One can also study artistic phenomena over the span of a millennium, although this course will focus on c.1000 – 1350. The historiography on the cathedral is also formidable, and it too merits consideration for the way it has shaped and continues to shape study of medieval art in general. Chartres Cathedral therefore offers, condensed in one place, an extraordinary lens through which to study medieval art's practices and practitioners. Renewing our view of Chartres is also timely: since 2008, the cathedral has been undergoing extensive restoration that will thoroughly change the way future generations study the building. It has been controversial, to say the least. The new appearance — faithful to the original? somewhat faithful? not at all? — necessarily sparks new questions and also casts some doubts on what we thought we knew.

Requirements: Reading knowledge of French is helpful. Students are free to enroll; there are no interviews or applications.

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

Poetry and the Visual Arts in Baroque Italy

FINH-GA 3024.001

(Seminar)

Louise Rice and Eugenio Refini

Wednesdays, 3:00pm-5:00pm

Seminar Room

According to the Italian poet Giambattista Marino, “the poet’s goal is to amaze.” Central to this statement is the concept of *meraviglia* (wonder), a defining objective of Baroque aesthetics. Intrinsic to Baroque *meraviglia* is the notion that “the sister arts” are deeply interconnected and in constant dialogue with one another. Poets and artists alike sought to captivate and astonish the public, relying on poetic tropes to conjure up encounters between the human and the divine, between visible and invisible, matter and spirit: dualities at the very heart of the human condition. This seminar explores the visual arts through the lens of poetry and poetry through the lens of the visual arts. The Baroque interweaving of different media went beyond the Renaissance *paragone delle arti* (contest of the arts); the seminar will consider how and to what extent poetry and the figurative arts can be understood as facets of a unified aesthetic project. Although we will cast our net widely across seventeenth-century art, literature, and performative culture, our primary focus will be on the poets Tasso and Marino, the painters Caravaggio and Poussin, and the sculptor Gianlorenzo Bernini. Some knowledge of Italian is desirable but not essential.

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



Art and Crisis in the Renaissance: Rome and Florence in the 1520's

FINH-GA 3005.003 [22527]

(Seminar)

Linda Wolk-Simon

Thursdays, 10:00am-12:00pm

West Basement Seminar Room

The 1520s paradoxically was a decade both of cultural vibrancy and cultural disruption in Rome and Florence. Against an unsettling backdrop of plague, political conflict, and stirring religious dissent the arts flourished, but a string of troubling events created a growing sense of unease. In Rome, the series of calamities culminated in the Sack of the city in 1527 by rampaging Imperial troops, a catastrophe likened to the apocalypse in eyewitness accounts, while in Florence, years of political strife culminated in the horrific Siege of 1529-30 waged by Emperor Charles V in league with Pope Clement VII—an utter devastation that threatened to leave the city in permanent ruin. Artists were victims of both disasters, and their tragic circumstances figure into the histories of both cities. While the impact of the Siege and the political landscape of the time on Florentine art will be considered, this seminar will focus primarily on Rome in the years leading up to the Sack and its immediate aftermath, when most of the leading artists, among them the painters Parmigianino, Perino del Vaga, Polidoro da Caravaggio and Rosso Fiorentino, fled the city and scattered across Italy and beyond. Their tragedy-fueled exodus created a diaspora and had the effect of disseminating the latest Roman style—“questa maniera di Roma,” as Vasari called the new artistic idiom rooted in the art of Raphael, Michelangelo and the Antique—to Naples, Venice, Genoa, and beyond. Course content will loosely follow the narrative of a major international loan exhibition scheduled to take place in Rome in 2027, the 500 th anniversary of the Sack.

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

Art in and around the French Revolution, 1784-1989

FINH-GA 3007.001 [22530]

(Seminar)

Thomas Crow

Fridays, 12:30pm-2:30pm

East Basement Seminar Room

After a burst of scholarly activity around the bicentennial year of 1989, this era of vital cultural as well as political change has receded in importance within the field of 18 th -century art history. But resources emerging in the interim have prepared the way for a renewed engagement with the aesthetic expressions of the period (among them the extraordinary Metropolitan exhibition and catalogue of the drawings and studies of Jacques-Louis David). The present moment offers an opportunity to leave behind the anachronistic political influences that distorted discussions around the time of the bicentennial. At the same time, the Revolution's combined idealism and ferocity offer an abundance of compelling analogies with present-day hopes, dilemmas, and dangers. The course will begin in middle of the decade preceding



the fall of the Bastille, which saw the rise of a “patriot” aesthetic contesting the mores of the aristocracy, concluding with the moment of retrospection and deceptive calm at the turn of the 19th century, which preceded the onset of the Napoleonic Empire. David’s *The Death of Marat* of 1793 will provide a key artistic linchpin to the seminar’s inquiries. Coursework will emphasize contributions to weekly discussions based on assigned readings, a short presentation on individual research, and a term paper of about 6000 words.

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

POST-1750 GLOBAL

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

Art of the 1980s in an Expanded Field

FINH-GA 3005.004 [22529]

(Seminar)

Thomas Crow

Thursdays, 12:30pm-2:30pm

West Basement Seminar Room

The hinge between the 1970s and 1980s witnessed the emergence of distinctly younger cohorts of artists in a number of art centers, with New York’s “Pictures Generation” and “Simulationists” attracting the lion’s share of attention. But key members of these and other emergent cohorts arrived with ideas incubated elsewhere: from Los Angeles (David Hammons, David Salle, Senga Nengudi, Jack Goldstein, James Welling) to Chicago (Jeff Koons) to Buffalo (Cindy Sherman, Robert Longo) to college towns like Ithaca and Madison (Louise Lawler, Sherrie Levine), even to San Diego (Lorna Simpson). This advance in regional germination of artistic ideas reflected the growing importance of advanced education in studio-art programs distributed across the country, whereby New York came to function more as a clearinghouse and crucible rather than as the driver of innovation. The hegemony of New York did not significantly diminish, but migrated to critical, curatorial, and commercial gatekeeping, which sought to police the hierarchy of reputations and range of permissible understandings of advanced art. But that retrenchment came to be vigorously contested by artist-led collectives gaining footholds in pockets of the city still derelict and barely affordable in the wake of the civic crisis of the 1970s. Attention to that dynamic will inform our discussions of individual artists and the period as a whole.

Coursework will emphasize contributions to weekly discussions based on assigned readings, a short presentation on individual research, and a term paper of about 6000 words.

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

Black Conceptualism

FINH-GA 3007.002 [22531]

(Seminar)

As of October 6, 2021
Subject to Change

**Erich Kessel**

Tuesdays 3:00pm-5:00pm

East Basement Seminar Room

This seminar draws together recent black art histories with literature in critical black studies and continental philosophy to consider black conceptualism. While our work for the semester will recent attention to black conceptualism and abstraction as contextual points of departure, it is centrally focused on the interplay of two questions: How have black artists innovated, responded to and complicated the strategies commonly associated with conceptual art? And what does art look like in light of the concept of blackness? The relay between these questions will animate our engagement artists and thinkers who both reside within typical 1960s-70s genealogies of conceptualism but also precede or exceed it. These will include: Renée Green, Lorna Simpson, W.E.B. DuBois, Fred Wilson, Tony Cokes, Cameron Rowland, Stanley Bruwn, Alain Locke, Steve McQueen, Paul Mpagi Sepuya, Hortense Spillers, David Hammons and others. Building on Nahum Dmitri Chandler's offering that the Negro might mark a general "problem for thought," the seminar approaches blackness as a methodological figure of destabilization that shifts our considerations of race/racism, embodiment, capitalism/anti-capitalism, space and time.

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

Marx and Art History

FINH-GA 3007.003 [22533]*(Seminar)***Erich Kessel**

Thursdays, 12:30pm-2:30pm

East Basement Seminar Room

This seminar considers the impact of Marx, Marxisms and adjacent anti-capitalisms on art historical methods, and speculatively explores what other questions might be posed through attention to their conceptual architectures. The seminar will devote time to reading Marx, but will also read scholars who mine Marx and his methods as means of rethinking history, cultural/artistic production and critique. Students are encouraged to think about how these considerations might shape their research. We will also at times attempt to historiographically trace the way Marxist ideas and crises in capitalism have shaped the work of art historians and critics working in the 20th century. Themes of particular importance to our conversations will be: labor, class and the social history of art; slavery and racial capitalism; finance and money; empire and colonialism; historical materialism and Hegel's dialectic; the Frankfurt School; Marx's humanism; form; theories of culture, base and superstructure; ideology; and law.

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

Women, Art and Reproduction from the *Querelle des Femmes* to First-Wave Feminism

FINH-GA 3007.004 [22534]*(Seminar)*



NYU

THE INSTITUTE
OF FINE ARTS

Emmelyn Butterfield-Rosen

Wednesdays, 10:00am-12:00pm

Seminar Room

This seminar draws on a wealth of new scholarly writing and research on women artists in Europe from the early modern to early modernist periods. We will read recent art history alongside key primary texts from the history of feminism, beginning with the (still ongoing) so-called *querelle des femmes* or “controversy of women,” a debate formalized in France in the early 1400s about the proper understanding of the rights, the roles, and capacities of that portion of the human population assigned a status as “women.” A particular interest of this seminar—which offers an episodic entry point into a terrain that is obviously very vast—is to examine how early feminist theorists as well as women artists engaged with questions of biological reproduction and the potential life-gestating capacities of the human body, mediating between the period’s own understanding of dimorphic gender and anti-essentialist perspectives. The course will pay attention to visual themes and metaphors surrounding biological birth and artistic creation, cycles of human life and the “ages of women,” kinship and social rites of passage such as marriage, and the long history of debate surrounding reproductive autonomy, particularly with respect to the question of abortion. Artists in our purview include Camille Claudel, Artemisia Gentileschi, Maria Sibylla Merian, Sofonisba Anguissola, Paula Modersohn-Becker, and many others. Seminar participants will complete original research papers on any topic within the contours of this broad historical field, and are encouraged to develop topics in dialogue with artworks accessible in local collections.

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

Rose Salane: Dynamic Sets [Great Hall Exhibition]

FINH-GA 3007.005 [22535]

(Seminar)

Catherine Quan Damman

Thursdays, 3:00pm - 5:00pm

Seminar Room

Writing Intensive

This seminar is required for the selected graduate student curators of the 2025 Great Hall Exhibition featuring Rose Salane (b. 1992). Students will read texts related to the various contexts that her practice draws together as well as art historical precedents for the themes and operative procedures of her work. Interested in “systems of evaluation, exchange, and organization,” Salane’s work investigates daily life in cities, personal and bureaucratic archives, and questions of loss, recovery, and storage. In so doing, her work foregrounds what the artist calls “dynamic sets” of objects, which have in the past included rings found in the Dura-Europos (present-day Syria) archive at Yale University and the Archaeological Park of Pompeii; “slug” or imitation coins used to evade transit fares and auctioned by the Metropolitan Transportation Authority (MTA); and objects collected from the pre-9/11 World Trade Center, among many others. In addition to such historical and theoretical questions, seminar participants will collaboratively work together to realize Salane’s exhibition, giving students hands-on curatorial experience with an emphasis on the specifics of two prominent tendencies in contemporary art: research-based and site-specific practices.

****Can also count toward the Museum and Curatorial Studies distribution**

*As of October 6, 2021
Subject to Change*



Registration requirements: Enrollment limited to selected student curators of the 2025 Great Hall Exhibition

Le Corbusier Beyond Europe

FINH-GA 3007.006 [22537]

Seminar

Mary McLeod

Thursdays, 3:00pm - 5:00pm

West Basement Seminar Room

The seminar focuses on Le Corbusier's work outside of Europe. The objective is to interrogate critically his thought, whether in buildings, urban plans, and writings, and to consider both how it was shaped by his engagement with other cultures and why it had, in turn, so much influence in these same cultures. Among the topics it examines are Le Corbusier's urban planning projects for Algeria and Latin America; his travels and lectures in these regions and the United States; his buildings in Tunisia, the USSR, Japan, India, Baghdad, and Argentina; his urban plan and capitol complex for Chandigarh; his books *Voyage à l'orient*, *Precisions*, and *Poésie sur Alger*, and his theoretical writings dealing with issues such as folklore, regionalism, climate, and preservation. The class also considers the issue of reception, both historical and contemporary, and seeks to access his ideas with regard to changing theoretical concepts. In conclusion, it addresses the question of his heritage and influence today. To what extent have his ideas and forms persisted, been transformed, or outright rejected—and why?

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

Major Voices in Caribbean Art History

FINH-GA 3007.007 [22538]

(Seminar)

Emilie Boone

Mondays, 12:30pm-2:30pm

West Basement Seminar Room

Each week this seminar will consider a selection of one preeminent scholar's contributions to Caribbean art history/visual culture along with the ancillary publications that animate or critique their texts. As opposed to a focus on artists, islands, artistic movements or historical time periods, this seminar aims to trace the importance of a range of thinkers and their influential approaches to a geographic region generally understudied within the field of art history. What are these scholars contributing to our understanding of the region and the limits and possibilities of art history as a discipline more broadly? Those scholars featured on the syllabus include Krista Thompson, David Boxer, Leon Wainright, Veerle Poupeye, Marsha Pearce, and the IFA's Edward Sullivan, along with some of the critical conversations their contributions have enabled. The final project will respond to our engagement with the anthology *Storytellers of Art Histories* (2022), as each of us continues to develop our own scholarly voice.

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



Native Modernism in New York

FINH-GA 3007.008 [22540]

(Seminar)

Patricia Norby

Fridays, 10:00am-12:00pm

East Basement Seminar Room

Across New York City, Native American and Indigenous art has been exhibited in art fairs and expositions, museum institutions, and in fine art galleries for more than a century. These creative expressions, which originated with diverse source communities from the United States, Canada, and Mexico, inspired individual artists and major American art movements. With an emphasis on the development of the New York School and American Abstract Expressionism, this seminar-style course examines twentieth-century exhibitions and the work of individual Native American artists who navigated the complexities of being a Native Modern in New York. Student colleagues will be responsible for one presentation on course readings, one written lecture response, and one final paper and presentation. Exhibition viewings, guest lectures, and collection visits are also included.

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

CROSS LISTED DAH Art and the Iberian Imperialistic Project c.

1550-1800

FINH-GA 3007.009 [22541]

(Seminar)

Edward Sullivan

Wednesdays 4:30pm-7:30pm

DAH, Room 307

This seminar will function on several levels. On one hand, it is an examination of some of the most well-known visual artists (painters and sculptors) of Spain and Portugal from the late sixteenth century to the beginning of the nineteenth. They include El Greco, Francisco De Zurbarán, Diego Velázquez, Josefa de Ayala (aka: Josefa d'Óbidos), Luisa Roldán, Bartolomé Esteban Murillo, Luis de Meléndez and Francisco de Goya. On the other hand, the works of these as well as other artists will be examined, in part, through the lens of the projects of imperial expansion and conquest, especially in the Americas. The (often violent) "convergence of cultures" in the Caribbean, Mexico and South America will form integral parts of our discussions. The question of the Portuguese presence in South America is often left out of such inquiries, but we will scrutinize the development of the arts in Brazil, from that of seventeenth century European travelers such as Frans Post and Aelbert Eckhout, to the early nineteenth century sculptural and pictorial works of the "Brazilian Baroque" by Antônio Francisco de Lisboa, called (in Brazil) "O Aleijadinho."

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)



***CROSS LISTED* DAH Everything Everywhere All at Once: Global Contemporary Art**

FINH-GA 3006.001 [22000]

(Seminar)

Pepe Karmel

Tuesdays and Thursdays, 4:55pm-6:10pm

Discussion: Thursdays 6:15-7:30

Silver Center, Room 301

Discussion: Room 307

Thematic surveys offer essential insights into how artists have responded to contemporary experience of key topics such as race, gender, ethnicity, politics, poverty, migration, environmental change, and digital media. But in focusing on one theme they necessarily neglect others. In this course, I will try to solve this insoluble problem in two ways. First, I will propose an iconography of contemporary art, identifying key motifs that artists have represented in diverse media and to diverse ends. Then, I will undertake a regional survey of art from North America, Europe, Latin America and the Caribbean, Africa (West, East, and South), MENA, South Asia, East Asia, Southeast Asia, and Oceania, examining how art from each region responds to economic, social, political, and cultural conditions. For each region, I will begin with a rapid overview of art from 1970-2000 and then examine more recent art in greater depth.

NOTE: This course is being offered in the Department of Art History at Washington Square rather than at the IFA. Graduate students taking this course will attend two lectures, on Tuesday and Thursday from 4:55 to 6:10, in Silver Center, Room 301; they will also participate in a weekly discussion of the readings, which will take place on Thursdays, 6:15 to 7:30, in Room 307.

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

***CROSS LISTED* DAH The Complex Career of Agnes Varda: Photographer, Filmmaker, Visual Artist**

FINH-GA 3006.002 [23574]

(Seminar)

Shelley Rice

Tuesdays 2:00pm-5:00pm

307 Silver Center

This seminar will be a study of the complex career of French filmmaker Agnes Varda (1928-2019), one of the most celebrated and original filmmakers of the 20th and 21st centuries. Beginning as a still photographer, she explored various ways to expand the frozen image in time and space and then moved on to film. Having seen few movies and having had no education in the medium, she was nevertheless quickly recognized as one of the first and defining artists of the French New Wave by the 1950s. Focusing often on women's issues, on social stresses embedded in the most mundane aspects of daily life, and on political problems like homelessness, global consumption and hunger, she created narratives that explored the lived



experiences of characters caught in the web of history. Moving between documentary, fiction and autobiography, she demolished the barriers between these genres as well as the barriers between the public and the private, the objective and the subjective. Late in life, needing a new challenge, she moved into the visual arts – she became a “plasticienne” and created installations, sculptures, filmic tableaux and everything in between, showing her work in museums, in galleries and at festivals worldwide. This class will examine the tri-part career of this extraordinary woman, focusing on her astonishing originality, her recurring themes and the singular creative vision that managed, in spite of the diversity of her work, to breathe life into everything that she did.

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

***CROSS LISTED* DAH Mimesis/Gaze: Empathy, Alterity, and Shared Vision in Modernist Painting, Cinema, and Literature**

FINH-GA 2505.001 [22850]

(Colloquium)

Ara Merjain

Mondays, 3:30pm-6:15pm

Casa Italiana, Room 203

*5 seats reserved for IFA

This course examines modes of modernist painting, cinema, and literature which destabilize perspectives, points of view, and narrative positions, most notably interior/exterior, subjective/objective, and private/public. It tackles head-on the theory and practice of Free Indirect Style: a technique which conflates third-person narration and first-person speech, affording the illusion of temporary entry into a character’s consciousness. Pioneered by authors such as Austen, Flaubert, and James, developed by high modernist authors like Woolf and Joyce, and applied to the cinema by Pier Paolo Pasolini and Gilles Deleuze, Free Indirect Style conflates, multiplies, and hybridizes points of view. It contains utopian potential in terms of shared vision, empathy, and intersubjectivity; yet it can also be used to ironize, isolate, and distance. Our interdisciplinary course will break new ground by examining its application to the realm of painterly vision. The mode came to be named and studied only in 1912, precisely as modernism (and especially Cubism) had begun shattering art historical paradigms of perspective and point of view. How does the equivocality of Free Indirect style relate to the ambiguities of modernism? Are its destabilizations partly *constitutive* of modernism as we know it? What can this phenomenon - and its intersection with new theories regarding empathy and alterity - tell us about how visual and verbal representation brings us closer to (or distances us from) others? We will address questions of transparency, mediation (and its relationship to media), class, gender, “primitivism,” and the phenomenon of non-verbal literary evocation. We will read authors including Wilhelm Worringer, Henri Bergson, Virginia Woolf, Mikhail Bakhtin, and Gilles Deleuze. Tendencies will include Realism, Impressionism, Expressionism, Futurism, Cubism, Metaphysical aesthetics. Student research papers will allow them to explore a case study of their choice. **This course counts toward the Advanced Certificate Program in Poetics and Theory*



Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)

MUSEUM AND CURATORIAL STUDIES

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

The Multiple Lives of Works of Art

FINH-GA 2043.002 [22542]

(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, students may add the course directly on Albert.

Met's Alexis Gregory Curatorial Program

FINH-GA 3010.001 [22543]

(Seminar)

TBD

Fridays, 1:00pm-4:00pm

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.

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.*



Issues in Conservation: Historical & Ethical Considerations in the Development of a Discipline

FINH-GA.2045.001 [#21991]

(Lecture)

Michele Marincola

Wednesdays, 12:30pm - 2:30pm

Lecture Hall

This course will examine the development of art conservation in both theory and practice from its earliest manifestations to the current decade. An historical overview of the field will serve as background for a more detailed exploration of core issues in preservation and restoration. How does conservation change the appearance—and by extension, the meaning—of a work of art? How have the theoretical underpinnings of the discipline evolved, and what role do they play in practice today? And how has conservation responded to the enormous social, historical and intellectual changes of the last 100 years? Topics to be discussed include the role of artist-restorers; the rise of a discipline; the impact of science and scientific inquiry; cleaning controversies and the lure of positivist thinking; making mistakes; historic preservation, the development of ethical standards and the persistence of ambiguity; decision-making in conservation; conservation and the law; and the challenge of modern and contemporary art. Readings will range from theoretical treatises to case studies of treatments, but no pre-requisite of scientific knowledge is required. *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.*

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

The Conservation of AI-Based Artworks

DM-GY 9103 Section N [#9932]

(Lecture, 3 credits)

Deena Engel, Hersan Thiago

Thursday, 11:00am - 1:50pm

NYU Tandon School of Engineering; 370 Jay Street, Room 307

The newest artist is AI. As the landscape for creating and displaying AI-based artworks is fast-paced and ever-evolving, what are the common tools and languages that will be necessary to conserve and re-exhibit these works into the future? In this class, students will work on case studies in collaboration with a contemporary artist and their studio, focusing on artworks created using AI. Students will learn conceptual and practical frameworks of conservation as applied in this field through readings, class discussion and guest lectures, along with lab sessions to learn and apply skills to handle these artworks. Throughout the semester students will design and present conservation concepts for these fragile artworks.

This course may be taken in fulfillment of the Foundations II requirement for art historians. The course is open to all art history and archaeology students with enrollment limited to four students in the MA and PhD program. Previous programming experience is highly recommended.

****NOTE:** *This course is 3 credits, and must be taken with an additional 1-credit Independent Study. Additional work will be determined between the student and instructor*



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Previous programming experience is highly recommended for this course, if not necessary. Interested students should contact the instructor for evaluation and guidance related to their current programming expertise related to this class

Registration requirements: Students wishing to take the course should please submit a brief statement of interest (maximum 1 paragraph) and indicate their field of specialization. [Please upload your statement here by Monday, November 11th.](#)