



Fall 2024 COURSE OFFERINGS

Faculty Research Leave: Jonathan Hay / Sabbatical: Alexander Nagel

CORE: Ferrari

DAH: Kessel

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.

UPDATE: Course interviews for Fall 2024 courses will be held **on the week of August 19th, 2024**.

Professors will have specific time-slots available. The Academic Office will distribute interview sign-up information to students and students should make their own appointments via the link provided. As always, the Academic Office recommends interviews and/or applying to one or even two more courses than you intend to enroll in.

Please pay special attention to the term “**writing intensive**.” Writing intensive lets you know that a class will have a special emphasis on practicing and revising writing. It is not intended to designate a particular workload.

Maintenance of Matriculation (PhD Students)

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

- **MAINT-GA4747.004**

For PhD students who **are still** funded through a named Institute Fellowship, the Academic Office will register you for Maintenance and Matriculation (MM) for Fall and Spring semesters, please reach out to Elizabeth Spock (els493@nyu.edu)

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 mid-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)

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 mid-April (when the Summer semester officially opens for registration): ifa-ao-admin@nyu.edu. There is no charge for Summer maintenance.

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

- Directed Research for the PhD Major Exam: Oral and Written (FINH-GA3548.001) (2733)
- Directed Research for the PhD Dissertation (FINH-GA3549.001) (2734)

Important Dates for Fall 2024

The Institute follows all dates as established by the Registrar. Please [consult the Registrar's calendar](#) for a more detailed description of the following dates and for dates in subsequent semesters.

- **August 19 - August 23, 2024:** Course interviews take place over Zoom
- **August 28 - August 31, 2024:** Orientation
- **August 26, 2024:** Language exams
- **September 2, 2024:** Labor Day - No classes/University offices closed
- **September 3, 2024:** First day of classes
- **September 16, 2024:** Add/Drop Deadline
- **October 14, 2024:** No classes scheduled
- **October 15, 2024:** Legislative Monday/classes meeting on a Monday schedule
- **November 28 - 29, 2024:** Thanksgiving Recess
- **December 1, 2024:** Language exams
- **December 12, 2024:** Last day of classes



REQUIRED COURSES

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

Foundations I

FINH-GA 2046.001

(Foundations I)

Erich Kessel

Wednesdays, 10:00am-12:00pm

Lecture Hall

Led by a Coordinator and team-taught by members of the Institute faculty, this course provides an advanced introduction to the history of the discipline, followed by case studies in art-historical methods. The class will meet weekly for hours, with a lecture by a faculty member during the first hour followed by organized discussion led by the Coordinator. Incoming M.A. students are required to take the course for credit in their first semester. Ph.D. students may audit the lecture component of the class. Students taking the course for credit are also required to write several short papers, which will be assigned periodically throughout the semester.

*All incoming Fall 2023 MA students must take this course. This class is not open to students outside of the IFA.

Registration requirements: Enrollment limited to incoming MA and MA/MS students.

PhD Proseminar

FINH-GA 3044.001

(Proseminar)

Emmelyn Butterfield-Rosen

Wednesdays, 9:30am - 12:00pm

Seminar Room

Writing intensive

This proseminar, required for all first-year doctoral students, surveys a spectrum of existing methods for analyzing and interpreting objects of art, as well as a range of theoretical frameworks informing recent art-historical scholarship. Our reading list will incorporate some foundational texts that have shaped the trajectory of art history as an academic discipline, but the course's main focus is practical and present-focused rather than historiographic: what are the research protocols that shape art-historical writing, and what constitutes evidence in art historical argument? How do we look at visual artifacts, and how does the process of close looking play into the formulation of research questions? How do we formulate arguments in the face of absent or suppressed evidence? Because students in the class are coming together from across the full breadth of art-historical subfields, we will also reflect together on the distinctions and commonalities of methods and research questions invited or disinvented by objects made in different cultures and historical periods. And we will reflect on the distinctions and commonalities between art history and other disciplines, with an eye towards understanding what tools and concepts art history can take from other disciplines, and those art history can uniquely give to other fields

Registration requirements: Enrollment limited to incoming PhD students



PRE-MODERN AFRICA AND THE MIDDLE EAST

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

Arts of Africa

FINH-GA 3001.005 (21039)

(Seminar)

Prita Meier

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

Department of Art History

Silver Center, Room 301

Introduction to the historical and contemporary arts of Africa, ranging from ancient architecture, masquerades, and traditional sculpture to modern photography, recent digital works and multi-media installations. Special attention is given to key moments of contact between different societies within Africa and between Africa and the Americas and Europe, including histories of imperialism and decolonization. It also considers the challenges and politics of interpreting African arts in our current globalizing world.

Registration requirements: One page statement of interest due to the instructor by July 15th. Five seats reserved for IFA students.

The Aesthetics of African Decolonization

FINH-GA 3001.001

(Seminar)

Prita Meier

Wednesdays, 12:30pm - 2:30pm

John Loeb Room

This interdisciplinary seminar explores African decolonization from the vantage point of artistic, material, and intellectual production. In Africa, as in other places fighting European colonization, decolonization was a worldmaking project, in which the aesthetic played a central role. The 1960s-1980s was an especially euphoric era, filled with promises of social justice and planetary solidarity. It was a period of incredible cultural activism, the construction of massive modernization projects, and revolutionary activity. Yet, politicians, policymakers, and cultural producers hardly ever shared the same vision for liberation and freedom. In fact, Africa's most celebrated anti-colonial artists and writers faced surveillance and imprisonment by their own postcolonial governments. Scholars still struggle to interpret these contradictions and tensions. We will read key studies on the subject by art and architectural historians and also explore the work of filmmakers, painters, architects, photographers and urbanists active during the immediate post-independence era. We will also analyze decolonization through the lens of African literature and political theory.

*****This class could also be counted towards the Post-1750 Global distribution area*****

Course requirements: leading and participating in class discussions, research paper of approx. 15 pages, 2 short writing assignments, and 2 presentations.

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Registration requirements: A brief (ca. 250 words) statement of interest will be required for admission into the course. Please send this to the Academic Office by July 15th

PRE-MODERN ASIA

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

Chinese Paintings, A Post-Critique

FINH-GA 3010.002

(Seminar)

Michele Matteini

Fridays, 10:00am - 12:00pm

Seminar Room

Over the last decade, the term “postcritical” has gained popularity in literary and cultural studies where it describes new approaches to reading and doing scholarship that challenge the authority of interpretation understood as the uncovering of hidden meanings, authors’ concealed intentions, and so on. Against this “hermeneutics of suspicion,” which leads us to believe that what matters is not what is shown but rather what is concealed, what happens when we shift our focus to what is immediately visible, obvious, and accessible in a text or a work of art? By adopting a less antagonistic approach to our objects of study and by developing instead a more receptive disposition that attends to the affective dimensions of experience, are we losing critique’s political dimensions? Or are we developing new methods of critique that stays closer to its objects? Can the literalist be a resource for critique rather than a limitation?

To explore these questions, the seminar will examine key figures in the critique/postcritique debate now, including Jameson, Kosofsky Sedwick, Felski, Love, Marcus. Additionally, it will trace the evolution of art criticism in the study of Chinese painting in English from the 1960s to the present. Topics of discussion will include historicism, formalism, contextualism, as well as more politically charged methods of the 1990s and the 2000s. Where does the field of Chinese painting studies currently stand? And how are younger generations of Chinese painting scholars responding to the methodologies developed by previous generations? What contributions could a postcritical approach make to the study of Chinese painting at a time when the field is undergoing critical reassessment and facing heightened ideological pressures?

The seminar is reading-intensive and intended for students interested in research methods and historiography. Students will need to submit weekly short responses to assigned essays and complete a final paper that applies some of the methodological principles of postcritique to the study of Chinese painting. No prior knowledge of Chinese or Chinese painting is required, but students need to meet with the instructor before enrolling.

Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of August 19th.

Art History and the Archive

FINH-GA 3001.003

(Seminar)

Dipti Khera

Fridays, 10:00am - 12:00pm

John Loeb Room

*As of May 2024
Subject to Change*



This seminar examines the significance of the “archives” that art historians and artists assemble and deploy to write and make histories of art, especially related to the South Asia and South Asian diasporas. How do art historians (re)constitute material, visual, and spatial evidence as they seek to globalize, provincialize, and decolonize their disciplines, theory, and practice? How do artists read into historical texts and objects, sense against-the-grain stories and silences, and thus illuminate colonized pasts and presents in critical ways alongside exposing the limits and biases of extant archives? We will explore the conversation between artistic practices and historical studies that have complicated histories of art predicated on European enlightenment thought, commerce, and colonialism. By way of understanding the critical configurations of race, caste, class, gender, and other marginalities in various case studies, we will ask how historians and artists may learn from each other to define their archives and interpretative methods. Focusing on art’s ability to reveal histories and knowledge, that may be otherwise difficult to excavate, we shall examine topics such as, but not limited to, the efficacies, affects, and values associated with objects; the power of vernacular images and spaces in questioning canonical stories; the (in)visibility of servitude and enslavement; Orientalism and exoticism in exhibitions; the politics and enchantment of religious art in writing secular histories. Study sessions based on collections and museums in New York City will enable focused analyses of primary sources and public spaces that locate art and colonialism in museums today. Artists, historians, and curators will join select class sessions. Using collections they can access in person, seminar members will also design and undertake an independent research project on a topic of their choice.

Registration requirements: A brief (ca. 250 words) statement of interest will be required for admission into the course. Please send this to the instructor and Academic Office by July 15th

Technology of Art: Replication as a Concept and Practice in the Making of Buddhist Art in Medieval China

FINH-GA 3010.001

(Seminar)

Hsueh-Man Shen

Tuesdays, 10:00am - 12:00pm

Seminar Room

Writing Intensive

This seminar enquires into the history of Chinese Buddhist art from the seventh to the eleventh centuries, through the lens of replication techniques and theories around them. By taking on the whole problem of authenticity and multiplicity in Chinese Buddhist materials production, it raises a series of questions that challenge the fundamental premises of art history as an academic discipline and undermine the modern assumption of authenticity: How were sacred art objects replicated and for what? As a “copy,” can a replica retain the authenticity of its original? Are art historians allowed to overlook the ontological differences between the original and its replicas?

A reading knowledge of Chinese is a prerequisite. 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 August 19th.

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THE ANCIENT MEDITERRANEAN AND MIDDLE EAST, INCLUDING EGYPT

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

Egyptian Art and Archaeology: the Best Bits

FINH-GA 3001.002*(Seminar)***Kathryn Howley**

Wednesdays, 3:00pm - 5:00pm

Seminar Room

Egyptology is a paradoxical field: it has vast public appeal, and yet specialist scholarship can be so esoteric as to become inaccessible to those outside its disciplinary walls. A few scholars, however, have been able to harness the promise of the unparalleled time depth and preservation of the Egyptian archaeological record to produce work of disciplinary-transcending importance. These include the pioneers of archaeological excavation, Flinders Petrie and George Reisner; the scholars of religion and intellectual thought, Erik Hornung and Jan Assmann; the anthropologically-minded John Baines; and most recently, the postcolonial critique of Lynn Meskell and Christina Riggs. In this seminar, students will gain an overview of important Egyptological scholarship, critically examining the history and current state of the field in order to interrogate where the future of the discipline lies. Each week, we will read a foundational book or a collection of articles by an important Egyptological scholar, surveying classics of the field, insightful contributions to Egyptology by scholars in allied disciplines, and some of the professor's personal favorites! In so doing, students will analyze methodology, theoretical position and rhetorical approach, and apply these insights to the development of a piece of their own research intended for public consumption (whether this be an article, conference presentation or some other suitable output). Special attention will be paid to the process of research and academic writing, and students should expect to workshop their ideas regularly, contributing to the creation of a supportive and generative research community within the classroom.

Registration requirements: Open enrollment for ancient art concentrators; those concentrating in other subfields should first consult with the professor before registering (email keh408@nyu.edu). Some reading knowledge of French and/or German will be helpful.

Ancient Egyptian Art I: Predynastic to the Second Intermediate Period

FINH-GA 2023.004*(Lecture)***Kathryn Howley**

Mondays, 12:30pm-2:30pm

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

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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

Advanced Ancient Egyptian I

ISAW-GA 1002.001

(Seminar)

Marc LeBlanc

Fridays, 2:00pm-5:00pm

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

Prerequisites: ISAW-GA 1000, "Intro to Ancient Egyptian I," and ISAW-GA 1001, "Intro to Ancient Egyptian II" (or equivalent coursework).

Registration requirements: Prior permission from the instructor is required by reaching out to him at ml4878@nyu.edu

Vesuvius Erupts! Pompeii and the Bay of Naples in Ancient Roman Times

FINH-GA 2523.002

(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 centuries 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.

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Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of August 19th.

War and the “Nature” of Ancient Roman Art and Archaeology

FINH-GA 2523.003

(Colloquium)

Katherine Welch

Fridays, 12:30pm - 2:30pm

John Loeb Room

The ancient Roman Empire, which has been so influential in the shaping of ‘modern’ governmental and art historical precepts, in the U.S. and in Europe, started from almost nothing. Rome, the ‘Shanty town’ on the Tiber River in Italy, began a revolution in the Mediterranean and Europe. Its power was unforeseeable and unexpected. From its wars with the Latins in Italy to the Samnites, there were defeats, of course, but mostly victories on Rome’s part -- one after another. Rome seemed unstoppable. Foreigners (e.g. Ptolemies in Egypt) seem to have found it unknowable, confusing, and eventually – as did all the other Greek East monarchs – terrifying and invincible. By c. 146 BCE (final fall of Carthage and Corinth), Rome was master of a huge geographical area – from Morocco to the Black Sea and from Scotland to Syria. This was an unprecedented Empire, and its longevity (lasting all the way to the 5th c. CE) was not paralleled elsewhere.

How did Romans do it? This is the main subject of my course.

There are two main ‘schools’ of scholarly thought. 1) In early days, Romans’ imperialism was defensive in Italy and had to be devised ad hoc; another 2) that Romans consciously made aggression towards their neighbors with brutal tactics from earliest times. If imperialism was ‘conscious’ and fully ‘aforethought’: then, it would be a coup of history and in serious need of psychological explanation.

Historians have debated this question for a very long time, and no solution has yet been settled upon.

In this course, we shall examine the ancient art and archaeological evidence for this imperialism – a large category of evidence that has yet to be properly considered in this milieu, and which may help to solve the issue or go some way towards a solution of this fascinating enigma.

After introduction by me, students will do short reports on critical readings and will then do a report of c. 30 minutes on an important monument of their choice.

Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of August 19th.

Architecture, Urbanism, and Topography of Rome; the Quirinal Hill

FINH-GA 3024.001

(Seminar)

John Hopkins

Mondays, 3:00pm - 5:00pm

Seminar Room

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This course examines how people in Rome built their city and what life was like in each region of the ancient capital. Each year this course will look at a different urban region. This first year will focus on the Quirinal Hill, home to Imperial luxury gardens, the Baths of Diocletian, a huge number of sanctuaries, including three colossal temples, and the birth home of the Flavian dynasty, among other monuments. Students will learn about the unique discipline of Roman topography, which assembles architectural historical scholarship, archaeological evidence, and textual sources to uncover the character of ancient Rome.

Registration requirements: A brief (ca. 250 words) statement of interest will be required for admission into the course. Please send this to the instructor and Academic Office by July 15th

PRE-MODERN EUROPE AND THE AMERICAS

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

Medieval Art: Themes and Interpretations

FINH-GA 2027.001

(Lecture)

Robert Maxwell

Mondays, 10:00am - 12:00pm

Lecture Hall

This course provides an overview of Medieval art and its major issues, moving chronologically from the Late Antique/Migration period to the Late Gothic. Students become familiar with key monuments and also the kinds of interpretations scholars have developed to give works meaning. Discussions focus especially on several wide-reaching themes: the aesthetic status of art and the theological role of images; the revival of classical models and visual modes; social rituals such as pilgrimage and crusading; the cult of the Virgin and the status of women in art; and, more generally, the ideology of visual culture across the political and urban landscapes. Assessment by two exams and a short interpretive paper. Open enrollment, no interview required.

Registration requirements: Open enrollment

“Historical” Medieval Art

FINH-GA 3035.001

(Seminar)

Robert Maxwell

Wednesdays, 12:30pm - 2:30pm

Seminar Room

The past few decades have seen an explosion of interest in the theological and devotional character of some medieval art. At times this interest has come at the expense of the civic or secular address of works or even those whose main scope was more worldly than pious. This seminar focuses on one type of such art, works of a historical nature (800-1400). Our primary works will be manuscripts that somehow relate history or historical events (whether ancient or contemporary), but other media come into play. We

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will look at local and world chronicles, law books, and encyclopedias, and of course the best-known “visual epic,” the Bayeux Tapestry. Several weeks will be devoted to considering theoretical models for understanding history and narration in the Middle Ages, with readings drawn from Ricoeur, Foucault, White, among others. Students will present a short assignment in addition to a longer presentation related to a term-long research paper.

Registration requirements: students must have permission of the instructor before enrolling:

robert.maxwell@nyu.edu

Late Antique Material Culture: Textiles and Textility

FINH-GA 3024.002

(Seminar)

Thelma Thomas

Mondays, 12:30pm-2:30pm

John Loeb Room

In this course we will look closely at textile artifacts to discern clues to production, fabric structure, use, and reuse as the foundation for research projects that will consider material aesthetics specific to textiles. Assigned readings for discussion will bring to the fore issues of materials, labor, craft, and functional and symbolic associations in Late Antique aesthetic valuations as well as in modern assessments of such artifacts. A complementary set of more theoretically based readings will launch discussion of the changing status of textiles in archaeology and art history, and introduce interpretive approaches from a wider array of disciplines.

Writing intensive.

Registration requirements: A brief (ca. 250 words) statement of interest will be required for admission into the course. Each statement should include: name, program, year in program, area of specialization, interest in the course, relevant coursework, training, or background. Please send this to the instructor (tk2004@nyu.edu)

Dynamic Decoration in Late Antiquity

FINH-GA 3024.003

(Seminar)

Thelma Thomas

Tuesdays, 3:00pm-5:00pm

Lecture Hall

How did decoration imply motion and impel and manipulate viewer response? In the first part of the course we will discuss selected case studies from a range of media (from personal adornment to architectural decoration) to consider formal strategies that guided perception and sensation to frame meaning. In the second half of the course, students will undertake case studies for their own research projects.

Writing intensive.

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Registration requirements: A brief (ca. 250 words) statement of interest will be required for admission into the course. Each statement should include: name, program, year in program, area of specialization, interest in the course, relevant coursework, training, or background. Please send this to the instructor (tk2004@nyu.edu)

POST-1750 GLOBAL

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

Feminist and Queer Theories of Artistic Labor

FINH-GA 3037.001

(Seminar)

Catherine Quan Damman

Mondays, 3:00pm - 5:00pm

John Loeb Room

Writing Intensive

The discipline of art history trains its eye, fundamentally, on products of human labor, following both the processes of their making and the effects of their circulation. In this course, we theorize the relationship between various forms of artistic labor and determinations of value as they are each shaped by the ascriptive categories of gender, sexuality, race, and ability. We consider the historically gendered divisions of labor (including "craft," affective labor, domestic work, care work, sex work, and more) as they intersect with the operations of racial capitalism, dispossession, theft, and debt. The seminar emphasizes the networks that place the work of trained and professionalized artists in often hierarchical relation to that of curators, docents, guards, and art handlers, as well as that of the uncredentialed, unnamed, and incarcerated. Our primary inquiry is how artists have transformed the "work" of the work of art over the course of the twentieth century; that is, how do artists make work out of outsourcing their labor or infiltrating factories; selling themselves or refusing to; caring for children or receiving care when sick? Students in the seminar will participate in writing workshops and produce drafts in stages, leading to a substantive research paper of approximately twenty pages.

Registration requirements: Interested students should fill out this form by **noon Eastern time on Friday, August 16:** <https://forms.gle/ruUw18JKGqt9WLrG6>

Queer Feminist Curatorial Positions

FINH-GA 3037.002

(Seminar)

Catherine Quan Damman

Wednesdays, 3:00pm - 5:00pm

John Loeb Room

This graduate seminar is designed to prepare students for a career in curating contemporary art by turning to the history of exhibitions since 1945. Rather than a practicum, the course will theorize pivotal case studies in both local and global contexts—from the international biennial and the major museum retrospective to the scrappy, independent show at the artist-run space or unsanctioned, ad-hoc intervention. In particular, we will prioritize how various curators, venues, patrons, and artists alike have heterogeneously understood their curatorial labors as issuing from or advancing feminist and / or queer political commitments. What constitutes a "feminist" sightline? What distinguishes a queer approach to

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the archive? When and why might one aspire to canonicity and alternatively, how, in the words of bell hooks, might one instead choose "the margin as a space of radical openness?" Students in the seminar will participate in writing workshops and produce drafts in stages, leading to a substantive research paper of approximately twenty pages.

Registration requirements: Interested students should fill out this form by **noon Eastern time on Friday, August 16:** <https://forms.gle/ruUw18JKGqt9WLRG6>

Mexican Prints at the Vanguard

FINH-GA 3027.001

(Seminar)

Co-taught by Edward Sullivan and Mark McDonald

Tuesdays, 3:00pm - 5:00pm

Seminar Room, with meetings at the Metropolitan Museum

The seminar is designed to coincide with the exhibition Mexican Prints at the Vanguard at The Metropolitan Museum of Art that explores the immensely rich tradition of printmaking in Mexico – from its proliferation in the eighteenth- to the middle of the twentieth century through works derived almost exclusively from The Met's collection. Mexico has the oldest tradition of printmaking in Latin America and prints embody Mexico's political, social and artistic depth and engage with the country's history from its pre-Hispanic past to modern times. For their capacity as active agents in the narratives they promote, prints themselves instigate change, shaping the competing identities and collective memories of Mexican society and culture.

Beginning with a large group of works by José Guadalupe Posada, twentieth century prints comprise the strength of the collection and will form the core of the exhibition. Despite their ubiquity, Posada's prints are one part of an immensely rich story of printmaking in Mexico. There are few countries where art has taken its place so boldly in the front line of social and political events as it did in Mexico following the Revolution (1910–1920). Artists turned to printmaking because it was the ideal medium for disseminating political ideas and exploring social concerns that emerged during the that period Revolution. Additionally, artists created prints that advertised exhibitions, portfolios that celebrated Mexican dress and customs, and lithographs to reproduce the mural programs initiated in the 1920s by Diego Rivera and José Clemente Orozco amongst others. The mural program coincides with the efflorescence of printmaking that together, has been described as a 'renaissance'. One of the significant moments for printmaking occurred in 1937 with the establishment in Mexico City of the Taller Gráfica Popular (People's Workshop of Popular Graphic WorkshopArt) that provided resources for artists to advance revolutionary social causes. In the Workshop artists produced posters and flyers speaking out against fascism across Europe and closer to home, internal social unrest and the exploitation of Mexican resources by foreign interests.

The course is based on discussion, and class participation is an essential assessed element of assessment. Those enrolled are expected to contribute to the discussion by engaging with the material and asking questions of it. The course is selective, not comprehensive and the prints are chosen to provide entry points to key matters relating to printmaking in Mexico. The classes will focus on individual, or groups of prints in the exhibition (and the broader Met collection) that will allow us to concentrate on key issues.

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Registration requirements: The course will be limited to 8 students. All students who wish to be interviewed must write a paragraph discussing their reasons for taking this class. This should be submitted to the instructor (edward.sullivan@nyu.edu) by email the week of 8/12-8/16.

Surrealism, Anthropology, Photography: Decolonizing the Image

FINH-GA 3036.003

(Seminar)

Shelley Rice and Ulrich Baer

Tuesdays, 3:00pm-5:00pm

John Loeb Room

This seminar will focus on the links between Anthropology and the Surrealist movement, especially in the 1920s in Paris, and the ways in which these interrelationships influenced both the course of modernism and the history of photography. In documentary straight photographs by artists like Atget, Eli Lotar, Walker Evans, Cartier-Bresson, and Man Ray, in collage works like those by Claude Cahun, Max Ernst and Hannah Hoch, in book works by Michel Leiris, André Bréton and Jindřich Styrský, in films by Jean Rouch and Maya Deren, the concepts of culture, of colonialism, of race and sexuality were defined and redefined, as traditions of the Other called into question the founding principles of Western civilization. Readings will include texts by James Clifford, Rosalind Krauss, Walter Benjamin, Ian Walker, Simon Baker, Dawn Ades, Chris Pinney and Okwui Enwezor, among others. Students will discover not only the history of “ethnographic surrealism” but also its enduring traces in global photography as they research papers and seminar reports about contemporary artists.

Registration requirements: A brief (ca. 250 words) statement of interest will be required for admission into the course. Please send this to the instructor and Academic Office by July 15th

Jazz and/is Modernism

FINH-GA 3037.003

(Seminar)

Robert Slifkin

Thursdays, 12:30pm-2:30pm

John Loeb Room

This seminar will investigate and elaborate upon the interrelations between the creative practices of jazz musicians and visual artists working in the modernist tradition—as well as the critical discourse surrounding them—since the arguably simultaneous emergence of these two cultural forms in the early twentieth century. One of the motivating hypotheses of this seminar will be that many of the formal, affective, and social foundations of jazz music (and Black musical culture more generally) crucially informed—and in certain cases preceded—the principal qualities of modern visual art. In this way, we seek to chart the changing dynamics of this relationship from the early investigations of syncopation, repetition, and abstraction to more recent engagement with the politics of identity and cultural appropriation.

Registration requirements: Students are invited to submit a brief (no longer than one page) statement of interest to Professor Slifkin at rs3513@nyu.edu by July 15th.



Montage Aesthetics

FINH-GA 3042.002

(Seminar)

Pepe Karmel

Thursdays, 3:00pm-5:00pm

Seminar Room

Montage—along with related mediums such as assemblage, installation, documentation, and performance—has become the shared language of global contemporary art. Where classical modernism aimed for unity, harmony, and truth to medium, montage thrives on incoherence, conflict, and heterogeneity. It is deliberately anti-aesthetic—which makes it hard to understand how it functions as art.

This seminar will begin by examining the origins of montage in 1912 Cubism and in the Berlin Dada movement of 1918-20. We will then follow the spread of montage esthetics from the visual arts to political theater and film in Russia and Germany. Key texts from the “Brecht-Lukacs debate” of 1938 will allow us to compare realism and montage as vehicles for political art.

After 1955, montage is reborn in movements such as Neo-Dada, Fluxus, *Nouveau Réalisme*, Pop Art, and Happenings. It regains its original political character in the 1970s and '80s, when it becomes the medium of choice for feminist art, critiques of commodity culture, and art addressing social and racial identity. Since 1990, variants of montage such as installation, documentation, and performance have provided vehicles for non-Western artists who want to address post-colonial experience in a visual language that feels “universal” despite its Western origins. We will conclude by debating the political efficacy of contemporary montage.

Students will make two brief presentations in class, and will write a research paper based on one of these topics.

Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of August 19th.

How We Write About the Body: Case Studies in Dance, Art, and the History of Culture

FINH-GA 3036.002 (16717)

(Seminar)

Emmelyn Butterfield-Rosen/Jennifer Homans

Thursdays, 10:00am - 12:00pm

Seminar Room

This Foundation course explores interdisciplinary approaches to the body and movement across a range of areas and time periods. Emphasis will be placed on close readings of key primary and secondary sources from philosophy, anthropology, the history of dance, art, and material culture, alongside case studies of developing research from guest scholars. Museum visits and dance performances will be integral to our collective inquiry.

The course will meet between Duke House on the upper east side, the downtown NYU campus, and performance and exhibition spaces around New York City.

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Registration requirements: A brief (ca. 250 words) statement of interest will be required for admission into the course. Please send this to the Academic Office by August 15th

History of Graphic Design in Europe and America from 1870 to the Present

FINH-GA 2042.002

(Lecture)

Thomas Crow

Thursdays, 3:00pm - 5:00pm

Lecture Hall

The intertwined histories of graphic design in print and modernist painting begin at roughly the same historical moment in the later decades of the 19th century. Thereafter their histories cannot be separated from one another, with graphic design offering a comparably rich record of achievement. The medium has nonetheless yet to gain a secure place in the body of knowledge expected of art historians in the modern period. The course will commence with the dynamic street *affiches* of Jules Chéret, which had demonstrable impact on Neo-Impressionism, after which artists such as Toulouse-Lautrec and Pierre Bonnard pursued both fine art and design interchangeably, to be joined by the art-nouveau generation. The large-format mass press opened new vistas, with New York challenging Europe for preeminence. The mission of the Bauhaus to break down the barriers between gallery and practical arts, lent graphic designers special prominence. European émigrés contributed modernist sophistication to the exploding media environment of postwar consumerism in the US, with the delayed return to prosperity in Europe and the UK bringing new design vocabularies to a more globalized sphere of practice. Discussion of the contemporary scene will recognize the importance of designers outside the white male preserve, Emory Douglas and Paula Scher among them.

Assessment will be based on take-home mid-term and final exams, as well as a practical design assignment using accessible tools.

Registration requirements: *Open enrollment--please register directly through Albert.*

Ed Ruscha and Andy Warhol

FINH-GA 3037.004

(Seminar)

Thomas Crow

Fridays, 12:30pm - 2:30pm

Seminar Room

These two incontestably dominant artists of the 1960s (and thereafter) share an abundance of characteristics in common, yet are seldom directly compared and correlated with one another. Both began their professional lives in graphic design; both emerged as gallery artists in 1962 (when they bonded in Los Angeles over Warhol's Campbell Soup can debut and the first Duchamp retrospective); both made the imagery of Hollywood film central to their work; both channeled reproductive techniques into fine art; and both set a tone and style for their respective scenes in New York and Los Angeles. Within those parallels, there emerged salient differences and divergences, all of which the seminar will explore in depth.

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 must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of August 19th.

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MUSEUM AND CURATORIAL STUDIES

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

Introduction to Curatorial Practice

FINH-GA 3041.001

(Seminar)

Linda Wolk-Simon

Thursdays, 10:00am - 12:00pm

John Loeb Room

This course is an introduction to the practical, professional, ethical, intellectual, and institutional responsibilities of being a curator in an art museum or other institution (rare book library, historical society) whose mission is the preservation, interpretation and exhibition of objects of artistic, cultural, and historical significance. Through sessions with curators, directors, conservators, and other museum professionals on site at institutions around the city (virtual if necessary) students will learn about pedagogical, intellectual and aesthetic frameworks for installing a permanent collection; shaping a collection through acquisitions (and de-accessioning); exhibition planning and design; conservation; collections management (storage: material and environmental concerns); digital platforms and print publications; governance and oversight (including conflict of interest); provenance; audience engagement; and the role of curators as teachers within the museum context. The impact on curatorial practice of current theoretical debates about revising the art historical canon will be considered.

Readings will be assigned each week. Class attendance and participation in discussion are essential. Assignments include written reviews of an exhibition and of a permanent collection installation, writing sample wall labels and gallery didactics, and as a final project, the presentation (oral and written) of a full-scale exhibition proposal following a rubric.

This class is meant to be part of the growing roster of classes at the Institute that will form a "museum history – curatorial studies" track for MA and PhD students.

Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of August 19th.

The History and Meaning of Museums

FINH-GA 2042.001

(Lecture)

Philippe de Montebello

Tuesdays, 10:00am - 12:00pm

Lecture Hall

The lectures survey selected issues in the prehistory of the museum, such as collecting in classical antiquity through the Renaissance; the studiolo; the Kunstkammer; the birth of the 'modern' museum in the age of Enlightenment; the history of European and American museums in the 19th century as they emerged alongside the disciplines of archaeology and art history; museums in the 20th century and their expanding definition largely as a consequence of increased attention to modern and contemporary art and its rupture with tradition. The course will conclude with an examination of how museums are adapting

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to a rapidly changing world and more diverse audiences; how museums are affected by and harnessing technology such as virtual reality and artificial intelligence; how these and other developments are shaping the museum of the future.

There will be an exam with short essays on a group of slides seen in the classes.

Registration requirements: *Open enrollment--please register directly through Albert.*

Curatorial Seminar: Rembrandt as a Printmaker

FINH-GA 3042.001

(Seminar)

Nadine Orenstein

Thursdays, 3:00pm - 5:00pm

John Loeb Room

This curatorial seminar will take an in-depth look at Rembrandt's work on paper, in particular his prints. How did he create these works? What role did they play in his career? What was innovative about his approach? We will examine Rembrandt in the context of work by the artists that surrounded him and preceded him. This class will discuss the attribution, how to examine prints and determine their relative quality, and more generally, how to care for and exhibit works on paper. The class will take place primarily in the Department of Drawings and Prints at the Metropolitan Museum but will also examine works in other New York collections.

Registration requirements: *Open enrollment--please register directly through Albert.*

FOUNDATIONS II/ TECHNICAL STUDIES OF WORKS OF ART

The following courses fulfill the **Foundations II** requirement for art history students. These count towards conservation electives for conservation students.

TECHNOLOGY & STRUCTURE OF WORKS OF ART III: TIME-BASED MEDIA

FINH-GA.2045.001 [#18176]

(Lecture, 4 points)

Instructor: Christine Frohnert (Coordinator) and guest speakers

Wednesday 3:00 PM – 5:30 PM

Optional lab visits Friday 10:00 AM – 12:00 PM

Duke House Lecture Hall

This course will introduce the technology and media that constitute various categories of time-based media (TBM) art, in both theory and practice. A historical overview of the development of TBM art will provide an introduction to the conservation challenges associated with media categories such as film, slide, video, light, sound, kinetic, interactive installations, as well as born-digital, software-based, and internet art. The issues related to the acquisition, examination, documentation, exhibition, installation and the conservation of TBM will be discussed through case studies. Conservation concerns will be identified in the context of media and equipment obsolescence, to illustrate the consequences of rapid technical changes in components used by artists in the creation of these works. Emphasis will be put on the

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decision-making processes based on ethical standards in this new and quickly evolving discipline. The main resources and research projects addressing TBM art preservation will provide the conceptual framework for future professionals entering this highly collaborative field.

The course will follow a lecture format supplemented by optional lab visits. The individual classes will be taught by leading scholars, practitioners, conservators, curators, archivists, computer scientists, artists, and engineers from within the greater New York City area. Students from various backgrounds, including art history, art conservation, engineering, art management, digital humanities, and computer science are all welcome.

The course is open to graduate students in art history, archaeology, conservation, art management, and museum studies or related fields. This course may be taken in fulfillment of the Foundations II requirement for art historians. This course is a requirement for conservation students enrolled in the TBM curriculum. Enrollment is limited to 15 students; permission of the instructor must be received before registering for this course.

Registration requirements: Interested students should email their CV and statement of interest to Christine Frohnert at Christine.Frohnert@nyu.edu.

ARTISTS' PIGMENTS: CASE STUDIES IN TECHNICAL ART HISTORY

FINH-GA.2545.001 [#18201]

(Colloquium, 4 points)

Instructor: Lisa Barro

Friday 10:00 AM – 12:00 PM

Conservation Center Seminar Room, Rooms 4R & 5R

This colloquium examines technical art history through the lens of a selection of artists' pigments. Case studies bridging cultures and time periods will include: Ancient Greek and Roman polychromy; Japanese paintings and woodblock prints; indigenous art from Australia; Persian and Indian paintings on paper; Ancient Egyptian objects; Renaissance paintings; Pictorialist photographs; Post-impressionist works; contemporary inkjet photography and more. Understanding the material composition and technical study of pigments, including diagnostic imaging, is a goal and will be practiced throughout the course. The concepts of conservation and the aging of materials will also be discussed. Readings will reflect the interdisciplinary approach and will include art historical texts, studies in cultural history, investigations in conservation, archeological research, explorations in the meaning of color, and technical studies. We will look closely at artworks in area museums and study collection objects; examine primary source materials; and make reconstructions through hands-on preparation and use of a selection of pigments. How pigments and technical analysis in general are presented in museum exhibitions and catalogues will also be considered.

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.

Registration requirements: Interested students should email their CV and statement of interest to Lisa Barro at Lisa.Barro@nyu.edu.

ALTERATION & DETERIORATION OF WORKS OF ART: PHOTOGRAPHIC MATERIALS

FINH-GA.3045.001 [#21624]

(Seminar, 4 points)

Instructor: Katherine Sanderson

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Friday 12:30 PM – 2:30 PM

Conservation Center Seminar Room, Room 6R, and The Metropolitan Museum of Art

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.

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. I

Registration requirements: Interested students should email their CV and statement of interest to Katherine Sanderson at Katherine.Sanderson@metmuseum.org.