



FALL 2020 ART HISTORY COURSE OFFERINGS

Faculty Research Leave / Sabbatical: Cohen; Hopkins; Trachtenberg;

Registration Overview

All Institute of Fine Arts seminar and colloquium courses require instructor permission before enrolling in the course (unless otherwise noted). If you register without receiving permission from the instructor, you will be dropped from the course. No instructor permission is required to register for lecture courses.

Course interviews for **Fall 2020** courses will be held **Tuesday, August 25th - Friday, August 28th**. Professors will have specific time-slots available. Contact the Academic Office at ifa.program@nyu.edu to set-up interview appointments with faculty.

Please note that because course interviews do not take place until August, you should not register for any course requiring an interview before you have interviewed. Please do not “hold” the space on Albert.

Maintenance of Matriculation (PhD Students)

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

- **MAINT-GA4747.004**

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

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

Maintenance of Matriculation (MA Students)

For MA students who qualify and receive the Shelby White-Leon Levy Summer Travel Grant, you will be automatically registered for Summer Maintenance of Matriculation by the Academic Office. There is no charge for Summer maintenance.

Contact Information

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

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



Directed Research Course Numbers (PhD and MA)

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

Important Dates for Fall 2020

Date

- Monday, August 24th: Orientation for Institute of Fine Arts students
- Tuesday, August 25th - Friday, August 28th: Seminar interviews
- Wednesday, August 26th: Language exams at 10:00am and 12:00pm
- Wednesday, September 2nd: First day of classes!
- Monday, September 7th: Labor day/no classes scheduled/University holiday
- Tuesday, September 15th: Last day to add/drop on Albert and not receive a W
- Tuesday, September 15th: Last day to submit a leave of absence request for Fall 2020
- Tuesday, September 15th: Graduate tuition payments due
- Monday, November 16: Spring 2021 registration begins
- Thursday, November 26th - Friday, November 27th: Thanksgiving recess
- Sunday, December 13: Last day of Fall 2020 classes



REQUIRED COURSES

*courses under this heading are required for entering MA and PhD students and restricted to those students entering in their respective cohorts for the Fall 2020 term. Please note: **the PhD proseminar will be held in Spring 2021.***

Foundations I for MA Students

FINH-GA 2046.001 (20197)

(Lecture)

Robert Slifkin

Wednesdays, 10:00am - 12:00pm

Lecture Hall and Zoom

This course provides an advanced introduction to the discipline of art history. Led by a Coordinator, and team-taught by members of the Institute faculty, it provides a systematic historiographic introduction to the history of the discipline, followed by case studies in art historical method. The class will meet weekly for three hours, with a lecture by a faculty member during the first hour followed by two hours of 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 will be expected to write 2 short papers of 5-6 pages, one due at mid-term and the other at the end of the course. The first assignment will have a historiographic focus, and the second a methodological one. In each case, the student will have a choice of three topics established by the Coordinator. Students will meet individually with the Coordinator and, if needed, other relevant members of the faculty to discuss their paper topics. The course will be graded on the basis of: participation in class discussion (one-third), first paper (one-third), second paper (one-third).

*All incoming Fall 2020 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.



PRE-MODERN ASIA

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

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

FINH-GA 3005.001 (20198)

(seminar)

Jonathan Hay

Wednesdays, 2:00pm - 4:00pm

Zoom

This seminar focuses on identifying and analyzing the conceptual craft involved in the production of a Chinese painting. This craft varies from painter to painter and its parameters have a history; the seminar will attend to both of these aspects. Painters, in developing their conceptual craft, sometimes borrowed from other forms of visual art in ways that are not immediately obvious. This will be an additional theme of the seminar. Depending on how circumstances evolve, this course will be taught either in person at the museum or remotely using high-resolution images on the museum's website. If the latter, the seminar will also incorporate discussion of the way that high-resolution digital reproduction mediates the experience and understanding of Chinese paintings.

Registration requirements: *Students must have permission from the Professor before registering for this course. Interviews will be held via Zoom on Monday, July 20, 2020. Please schedule an appointment [here](#).*

Readings in Contemporary Theory

FINH-GA 2540.001 (20199)

(colloquium)

Jonathan Hay

Fridays, 1:00pm - 3:00pm

Zoom

Note: Course can satisfy different distribution areas, according to the paper topics

This colloquium is inspired by a book that I am currently writing, entitled *Artwork Intelligence*. The book seeks to conceptualize the artwork in terms of what it does rather than what it is, and in terms of how it makes sense rather than what it means. In the course of writing the book I have learned greatly from contemporary philosophic reflections on technology (Gilbert Simondon, Bernard Stiegler, Isabelle Stengers), artificial intelligence (Reza Negarestani, Yuk Hui), and art (Theodor Adorno, Jean-Luc Nancy). Beyond philosophy, other bodies of writing that I have found useful include Niklas Luhmann's sociological systems theory, the psychoanalytic writings of Jean Laplanche, and the theories of the literary critic and theorist N. Katherine Hayles on the evolution of cognition. A critical theorist would find this list to be far too eclectic to be useful, but the colloquium is not a course in critical theory. It is instead an exploration of how diverse strands of contemporary thought can shed light on one fundamental art historical issue. Each class will involve in-depth discussion of a single essay, with a view to developing the skills of close reading necessary if one is to draw on theoretical writing in one's own art historical work.



We will use the first 30 minutes of each class to frame the subsequent discussion by introducing the author, the kind of work s/he does, where it fits into the larger landscape of contemporary theory, and why I consider the piece I have chosen to be of particular interest for art history. Each class's discussion will be jointly moderated by me and a designated co-moderator from the class; there will be a different co-moderator each week. I will ask each co-moderator to meet with me over Zoom a couple of days ahead of the class in order to plan the organization of the discussion. (Knowing how to moderate a discussion is a skill worth acquiring). I will ask all students taking the course for credit to meet with me one-on-one over Zoom once every two weeks.

There will be a short (900-1200 word) writing assignment every two weeks; six in total. For each writing assignment, I will ask you to explore how one or both of the previous two weeks' readings might orient a line of inquiry within your own art historical field of specialization. The assignment due dates and the one-on-one meetings will be staggered over alternate weeks so that at each one-on-one meeting we can discuss the last assignment you submitted (as well as anything else you want to discuss).

Registration requirements: *Open enrollment--please register directly in Albert. For any questions about this course, please contact the instructor (jh3@nyu.edu).*

Note from Professor Hay: If you would like to know more about the course, by all means schedule a meeting during my interview hours this coming Monday, July 20.

A Closer Look: Regional Development of Buddhist Art in Sixth-Century Shandong

FINH-GA 3005.002 (20221)

(seminar)

Hsueh-man Shen

Wednesdays, 11:00am - 1:00pm

Zoom

The sixth century CE saw Buddhism and Buddhist art flourishing in China in spite of political instability. New forms and mediums were exploited to depict Buddhist stories and doctrines. In the coastal province of Shandong, sutra texts were carved in large scale on cliffs and boulders. Meanwhile, numerous bronze statuettes were cast and subsequently buried in caches. While cave-temples and stone sutras concentrated in the western part of Shandong, bronze and stone sculptures came mostly from East Shandong. Taking advantage of new discoveries in the region, this seminar sets out to reconstruct the history of Buddhist art in Shandong, where distinctive approaches developed in response to stimuli arriving from Indian and other parts of the Buddhist world via land and maritime trade routes during the period in concern.

Registration requirements: *A reading knowledge of Chinese is a prerequisite. Students must have permission from the Professor before registering for this course. Interviews will be held via Zoom on Tuesday, July 21, 2020. Please schedule an appointment [here](#).*



Death Is Not the End: Imaginations of Death and the Beyond in the Arts of China

FINH-GA 2505.001 (20222)

(colloquium)

Hsueh-man Shen

Thursdays, 12:30pm - 2:30pm

Zoom

The colloquium will explore ideas of death and afterlife and will address broader implications of such notions found in the arts of premodern China. Our goal is to identify the visual strategies stemming from the inevitability of death, with its fear and hope, and the desire to continue to exist. This course will focus on three conceptual themes, namely human condition of impermanence, the state in between, and the afterlife, and it will explore how different belief systems were at play in determining the ways in which death and the beyond were imagined in visual terms. .

Registration requirements: *Visits to museums or galleries in New York are mandatory. No prior knowledge of Chinese art or the Chinese language is required. Permission of the professor is necessary for enrolment. Interviews will be held via Zoom on Tuesday, July 21, 2020. Please schedule an appointment [here](#).*

The Last 10 Years of “Connective Art History”: A View from East Asia

FINH-GA 3006.001 (Albert activation pending completion of Provost’s university-wide integrity check)

(seminar)

Michele Matteini

Fridays, 10:00am - 12:00pm

Zoom

Ten years ago, the journal *October* published a roundtable on the challenges and opportunities posed to the methods of art history by the “global turn.” Today, terms like “global,” “connective,” “interconnective,” or even “World Art,” are so common that doing art historical research that in some ways does not incorporate movement, exchange, or redrawing geographies seems almost inconceivable. Yet, the challenges of the “global turn” have not been completely overcome; instead, assumptions about the centrality of Europe as agent of “global” exchanges or the primacy of certain media over others, implicitly or explicitly reify categories that the “global turn” was supposed to dispel. In the last ten years, a new generation of historians has begun to envision a new form of “global art history” that considers alternative coordinates of exchange, mode of contacts, and patterns of knowledge production.

In many ways, the case of East Asia is enlightening. As a macro-region with developed land and sea routes across the entire Asian continent, and all the way to Africa, East Asia’s “global” history is usually understood as beginning with the arrival of Europeans, the integration of East Asia in global trade networks, and the growing fashion for “European” or “Western” goods among elites of the sixteenth, seventeenth, and eighteenth centuries. What other forms of “cosmopolitanism” existed in the region? And how does the study of intercultural exchanges within Asia, between Asia and Africa, between Asia and the Americas help us develop a different geography? This course offers an historiographic overview of recent scholarship on



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“global art history” with a specific focus on “East Asian” materials. The course, designed as a sequence of close reading of relevant articles and books by art and material culture historians, revisits the challenges and opportunities of the “connective art history” model, seeking for new approaches and ideas.

No prior knowledge of Chinese or any other Asian language is required. The course is designed for students with an interest in the pre-modern world.

Registration requirements: *Students must send the instructor a statement of interest (1 page: background and reasons for interest in the class) at michele.matteini@nyu.edu by July 24, 2020.*



PRE-MODERN AFRICA AND THE MIDDLE EAST

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

The Materials of Magic: From Late Antiquity to Islam

FINH-GA 3015.001 (20200)

(seminar)

Barry Flood

Tuesdays, 10:30am - 12:30pm

Seminar Room

Magic – a range of diverse practices that aim to influence the outcome of things, to bring about a certain state of affairs or to prevent it, by the manipulation of natural or supernatural forces. In the post-Enlightenment world, the history of such practices has often been confined to the margins – seen as folkish superstition or the persistence of the irrational that ranged from the absurd (the rabbit pulled out of a hat) to the malign (curses, spells and pin-stuck dolls). And yet as some of the certainties of the Enlightenment legacy come under scrutiny, the history of such practices has emerged as serious subject of study.

The seminar will explore the evidence for magical practices and techniques in the eastern Mediterranean and Middle East from the centuries before the emergence of Islam around 630 CE to ca. 1500 CE. Although the major focus is on materials from the Islamic world, we will assume a comparative perspective, including materials from pre-Islamic cultures as well as from the other monotheistic traditions of Judaism and Christianity. Magic and monotheism have often had an uneasy coexistence. In fact, debates about the nature and permissibility of such practices might cause us to question the utility of the term magic, in light of its broad applications and often pejorative connotations.

Relevant studies on the history of magic in the Islamic lands have tended to assume a purely textual or philological approach. We will expand the frame to consider the extant material evidence and what it can tell us about the relationship between systems of knowledge, material mediation, techniques and technologies. Surviving objects run the gamut from mass-produced amulets to gems and unique talismans produced for pre-modern elites. They range from rough and schematic hand-drawn images to artifacts that were skillfully crafted and carefully ornamented, highlighting a relationship between aesthetics and efficacy that is often counterintuitive. Seen across the *longue durée*, such objects offer evidence for continuities, transformations and innovations that constitute the complex temporalities of “magical” artifacts. This temporal dimension often includes the moment of making, reflecting attempts to orchestrate sympathetic relationships with auspicious conjunctions of the planets, stars and zodiac.

In addition to their careful orchestration of efficacious relationships between time, matter, image, and inscription, many “magical” objects had a close relationship to the body. They were designed not simply to be seen, but also touched, tasted and even ingested, reflecting multiple intersections between the theory and practice of magic and medicine. Such practices challenge the primacy of vision and the disembodied modes of engaging with artifacts and images canonized in and as modernity, with implications for how we moderns approach the objects of our study.

Registration requirements: *Though the class has reached its enrollment, please contact Professor Flood (barry.flood@nyu.edu) directly to discuss possible participation remotely or to be added to an in-person waitlist, should space arise.*



THE ANCIENT MEDITERRANEAN AND MIDDLE EAST, INCLUDING EGYPT

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

Greek Temple Decoration

FINH-GA 2523.001 (20201)

(colloquium)

Clemente Marconi

Mondays, 10:30am - 12:30pm

Zoom

This colloquium examines the state of scholarship on Greek temple decoration, from the Archaic to the Hellenistic periods (ca. 800-31 BCE). Among the topics under discussion are the uses of images on temples; display context and thematic arrangement; political and social functions; and reception. Work for the colloquium consists of in class presentations on required texts and a twelve pages paper.

Registration requirements: *Students must send the instructor a statement of interest (1 page: background and reasons for interest in the class) and a CV at cm135@nyu.edu by August 20, 2020.*

Greek Art and Architecture I: The Archaic Period

FINH-GA 2023.001 (20202)

(lecture)

Clemente Marconi

Tuesdays, 10:30am - 12:30pm

Zoom

This course is an introduction to the art of the Greek world from 1050 to 480 BCE. While offering a detailed discussion of the urbanism, architecture, and visual arts of this period in their social and cultural context, this course explores critical questions about ancient art: including the birth of monumentality in architecture, the development of visual narrative, and the agency of images and monuments. The two requirements for the lecture are a final examination, which will encompass the material covered in the entire course, and a fifteen pages paper.

Registration requirements: *Open enrollment. Please register directly in Albert.*

The 'Dazzling' City of Ancient Rome and its Aftermath in later Art and Architecture, from Medieval through Modern and Contemporary

FINH-GA 3024.001 (25180)

(seminar)

Katherine Welch

Thursdays, 3:00pm - 5:00pm

Seminar Room



Rome built an Empire that lasted 1,000 years. By the middle of the 2nd c. BCE, it already extended from the Black Sea to Morocco and northern France to Syria. The old Roman Republic was replaced by Augustus in 27 BCE and renamed the "Principate" -- really a thinly disguised military dictatorship. Later centuries viewed this time span, from Augustus to Constantine, as Rome's "Golden Age."

Nostalgia and/or awareness for this 'ideal' though complex past marked many later revivals of aspects of antiquity throughout the Middle Ages and down to our own day. Students from other fields are encouraged to join, along with students of Classical Antiquity.

The course is discussion based. Students will pick two monuments/objects/public spaces that are indebted to Ancient Rome, or incorporate ruins of ancient Rome, and give an oral report on each (two oral reports of c. ½ hour or so). Students will then choose one of the two topics and turn it into a final paper of c. 15 pages. Here are a few topic examples:

For architecture, we think -- for example -- of St. Denis in Paris; the Villa Madama in Rome; the Karlskirche in Vienna; Hampton Court; Palladio's Teatro Olimpico and the villas designed by him; the 19th c. "Roman Ruin" in the garden of the Castle of Schünbrunn in Vienna; Old Penn Station, Columbus Circle or the Metropolitan Museum in New York; Mussolini's EUR in Rome, or his Via del' Impero, Piazza Augusto Imperatore, and even the works in Germany by Hitler's architect Albert Speer.

In sculpture, we might consider the works by Michelangelo, Bernini, Borromini all the way down to busts portraying high-ranking Nazis/Fascist dictators, etc.

Painters ranging from Rafael through Caravaggio to 'modern' artists, e.g., De Chirico and Picasso -- to say nothing of earlier design in other forms, such as Reliquaries, tapestries, cameos, and book illustration.

The possibilities are limitless, and you can let your imagination soar. Less familiar examples in different media are also welcome for consideration.

Registration requirements: *10 students maximum are permitted to enroll. Students must have permission from the Professor before registering for this course. Interviews will be held via Zoom on Wednesday, July 22, 2020, from 3:00-5:00 pm. Please schedule an appointment [here](#).*

Vesuvius Erupts! Pompeii and the Cities of the Bay of Naples

FINH-GA 3024.002 (25181)

(seminar)

Katherine Welch

Mondays, 12:30pm - 2:30pm

Zoom

The burial of Roman towns caused by the eruption of Mount Vesuvius in 79 CE allows us to examine Roman public, private, and funerary art of the 1st century BCE and 1st century CE in a uniquely complete archaeological context. Not only are many of the buildings with their decorative programs preserved virtually intact, but also numerous inscriptions and graffiti from Pompeii, Herculaneum, and other cities in the area. 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). We shall also consider urbanism and the architectural iconography of houses and public buildings from the 3rd century BCE to 79 CE (including neighborhoods; inns, bars, brothels). Among other things, we will discuss Roman "villa culture" as exemplified by e.g. the Villa of the Papyri at Herculaneum (where there are stunning, 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], Cumae) as places of cultural refuge by the Roman elite. Important new material (from Pompeii in Region V, now under excavation) will also be a center of our work.

We are fortunate in that there are so many entirely new technologies concerning the Bay of Naples area; these are now on line. There is a huge a huge, new website on Pompeii, new forensic discoveries (a large cache of skeletons) that have changed our view of ancient life (diet, health, longevity, class structure). 'State of the art' Conservation programs are now being used, revealing fascinating details about the last days of Pompeii. The polychromy (painting in color) of sculpture has survived at Pompeii and is being studied with X-Ray Florescence. New types of archaeological practice are being used to combat the destructive effects of climate change. Finally, we shall examine the results of recent radar and 3D modelling of ancient structures in this region.

The unique circumstances of the eruption of Vesuvius gives us an evocative and vivid picture of ancient Roman life. If it is open to us, two classes will be held in the Metropolitan Museum of Art.

Registration requirements: *Students must have permission from the Professor before registering for this course. Interviews will be held via Zoom on Wednesday, July 22, 2020, from 3:00-5:00 pm. Please schedule an appointment [here](#).*



PRE-MODERN EUROPE AND THE AMERICAS

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

Advanced Study: Mediations of Art

FINH-GA 3034.001 (19719)

(Seminar)

Alexander Nagel

Tuesdays, 2:30pm - 4:30pm

Zoom

In this course students from a range of fields will work together with the professor to workshop papers, aiming to bring them to a more advanced level. The course welcomes projects from different fields that address the theme of mediations and art. How do works of art manage relations to other media, taking in information through different media, and making reference to other media? How do they reveal these “intermedial” relations in their make-up and form? How do artworks rely on other media in order to broaden reference across space and time? The other media can be other forms of art, such as when painting engages sculpture, but they can also be media that are not defined at the time as artistic, such as popular imagery or artifacts or furnishings or clothing, as well as other forms of expression, such as writing or music. A further question we will ask is, what conception of media and mediality were prevalent in different periods and areas of artistic practice?

This is an advanced study not because it is meant only for advanced students but because it starts with an already somewhat developed project and aims to advance and refine it in a repeated round-robin of presentations and discussion, sustained by common readings related to the course theme. The professor will be one participant in the course, workshopping a paper with the other participants. Insights from different projects focused on this theme will allow for productive cross-field discussion. Readings will include works by Marshall McLuhan, Hans Belting, Jay David Bolter and Richard Grusin, Irina O. Rajewsky, and others.

The course can satisfy different distribution areas, according to the paper topics. Grading: presentations (50%) and final paper (50%).

Registration requirements: *Both MA and PhD students are welcome. To be admitted to this course, students should submit a paper at least ten pages long, from any field and related to the problem of the course. These papers can be from previous courses or developed over the summer. They do not need to be perfect, just a start in the direction you want to go. The paper can be submitted to the instructor (an43@nyu.edu) at any time from now until 5PM on July 20, 2020.*



Lost and Found: Monumental Altars outside Italy 1400-1600.

FINH-GA 3030.001 (20203)*(Colloquium)***Colin Eisler**

Mondays, 10:00am - 12:00pm

Zoom

But for those in Spain, Scandinavia and Poland, very few large altars predating the Reformation have survived. Even celebrated examples, such as the Ghent Altar, had to be partially hidden from iconoclasts. This class aims to rectify the false impression that even major Catholic commissions before the Baroque tended to be relatively small in size, more in keeping with family chapels than more demanding spaces.

Registration requirements: *Students must email Professor Eisler directly (cte1@nyu.edu) with a statement expressing interest in the course. Statements should be contained to two paragraphs and specify the class in which you are interested and how you are prepared for the course, why you are interested, and what you hope to learn. Statements should be received by July 23rd.*

Venice re-invents the Landscape

FINH-GA 3030.002 (25183)*(Colloquium)***Colin Eisler**

Fridays, 10:00am - 12:00pm

Zoom

Long without land of her own, the Serenissima's painters revealed uniquely innovative genius in re-creating varied topographies, whether adapting these from Northern sources or re-creating Antiquity's pastoral and arcadian perspectives. Using Transalpine prints and paintings, as well as antique frescoes, Venetian artists established authoritative landscapes, successfully re-exporting these discoveries to the North in the sixteenth, seventeenth and eighteenth centuries. Bellini, Durer, Giorgione, Titian, Canaletto and Bellotto are among the artists to be considered.

Registration requirements: *Students must email Professor Eisler directly (cte1@nyu.edu) with a statement expressing interest in the course. Statements should be contained to two paragraphs and specify the class in which you are interested and how you are prepared for the course, why you are interested, and what you hope to learn. Statements should be received by July 23rd.*



POST-1750 GLOBAL

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

Appropriations Between Art and Culture

FINH-GA 3037.001 (20205)

(seminar)

Robert Slifkin

Tuesdays, 9:30am - 11:30am

Lecture Hall

Appropriation has been a central strategy of modern art at least since the introduction of the readymade and the incorporation of non-artistic materials into the cubist work. These formal and notably concrete modes of creative borrowing often occurred alongside or in tandem with examples of cultural appropriation such as the notorious inspiration that numerous artists have drawn from so-called primitive societies. Positioning an array of scholarship from postcolonial theory, cultural studies, and critical race theory alongside canonical art historical texts, this seminar will consider the intertwined histories of these two modes of appropriation as a means of understanding the complex dynamics that have crucially informed artistic practices and social hierarchies. Drawing upon Eric Lott's paradigm of "love and theft," we will assess the critical and complicit aspects of these instances of unequal intercultural exchange and seek to formulate new paradigms—and perhaps even aesthetic criteria—for understanding their foundational role in shaping art and culture.

Registration requirements: *Students should email a short statement describing their interest in the course, as well as some possible research subjects they might pursue for their final papers in the course, directly to Professor Slifkin: rs3513@nyu.edu by July 23rd.*

Global Issues in Contemporary Photography

FINH-GA 3044.002 (20206)

(seminar)

Ulrich Baer and Shelley Rice

Tuesdays, 3:00pm - 5:00pm

Zoom

This course will serve as an exploration of the impact of globalization on both visual expression and its consumption in the "postcolonial constellation" defined by Okwui Enwezor. Professor Rice's early lectures will focus on periods of great social change and the art works that expressed them. Beginning with the invention of the hot air balloon and huge mass media panoramas at the end of the 18th century, the visual materials shown will reflect the influence of World's Fairs, tourism, international exhibitions and the traffic of people, imagery and artistic styles that has accelerated over the last century, culminating in the mélange of cultures that Enwezor referred to as the "intense proximity" of contemporary life. Migration, mobility, displacement and interconnectedness, the relationship between the local and the global, between roots and routes, will be central themes in this seminar, and they will be examined both in theory and artistic practice during our weekly lectures and discussions.



The main textbook for this class will be *Antimonies of Art and Culture*, edited by Terry Smith, Okwui Enwezor and Nancy Condee. The record of a conference held at the University of Pittsburgh, *Antimonies* consists of essays by a number of art critics from different parts of the world. It attempts to describe the complexity of the current international art scene, a network based on local customs and productions but mobilized by global art fairs, markets, magazines and the internet. Instead of the modernist assumption that art has a geographic center, usually located in Europe or the United States, *Antimonies* attempts to present a more decentralized vision of contemporary art's communicative potential. Students will closely examine selected essays from this book and others (by T.J. Demos, Sarah Nuttall, Jim Clifford, Edouard Glissant, Wu Hung, Jalal Toufic, Boris Groys, Ariella Azoulay and Lawrence Alloway, among others) and use these texts as models for seminar reports, which will be monographic studies of non-Western photographers. The focus of their research projects will be the diverse ways in which artists from different parts of the world participate not only in their local communities but also in defining the complex global "chat room" the art world has become.

Registration requirements: *Students interested in enrolling should email both Professor Baer and Rice directly with a brief (one paragraph) statement of interest at sr29@nyu.edu and ulrich.baer@nyu.edu by July 23rd.*

Art in Germany Between the World Wars

FINH-GA 2036.001 (20207)

(lecture)

Robert Lubar

Wednesdays, 1:30pm - 3:30pm
John Loeb Room and Zoom

This course is a general survey of art and culture during the Weimar Republic (1918-1933). It begins with the declaration of the Republic in the wake of World War One and the so-called "End of Expressionism." The combative environment of class struggle among a range of players -- republicans, the military, communists and socialists -- is discussed in relation to the nascent Dada movement and the rise of *Neue Sachlichkeit*. The economic strife that rocked the Republic in its early days is chronicled, as is the rise of socially-engaged responses to the crisis among artists of the Bauhaus. German/Soviet exchanges are discussed in relation to the International Constructivist movement and its social agenda. The position of women artists in Weimar is analyzed, as are breakthroughs in science, the development of technological modernism, and the formation of new visual technologies.. Responses to shifts in the identity and meaning of cultural and social modernity by members of the Frankfurt School (Walter Benjamin and Sigfried Kracauer) are considered in depth, as is the rise of fascist ideology throughout the 1920s and the cultural and political gambits of National Socialism. The final lectures focus on the *Entartete Kunst* exhibition and the condition of suffering and exile among avant-garde artists and social theorists.

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



Jasper Johns and His Circle

FINH-GA 3036.001 (20208)

(seminar)

Christine Poggi

Mondays, 2:00pm - 4:00pm

Seminar Room

This seminar will address the works of Jasper Johns and the many artists, dancers, and musicians who worked closely with him, including Robert Rauschenberg, John Cage, Merce Cunningham, Yvonne Rainer, and others. Issues to be addressed include: new models of authorship and the changing role of collaboration; definitions of high modernist painting via-à-vis the “flatbed picture plane” and post-modernism; mechanical reproduction and experiments with technology; non-hierarchical relations between the arts; chance aesthetics; queer subcultures, artistic lineages, and identity; systems of repetition, translation, and appropriation; the reception of Johns and Rauschenberg et. al. in the US and internationally.

Registration requirements: *Students should send a paragraph of interest directly to Professor Poggi (christine.poggi@nyu.edu) explaining their interest in the seminar. Please indicate whether you intend to take the class in-person or online. Statements should be received by July 23rd. Please note this course is considered a writing intensive.*

Violence and Representation: Slavery in African and African Diaspora Arts

FINH-GA 3036.002 (20237)

(seminar)

Prita Meier

Wednesdays, 3:00pm - 5:00pm

Seminar Room

This seminar explores the problem of representation in relationship to the modern slave trade and slavery. Our global present is fundamentally shaped by the unprecedented scale of enslavement and the forced migration of millions of Africans across oceans beginning in the fifteenth century. Considering the African response to these events is fundamental to understanding the terror and promise of modernity and ongoing struggles for global justice. How has slavery shaped the arts, cultural landscapes, and images of Africa and its diasporas? What are the ethics of representing subjugation and dispossession? What is the visual regime of slavery? What does its rejection and subversion look like?

The seminar explores these questions by framing our analysis in a global and transregional context, with Africa at its center. The North Atlantic world will be considered, but we will emphasize that there is no single diasporic movement or monolithic diasporic community. Students will learn to develop a comparative method, unpacking these issues as they have been discussed in relationship to Africa, the modern African diaspora in the Americas, but also in relationship to diasporas within Africa and across the Mediterranean and the Indian Ocean.

Key themes of the seminar include:

As of August 24, 2020
Subject to Change



1. The afterlife of slavery in art and visual culture
2. Uses of modern visual technologies in visualizing the racialized regimes of slavery
3. The relationship between terror, spectacle, and pleasure in slaving cultures
4. The implications of picturing racialized and minority oppression
5. The relationship between aesthetic modernity and racialized violence
6. Consumption, commodities, and the body of the enslaved
7. Refusing the violence of representation and self-fashioning
8. Global formations of race, racism, and racialized visuality

Registration requirements: *Please send a 100-250 words statement of interest to the instructor (spm9@nyu.edu) by July 23, 2020, addressing the following:*

1. *Academic background in Global South, Black Atlantic, and African art histories or related fields.*
2. *How do the themes of this seminar relate to their own scholarly or activist work*

.NOTE: course may also count towards Pre-modern Africa and the Middle East distribution requirement. Please notify the Academic Office to confirm how you would like the course distributed.

Appropriation and Probity: The Challenge of Transgressive Images in Contemporary Art

FINH-GA 3036.003 (20238)

(seminar)

Lowery Stokes Sims

Mondays, 11:00am - 1:00pm

Zoom

Appropriation and transgression are two strategies that have engendered controversy—and ample discussion—in contemporary art theory and criticism. This course will examine how these two tropes can overlap in the work of a group of artists who deploy these routes to image-making, and consider the quandaries we face in reconciling the intentions of the artists with how the images are read.

We will take our cues from the work and career of the American painter Robert Colescott, who created black-faced versions of masterpieces of Western art history to redress the imbalance of racial representation and mined the untold history of the Other to literally “interject black people into art history.” But our appreciation of this seemingly righteous purpose is torpedoed by his evocations of stereotypical images of black people, and a retrograde attitude toward gender issues. Additionally, our reading of his work is complicated by his vulgar, rowdy style of figuration that paralleled that of contemporaneous counterculture figures such as R. Crumb in San Francisco. Did his attitude and style work at cross purposes with his intent?

In addition to Colescott, we will analyze the totality of work or discreet bodies of work by artists such as Linda Benglis, Andres Serrano, Lisa Yuskavage, Joyce J. Scott, Laura Aguilar, and Xandra Ibarra. We will also consider the case of artists such as Paul Gauguin and Balthus, whose work—though enshrined in the annals of art history—has recently been subject to reevaluation in the context of today’s perspectives on intergenerational relationships and gender. The questions we will bring to this imagery include: is the artist’s intention prurient? Factious? Exploitative? Can the images be cathartic? How do they flaunt accepted societal norms? Which norms are we talking about? How do race and gender factor into our readings of these images? How do the dynamics of the gaze factor into our analysis? How does



the medium impact the message? What is the verdict of history about these images? In the end are these images redemptive or transformative? And what do our conclusions say about ourselves?

Registration requirements: *Students must have permission from the Professor before registering for this course. Interviews will be held via Zoom on Wednesday, July 22, 2020, from 11:00am - 1:00pm. Please schedule an appointment [here](#).*

Bruce Conner and the San Francisco Renaissance 1955-1967

FINH-GA 2536.001 (Albert activation pending completion of Provost's university-wide integrity check)

(colloquium)

Thomas Crow

Thursdays, 2:00pm - 4:00pm

Lecture Hall

From the mid-1950s, San Francisco witnessed a remarkable convergence of artistic talent that laid the groundwork for the Counterculture centered on that city over the following decade and a half. At the outset, the artists in question were predominantly poets, either resident or using the local scene as a stage. But visual artists were crucial allies for these writers, none more so than Bruce Conner, who arrived from the Midwest in 1957. Within a year in his new surroundings, Conner had transformed himself from a conventionally aspiring painter into an altogether different creative figure, the maker of assemblage sculpture, environments, and film without parallel elsewhere. So embedded was he in larger communities of poets, underground artists, actors, musicians, filmmakers, activists, drug apostles, and gurus—from California to Mexico to New England and back—that he has eluded adequate comprehension in even the most adventurous recent efforts by art historians. This colloquium will explore this holistic network (including such figures as Michael McClure, Stan Brakhage, Jay DeFeo, Wallace Berman, George Herms, Ray Johnson, Anna Halprin, Timothy Leary, Richard Brautigan, Dennis Hopper, Toni Basil, the San Francisco Mime Troupe, Ben Van Meter, the Paul Butterfield Blues Band, John Lennon, and the Diggers collective) within which his manifold activities gain their full significance. (seminar credit available).

Registration requirements: *Students must have permission from the Professor before registering for this course. Interviews will be held via Zoom on Monday, July 20, 2020, from 9am. Please schedule an appointment [here](#).*

Art of the 1980s in an Expanded Field

FINH-GA 3036.004 (25184)

(seminar)

Thomas Crow

Fridays, 11:00am - 1:00pm

Lecture Hall

The hinge between the 1970s and 1980s witnessed the emergence of distinctly younger cohorts of artists in a number of art centers. New York's "Pictures Generation" and later "Simulationists" attracted the lion's share of attention, but key members of these and other emergent networks arrived with ideas incubated elsewhere, from Los Angeles (David Hammons, Jack Goldstein) to Chicago (Jeff Koons) to Buffalo (Cindy



Sherman, Robert Longo) to college towns like Ithaca and Madison (Louise Lawler, Sherrie Levine), to cite only a few. This advance in regional germination of artistic ideas had a great deal to do with the growing importance of advanced education in newly ambitious fine-art programs distributed across the country, whereby New York came to function more as a clearing-house and crucible rather than as the driver of innovation. It could then be hypothesized that the hegemony of New York did not significantly diminish but migrated to a newly academicized form of critical and curatorial gatekeeping, which sought to police the hierarchy of reputations and range of permissible understandings of advanced art. These dynamics will provide the course with its primary focus of investigation and interpretation.

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. (seminar credit available)

Registration requirements: *Students must have permission from the Professor before registering for this course. Interviews will be held via Zoom on Monday, July 20, 2020, from 9am. Please schedule an appointment [here](#).*

The “Culture of Art” in Germany, 1750-1820

FINH-GA 3035.001 (20639)

(seminar)

Christopher Wood

Wednesdays, 3:30pm - 6:10pm

Washington Square

Over the course of Goethe’s lifetime, German writers and thinkers entered for the first time a Europe-wide conversation about the normativity of the sculpture of ancient Greece and Rome, the emergence of a secular discourse of art in the Italian Renaissance, the comparative capacities of painting and poetry, and the place of art and artist in modern society. The visual arts, transcending language, hosted an international “culture of art” standing alongside the Latin-based “republic of letters.” The history of art, as reconstructed by antiquarians and scholars, pictured the mythic continuity of European civilization, and allowed Europe to define itself against its perceived others. Modern painting and sculpture made visible the secular drift of modern society. Academies of art cultivated normative, idealist theories of art.

Goethe himself was one of the first to challenge the principles of the ancien régime of art. His pamphlet on Strasbourg Cathedral (1772) drew medieval architecture back into the story of art. The next generation developed poetic and critical languages to address the forms excluded by the academic system. Refugees from the art academies—the so-called Nazarenes were pioneers—sought to reprimarize the art of painting. Meanwhile, the social and political upheavals triggered by the French Revolution invited realignments of art and public. In Bavaria and Prussia, statesmen, artists, and scholars invented the national museums of the future. The generation born around 1770 cultivated an aesthetics of sketches and ruins; narrated the exceptional lives of artists real and imagined; and practiced an urbane and subjective but also philosophical art criticism.

This was the Kunstperiode, the “period of art,” the decades animated by the “idea of art”; an epoch whose end was pronounced by the poet Heinrich Heine in 1828.

In this course we will read texts in the fields of aesthetics, archeology, art history, and art criticism, but also track the apparitions of the visual arts in prose fiction (Heinse, Goethe, Tieck, Brentano, Arnim). The questions addressed by the course have generated important recent



scholarship in the field of German studies (Campe, Décultot, Dönike, Endres, Geulen, Haverkamp, MacLeod, Menke, Mülder-Bach, Wellbery).

At the core of the seminar is the question of form: which concept of form would succeed the metaphysically guaranteed or ideal form of the ancien régime? the inner or archetypal form intuited by Goethe in created nature, underwriting coherence and continuity across change; or the incomplete and elusive forms generated by the imagination and captured, at best, by a poetics of the fragment as proposed by Friedrich Schlegel and Novalis.

Among texts to be discussed: J. J. Winckelmann, *Gedanken über die Nachahmung der Griechischen Werke*, and *Geschichte der Kunst des Altertums*; G. E. Lessing, *Laokoon*; J. W. von Goethe, *Von deutscher Baukunst*, and various essays from his journals *Propylaën* and *Kunst und Alterthum*; W. H. Wackenroder and L. Tieck, *Herzensergießungen eines kunstliebenden Klosterbruders* and Tieck, *Franz Sternbalds Wanderungen*; texts by Ph. O. Runge and C. D. Friedrich; texts by F. and A. W. Schlegel.

The texts will be read ideally in their original language. However, virtually all of the texts are available in translation, thus the course is also open to interested students who do not have German.

Registration requirements: *Enrollment open and students should register directly in Albert. Enrollment is limited to 6 students.*

Founders of Modernity in the Arts of the Americas

FINH-GA 3036.005 (25185)

(seminar and lecture)

Edward Sullivan

Thursdays, 4:30pm - 6:30pm

Zoom

This online course consists of seven 2-hour lectures and is appropriate for all student levels from freshmen to graduate students in any division of NYU. The goal is to present critical material regarding the introduction of a “modern spirit” in the visual (as well as literary, musical, and pan-cultural) arts in North and South America and the Caribbean in the 20th century.

Major figures will be discussed in every lecture. Their contributions to art and culture in the first half of the twentieth century will be examined in light of the social and political circumstances of their times. Issues of diversity, equity and inclusion will be a high priority in this course. The choice of topics has been made to include artists of color (Afro-descendant and Asian-American artists play major roles) as well as those who represent communities of the physically differently-abled. Another important focal point is on LGBTQ artists.

Each lecture will be illustrated with representative works in order to give an ample panorama of the development of modernity in the Americas from c. 1920 to 1980.



For enrolled graduate students, starting on October 22nd, the course will meet weekly through the end of the semester. "In person" sessions via Zoom may be held in person but this will be determined during the course of the first six weeks. All synchronous sessions, with IFA students only, will discuss readings and will deal with an expanding of the ideas and theories outlined in weeks 1-7. Students will choose a seminar report topic from a lengthy list of artists I will provide at the start of the term. This list will be composed of artists of color, women artists, LGBTQ+ artists from roughly the time period of the course: 1910-1960 working throughout the Americas (Canada to South America including the Caribbean).

A five page paper based on one or more of the names of contemporary artists on this list will be required. This is not meant to be a traditional research paper. We will discuss its content in our seminar meetings. In addition, for the first seven weeks each student is asked to write a 1 1/2-2 page informal paper as a reaction to your thoughts about the content of each of the asynchronous lectures that comprise Part 1 of the class. These same papers will constitute the basis of discussion in each 'in person' seminar meeting from week 8-14.

Registration requirements: *Students must have permission from the Professor before registering for this course. Please email Professor Sullivan directly at ejs1@nyu.edu to discuss your interest in the course. Please note this course is considered a writing intensive.*

Futurism, Aesthetics, and Politics: Totality and Intermediality between the World Wars

FINH-GA 2036.002 (25174) (cross-listed with Italian)

(lecture)

Ara Merjian

Thursdays, 12:30pm - 3:15pm

Zoom

This course examines the inextricable rapport between aesthetics and politics in Italian Futurism – the first comprehensive avant-garde project of the twentieth century. As the first modernist movement to insist upon the conflation and interpenetration genres, media, and disciplines, Futurism laid claim to totalizing hybridity from the start: in both the local, particular sense of individual images, texts, and objects, and a wider ideological revolution. This course will pay particular attention to the intersections between Futurism's shifting practices of totality and the totalitarian Fascist regime with which it made common cause.

While our primary focus will be art historical, the course's subjects and case studies prove intrinsically interdisciplinary. We will look closely at the definitional and ontological anxieties stirred up by Futurism's intermedial experiments. Topics addressed will include:

the Futurist "novel" and the manifesto as medium; war and totality; theories of synaesthesia; theories of the total work of art and Gesamtkunstwerk; Futurist nationalism and its relationship to the movement's international ambitions; Futurist performance; the theory and practice of "polymaterialism"; design practices; Fascist corporatism and its relationship to Futurism. We will consider how Futurism frustrates traditional accounts of both modernist "purity" and the "heroic" avant-gardes. Political and philosophical theories of totality, and texts articulating these, will be brought bear upon on our study. We will pay particular attention to the Futurist anticipation of – and participation in – the Fascist cultural revolution.



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Students will be encouraged to carve out their own lines of research: addressing some aspect of Futurist aesthetics, but not bound to the parameters of the course. Because Futurism was aggressively international and interdisciplinary in nature, there exist numerous avenues for exploration in a variety of media, images and objects: architecture, literature, design, poetry, plastic arts, music, theater/scenography, performance, film and photography. Topics in other languages, literatures, and national traditions entirely welcome.

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



MUSEUM AND CURATORIAL STUDIES

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

Introduction to Curatorial Practice

FINH-GA 3041.001 (20210)

(Seminar)

Linda Wolk-Simon

Thursdays, 11:00am - 1:00pm

Lecture Hall

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 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: *Please send a one-paragraph statement of interest to the instructor (lws245@nyu.edu) by July 31, 2020.*

The History and Meaning of Museums

FINH-GA 2042.001 (20209)

(lecture)

Philippe de Montebello

Asynchronous meeting (or Mondays, 2:00pm - 4:00pm, if applicable)

Remote or Zoom

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



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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 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.*



FOUNDATIONS II -OR- 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.*

Technology & Structure of Works of Art III: Time-Based Media

FINH-GA 2045.001 (22901)

(lecture)

Christine Frohnert and guest speakers

Wednesdays, 3:00pm - 5:00pm, optional lab visits Fridays, 10:00am - 12:00pm

Zoom

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 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 and coordinated by Christine Frohnert, consultant and conservator in TBM art, and TBM Program Coordinator. Students from various backgrounds, including art-history, art conservation, engineering, art management, digital humanities and computer science are welcome.

Registration requirements: *Students should send a CV to Kevin Martin, Academic Advisor for the Conservation Center, to schedule an interview. He may be reached at km88@nyu.edu or kevin.martin@nyu.edu*