Spring 2023 COURSE OFFERINGS

Registration Overview

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

Course interviews for Spring 2023 courses will be held on the week of November 7th. Professors will have specific time-slots available. The Academic Office will distribute interview sign-up information to students. Students should make their own appointments via Google Calendar. As always, the Academic Office recommends interviews and/or applying to one or even two more courses than you intend to enroll in.

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

Please note that Spring 2023 Registration opens on November 14th. You may register on Albert for all your courses then.

Modes of Attendance

Please continue to consult the NYU Returns page for information about the Spring 2023 semester. The Institute of Fine Arts will continue to follow all modes of attendance guidelines issued by the University. For Spring ’23, NYU has advised all students, faculty, and staff to plan on attending in-person. Courses will be held at the Duke House (1 East 78th Street) except where noted. Accommodations will only be made for those unable to enter the country or those registered with the Office of Equal Opportunity.

Maintenance of Matriculation (PhD Students)

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

- MAINT-GA4747.004

For PhD students who are still funded through a named Institute Fellowship, the Academic Office will register you for Maintenance and Matriculation (MM) for Fall and Spring semesters. Please reach out to the Academic Office if this applies to you, and we will get you enrolled.

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

For MA students who are not in coursework but have not yet graduated will need to be registered for Maintenance of Matriculation (MM). Please send an email request to the Academic Office in early November: ifa.program@nyu.edu. Matriculation will cost approximately $998/semester.

Contact Information

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

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

Directed Research Course Numbers (PhD)

- Directed Research for the PhD Major Exam: Oral and Written (FINH-GA3548.001) (2915)
- Directed Research for the PhD Dissertation (FINH-GA3549.001) (2916)

Important Dates for Spring 2023

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

- **November 7 - 11, 2022**: Course interviews take place over Zoom
- **November 14, 2022**: Registration opens on Albert
- **January 23, 2023**: First day of classes
- **February 5, 2023**: Add/Drop Deadline/100% refund deadline
- **February 20, 2023**: Presidents’ Day: No classes scheduled/Offices are closed
- **March 13 - 19, 2023**: Spring Break: No classes are scheduled
- **May 2, 2023**: Last date to request pass/fail for review
- **May 5, 2023**: Language exams
- **May 8, 2023**: Last day of classes
- **May 16, 2023**: IFA Graduation (tentative)
- **May 17, 2023**: NYU Commencement (tentative)
The Copy in Chinese Painting before 1400
FINH-GA 3005.002 (24663)
(Seminar)
Jonathan Hay
Wednesday, 10:00am - 12:00pm
Seminar Room

This specialized course focuses on tenth- to fourteenth-century copies of earlier paintings that are now lost. The copies are famous works in their own right, but in this seminar we will examine them as pictorial records of the earlier paintings' existence. The seminar will explore how to use archaeological, textual, and stylistic evidence in combination in order to distinguish the different historical layers that are embedded in such copies. A knowledge of Chinese is essential.

Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of November 7th.

Maritime Buddhist Art in China, 10th-13th Centuries
FINH-GA 3001.002 (24661)
(Seminar)
Hsueh-Man Shen
Thursdays, 12:30pm - 2:30pm
Seminar Room
*Writing Intensive

The spread of Buddhism across Asia has been studied primarily from a perspective focusing on the transmission through the overland routes commonly referred to as “Silk Roads” and emphasizing Central Asia as a crucial transit corridor between South and East Asia. Recent scholarship, however, increasingly recognizes the significant role played by the sea routes in shaping premodern intra-Asian connectivity. From the perspective of Maritime Buddhism, this course focuses on coastal China from the tenth to the 13th centuries, to explore how a unique form of Buddhist art took shape in the region and contributed to the formation of a cultural band within which multidirectional Buddhist exchanges among interconnected nodes took place across territorial boundaries via the maritime routes.

A reading knowledge of Chinese is preferred but not a prerequisite. Students must obtain the permission of the professor to enroll in this course.

Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of November 7th.

Built for the Dead: Tomb Arts of Early Medieval China
FINH-GA 3001.003 (24662)
(Seminar)
Hsueh-Man Shen
Wednesdays, 12:30pm - 2:30pm
Seminar Room
*Writing Intensive

The Six Dynasties (220-589 CE) saw a series of social and political upheaval. Yet it was also a time when new ideas and forms of art arose as a result of cross-cultural exchanges between China and its neighbors, and between the northern dynasties and their counterparts in southern China. This course focuses on the tomb art developed from this period, with an emphasis on adaptation and appropriation of different traditions. At the core of class discussion are the issues pertaining to temporality and spatiality in tombs. Other previously understudied topics will be explored, too, and they include building techniques, sociology of tombs and funerals, impact of maritime connections, and distinctive development in the transitional region between the north and the south.

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 November 7th.

Material Histories of Emotions in Early Modern South Asia

*Can also count toward Post-1750 Global
FINH-GA 3005.003 (24664)
(Seminar)
Dipti Khera
Wednesdays, 3:00pm - 5:00pm
Seminar Room

The historicizing of emotions and the relationships between materiality, senses, and affect in shaping historical ideals, political bonds, and social and racial boundaries have garnered serious attention across the humanities in recent years. Simultaneously, the study of emotions in early modern South Asia led to re-thinking conventional relations between art, environment, and empirical knowledge. These studies challenged Orientalist classifications—among them luxury, pleasure, sensuality, wonder, and hybridity—in order to rethink narratives of power, gender, and sociability in cultural histories of early modern and colonial periods and within global art more broadly. Our seminar will debate possibilities and strategies for recovering emotions and the sensorial experience of textiles, poetry, feasts, paintings, and built and natural worlds encountered in spaces of devotion, courts, workshops, bazaars, and beyond. How do enduring as well as ephemeral materials offer evidence of dialogue, contestation, loss, and friendships to sense histories that have been obscured by disciplinary frameworks and colonial legacies? How do material histories of emotions animate silences in textual archives and invite critical imaginations of and with marginalized subjects? We will grapple with the relations between the agency of makers and the interpretive worlds of wide-ranging audiences; collective consumption and environmental contingencies; the labor of forging moods and the hierarchy of experience; and cultures of learning and practice of skillful crafts.

The course concurrently brings the localized focus of the exhibition A Splendid Land (November 2022-May 2023, National Museum of Asian Art, Washington DC), which explores emotions and sensorial
immersion in eighteenth and nineteenth-century paintings from northwestern India’s lake city of Udaipur, into a broader landscape. Integrating methodological leanings on how we discern and evoke the historicity of emotions and senses for contemporary audiences, the exhibition provides an impetus for a discussion on formal and conceptual understandings from related fields and regional archives. A study day in A Splendid Land, guest lectures in weekly meetings, and public programs will complement this seminar.

Participation and Requirements:
The seminar will combine formal teaching with reading-based discussions. It is therefore essential that participants complete all the readings for each class. No previous background is required. Each week, all participants will submit a short critical summary or contribute to a discussion thread on the topic. These responses should not exceed one page of single-spaced text.

Final research paper (15-20 pages), due at the end of the semester: a. One-page, single-spaced final research paper prospectus, four-five images of chosen objects/spaces, and accompanying bibliography will be due at mid-semester. b. 10-minute presentations of a draft paper will take place during class meetings in the last two weeks of the semester.

Registration requirements: Students interested should submit a one-paragraph statement of interest to the professor by November 11th.

Historicity is Multiple
FINH-GA 3005.004 (24665)
(Seminar)
Jonathan Hay
Fridays, 12:30pm - 2:30pm
Seminar Room

A single artwork often combines multiple historicities. Religious belief has a cosmic time frame, different from the political time frame of dynastic subjecthhood. The time frame of cultural belatedness is tied to collective memory, whereas that of modernity is tied to the present, the now. Under some circumstances, material entropy, with its biological time frame, contributes a historicity of its own. How do an artwork’s disparate historicities relate to each other? This is the question that we will explore together. The seminar, which will be organized on a workshop model, is open to students in any field of art history, architectural history, archaeology, or conservation. Seminar participants will be encouraged to develop research projects within their own fields.

Registration requirements: Students must receive permission from the instructor prior to enrolling. Interview details for all faculty will be announced ahead of November 7th IN ADDITION TO a statement of interest of at least 150 words to the professor by November 7th.
THE ANCIENT MEDITERRANEAN AND MIDDLE EAST, INCLUDING EGYPT

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

Greek Sculpture

FINH-GA 3024.004 (24666)
(Seminar)
Clemente Marconi
Mondays, 10:00am - 12:00pm
Seminar Room

This seminar explores the variety of approaches that characterizes today the study of Greek sculpture of the Archaic and Classical Periods. Among the topics of interest are materials, techniques, style, iconography, function, and larger cultural and socio-historical interpretation. The seminar will take advantage of the rich collection of Greek sculpture in the Metropolitan Museum of Art: seminar presentations and term papers will be based on sculptures in that collection.

Registration requirements: Students interested in taking the seminar should submit a statement of interest of at least 150 words to the professor by November 8th.

Selinunte

FINH-GA 3024.005 (24667)
(Seminar)
Clemente Marconi
Tuesdays, 10:00am - 12:00pm
Seminar Room

This seminar is entirely devoted to Selinunte, the Greek colony in Western Sicily that is being investigated by a joint mission of the Institute of Fine Arts–NYU and the University of Milan. The seminar, which has a strong contextual approach, will focus on the history and archaeology of Selinunte from the foundation of the Greek colony in ca. 630 BCE to its abandonment in 250 BCE, within the context of the First Punic War. Work for the seminar includes the analysis of the findings by the IFA–NYU and UniMi mission in the area of Temple B and Temple R.

Registration requirements: Students interested in taking the seminar should submit a statement of interest of at least 150 words to the professor by November 8th.

Deities and Religious Choices in Late Roman/Late Antique Ostia and Rome

FINH-GA 3025.002 (24668)
(Seminar)
Blair Fowlkes-Childs
Tuesdays, 3:00pm - 5:00pm
Basement Seminar Room

As of October 6, 2021
Subject to Change
How did religious life in the capital and its port reflect or react to what was simultaneously occurring across Rome and Ostia during the high imperial period and Late Antiquity in various contexts and how did polytheists and monotheists coexist? In this seminar, we will engage in vibrant current debates about these questions, asking whether we are able to define categories such as “foreign,” “official,” “unofficial,” “elective” and “ancestral,” and evaluating their usefulness. We will delve into the complex archaeological, visual, epigraphic, and topographical evidence for religious choices and activities in Rome and Ostia at the local level during a period of intense change. The religious and cultural identities of the cities’ diverse residents will be considered, as well as the divine images they created, dedications they offered, and the buildings and spaces where they venerated gods and goddesses that represent myriad traditions. Examples include shrines for lares (household gods) in houses and at street corners, dedications to the woodland god Silvanus in Rome’s military camps, elaborate sanctuaries dedicated to Magna Mater, Isis, and Mithras, and the exceptionally well-preserved synagogue and Christian basilica at Ostia. Students will gain experience working with different types of archaeological, topographical, visual, and epigraphic evidence, and familiarity with excavation reports, topographical lexicons, epigraphic corpora, and seminal recent publications. Our study will also be contextualized within a broad framework as we draw careful comparisons to relevant material from sites across the Empire, east and west.

Registration requirements: Students interested in taking the seminar should submit a statement of interest of at least 150 words, along with their CV, to the professor by November 8th.

PRE-MODERN EUROPE AND THE AMERICAS
courses under this heading satisfy the Pre-Modern Europe and Americas distribution requirement

Art and Darkness in Renaissance Rome
FINH-GA 3030.002 (24669)
(Seminar)
Linda Wolk-Simon
Thursdays, 10:00pm - 12:00pm
John Loeb Room

This seminar will explore art in Rome in the first quarter of the 16th century—from the election of the formidable Pope Julius II in 1503 to the horrific Sack of Rome by rampaging Imperial troops in 1527—using the attribute of “darkness” to probe the rich and varied artistic, literary and antiquarian production of the period. A frequently encountered term in contemporary source material (letters, poems, epigrams, treatises, diplomatic reports), “darkness” can be understood as an artistic style (“maniera oscura”) associated with paintings by Raphael and his disciples; a metaphor of the shadow of death imprinted in funerary monuments and written epitaphs of the period; a quality of the shadows enveloping the looming ruins of antiquity and the rising colossus of New St. Peter’s basilica; and a trope for evoking ignorance of the past that artists, humanists, poets, and scholars set out to dispel. Literal and metaphorical darkness will be our entree into the art and culture of Rome in the Renaissance.

A basic familiarity with Italian Renaissance art is helpful.

Registration requirements: Students interested in taking the seminar should submit a statement of interest of at least 150 words to the professor by November 8th.
Dreams and Visions in Medieval Art

FINH-GA 3030.003 (24670)
(Seminar)
Robert Maxwell
Wednesdays, 10:00pm - 12:00pm
John Loeb Room

The hope of universal salvation in the Middle Ages was predicated on a vision: John’s vision of the Second Coming as recorded in the Book of Revelation. Visions, including John’s, were understood to reveal things—albeit dimly and requiring learned interpretation—that regular mortals or common circumstances kept hidden. They were a means for gaining access to spiritual (in)sight that was reserved for the holy, and they steered kings and emperors toward more pious rule. Dreams and visions permeated medieval culture, from the Old Testament (Daniel, Ezekiel) to saintly visions (Bernard of Clairvaux, Hildegard of Bingen, Bridget of Sweden, Francis of Assisi), to popular literature and historical legends (Romance of the Rose, Divine Comedy, Dream of Constantine).

This course considers a range of texts and images that establish a literary and ecclesiastical tradition for dream/vision theory (Augustine, Macrobius). Particular attention will be paid to the role that images of dreams and visions played in the construction of ideas about sight/insight and blindness/revelation. The visual material will be drawn broadly from medieval production: Apocalyptic literature, illustrated saints’ lives, monastic chronicles, books of visions, sculptural types (Man of Sorrows, Schutzmantel Madonna), reliquaries, and also architectural-liturgical settings.

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

Velazquez Las Meninas as an Organon of Art History

FINH-GA 3030.004 (24671)
(Seminar)
Alexander Nagel
Thursdays, 3:00pm - 5:00pm
Seminar Room

We will spend a semester thinking about one work, Las Meninas, or rather thinking through the work along different axes, such as those of biography, social and political history, early modern global exchange, art theory, traditions of portraiture, models of artistic and literary self-reflexivity, and histories of reception. We will be thinking through an array of approaches to the work, studying the writings of philosophers, theorists, and writers as well as historians and art historians who have developed readings of it. Students will take turns leading class discussion along the lines of the different approaches.

Students will offer oral and written responses to readings through the course, and will write a final paper of 15-20 pages developing an angle of approach to the painting we have studied in class or offering a new angle.

Registration requirements: Students interested in taking the seminar should submit a statement of interest of at least 150 words to the professor by November 8th.
American Collectors of Medieval Art
FINH-GA 2542.001 (3709)
(Colloquium)
Robert Maxwell
Mondays, 12:30pm - 2:30pm
Seminar Room

Tapping into New York City’s unparalleled collections, this colloquium explores the history of medieval art in America. Key figures include J. P. Morgan, Henry Walters, G. Grey Barnard, William Randolph Hearst, Isabella Stewart Gardner, and Raymond Pitcairn. It will consider the various contexts that inspired and motivated these collectors (English Romanticism, the American Arts & Crafts movement, German Rundbogenstil revival...). Some weeks we will meet in public and private collections around New York; a day-trip to private collections in Philadelphia is also a possibility. Students will produce one short object-oriented paper, drawing from a museum’s archives, and one seminar-long paper.

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

POST-1750 GLOBAL

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

Later Twentieth-Century Art: the View from London
FINH-GA 3035.003 (24673)
(Seminar)
Thomas Crow
Fridays, 10:00am - 12:00pm
Seminar Room

Even as London has emerged as one of the major centers for contemporary art in recent decades, the preceding developments in British art remain comparatively unknown in the United States. Only a few prominent figures on the order of Francis Bacon, David Hockney, Bridget Riley, and Damien Hirst stand out against the general obscurity, which makes their achievements only partially understandable. The purpose of this course will be: firstly, to fill in those gaps with attention to a fuller array of significant and compelling artists; secondly, to describe the distinctive factors that have driven art-historical change in London in ways that differ from parallel developments in New York and other centers. Because much greater porosity prevails in London between fine art and cognate forms of expression in graphic design, popular music, and fashion, these inter-connections will be amply covered. One half-hour verbal presentation leading to a term paper of 15-25 pages.

Registration requirements: Students interested in taking the seminar should submit a statement of interest of at least 150 words to the professor by November 8th.

On Show! Mid/Late 19th Century European Art in NY Galleries
FINH-GA 3035.004 (24674)
(Seminar)
Alexandra Courtois de Vicose

As of October 6, 2021
Subject to Change
This course will take advantage of exhibitions happening this spring in New York City galleries, including the Brooklyn museum’s “Monet to Morisot: The Real and Imagined in European Art,” the Frick Collection’s recent “Eveillard gift” of nineteenth-century drawings and pastels, The Met’s new hanging of its nineteenth-century galleries and its special exhibition devoted to Manet and Degas.

Using current exhibitions as a departure point to discuss mid-late nineteenth century art will allow us to investigate shifts in style and subject matter, issues of gender (who depicts who/what and how?), as well as collecting and curation practices (and their audiences). What pictorial and intellectual concerns emerge from the combination of specific artworks? More specifically, we will examine the choices of curatorial teams, and the ways they engage (or not) with recent academic scholarship on the artists or artistic movements on display.

**Participation and Requirements:**
The seminar will combine short expository lectures with reading-based discussions. It is essential that participants complete all the readings for each class. No previous background is required. Throughout the semester, each student will: - visit relevant exhibitions; - write 2 short reading responses and will be responsible for leading discussion pertaining to said reading, - write 1 exhibition review of a local show relevant to our course; - write 1 research paper (10-15 pages) due at the end of the semester. 10-minute presentations of a draft will take place during the last two class meetings of the semester.

**Registration requirements:** Students interested in taking the seminar should submit a statement of interest of at least 150 words to the professor by November 8th.

**Images as Actors (On the Stage of History)**

**FINH-GA 3035.005 (24675)**
**Seminar**
**Shelley Rice/Ulrich Baer**
Tuesdays, 3:00pm - 5:00pm
Seminar Room

Our graduate seminar “Images as Actors (on the Stage of History)” will exist in the interstices between the past and the present, aesthetic analysis and theory. Each session will focus on a particular image or project -- from portraits of Frederick Douglass or by Seidou Keita; from the “Molotov Cocktail Man” by Susan Meiselas or “Stray Dog” by Daido Moriyama to video of George Floyd’s death; from performances by Ana Mendieta and Rabih Mroué to installations by Walid Raad, self-portraits by Nikki Lee and “Urban Fictions” by Xing Danwen -- and examine its meaning, its impact and its continuing influence. Central to the methodology of the course will be the assertion that art is a powerful form of public speech, which forces us to reexamine our concepts of history and the relationship of individual works to what we describe as the flow of time. Subverting Walter Benjamin’s idea that art flourishes within its “aura,” its original space, time and culture, “Images as Actors” will set works in motion, seeing them not as stable objects emerging from – and representing – one tradition but as agents of translation, acting within multiple historical periods and social environments, bringing and updating news about life on earth.

A conceptual project, photograph or installation, for instance, might be rooted in the social fabric of its moment of creation, and it might fit neatly into an accepted paradigm of art’s history that has in the past given it its meaning and its importance. But master narratives are complicated in
the 21st century -- called into question, and vastly expanded in their potentialities, by globalization and the diverse temporalities of different cultures as well as by the interpenetration of time and space in the digital age. These new horizons, alternate meanings born of evolving cultural encounters and temporal disjunctions, will be the primary subject of this class. Each selected artwork will be examined from multiple perspectives: from its genesis within a specific tradition through what Arjun Appadurai has called its "social life," its ongoing encounters, influences and metamorphoses. Readings will include texts by George Kubler, Michel Foucault, Daido Moriyama, Maya Deren, Diana Taylor, Deborah Willis, Nicolas Bourriaud, Okwui Enwezor, W.J.T. Mitchell, Reiko Tomeii, Laura Wexler, Boris Groys, David Joselit and Ariella Azoulay (among others). All of these theorists see artistic creations not as stable, predetermined forms but as active presences constantly redefined by -- and redefining -- their shifting contexts in time and space. Players on the world stage, artworks studied in this seminar will be perceived, not as witnesses of history, but as its "very currency." (David Joselit)

Registration requirements: Students interested in taking the seminar should submit a statement of interest of at least 150 words to the professor by November 8th.

Global Contemporary Art

FINH-GA 2020.003 (24797)
(Lecture)
Pepe Karmel
Tuesdays/Thursday 3:30-4:45, discussion Tuesday 4:55-6:10
Washington Square

American artists, critics and curators of the 1960s and ’70s believed that almost everything important in contemporary art was happening in New York. In contrast, museums and kunsthalle today exhibit new art from every region of the globe. However, the study of contemporary global art requires a major shift in critical perspective. Euro-American contemporary art can be understood as a series of coherent movements from 1980 to the mid-1990s. After that, however, it dissolves into a jumble of individual artists. Including the rest of the world makes things even more complicated. As critics such as Geeta Kapur and Gao Minglu have noted, the evolution of modern and contemporary art in places like India and China follows a different sequence from the familiar narrative of art in Euro-America. How can these multiple narratives be integrated?

This course will adopt a hybrid approach. I will begin with a rapid regional survey of art from North America, Europe, Latin America, Africa, South Asia, East Asia, Southeast Asia, and Oceania in relation to economic, social, political, and cultural conditions. However, I will then shift to examining key motifs, themes, and models of interaction that have been adopted by artists in different regions. Motifs will include depictions of bodies, portraits, everyday objects, and architecture. Themes will include gender, queerness, racial identity, ethnic difference, economic precarity, resurgent nationalism, and the environment. Models of interaction will include “Western” modes of painting and sculpture, neo-traditional painting based on South and East Asian traditions, installations, archives, shrines and pilgrimages, and relational aesthetics. We will also examine the tension between art focused on personal experience and art that aspires to political agency.

NOTE: This course is being offered in the Department of Art History at Washington Square rather than at the IFA. Graduate students taking this course will attend two lectures, Tuesday and Thursday from 3:30 to
4:45, in Silver Center, Room 300, and will also participate in a one-a-week discussion of the readings, Tuesdays from 4:45 to 6:10, in Room 307.

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

**Art and Culture of Systems**

**FINH-GA 3035.006 (24676)**
*(Seminar)*

**Robert Slifkin**  
Thursdays, 10:00pm - 12:00pm  
Seminar Room

Modern technological society has frequently been conceived in terms of systems. While this may be most apparent in our current moment of social networks and digital communication, this systematic vision of the world arguably finds its first major expression in the period following the Second World War when theories of cybernetic control began to be applied not only in cases of missiles and media but also to cultural, psychological, biological and aesthetic paradigms. This seminar will consider how such systems theories influenced and informed an array of cultural practices in the visual arts (most notably, conceptualism) as well as various theoretical approaches that sought to understand artistic influence, the creative process, and modes of aesthetic reception through such systemic concepts as seriality, feedback, and entropy.

**Registration requirements:** Students interested in taking the seminar should submit a statement of interest of at least 150 words to the professor by November 8th.

**Overview of 19th-Century French Painting**

**FINH-GA 3035.007 (24677)**
*(Seminar)*

**Thomas Crow**  
Thursdays, 12:30pm - 2:30pm  
John Loeb Room

The Metropolitan Museum contains one of the most comprehensive and representative collections of French painting from the last decades of the eighteenth century through the close of the nineteenth. This course will be entirely devoted to considering paintings from the works on display there. Seminar members will be expected to prepare individually by closely examining a weekly selection of paintings in the gallery, bringing notes and perceptions back for group discussions relying on high-resolution slides. The range of the course will extend from the Neoclassicism that immediately preceded the French Revolution to the symbolist art that typified the turn of the twentieth century. The syllabus will provide selected, supportive readings for each week’s session. A take-home midterm of about 10 pages and an analytical term paper of 15-125 pages will be required.

**Registration requirements:** Students interested in taking the seminar should submit a statement of interest of at least 150 words to the professor by November 8th.

**Moments of Metamorphosis: Dance, Art, and the Body**

**FINH-GA 3035.008 (24678)**
*(Seminar)*

As of October 6, 2021  
Subject to Change
There are moments in history when art and life seem to change dramatically and all at once. This seminar explores the art of European dance -- in art and in performance -- from the baroque to contemporary eras. It focuses on several key moments when the movement, representation, and conceptualization of the human body is profoundly transformed in light of social and political change as well as scientific and philosophical developments. Topics to be discussed include the relationship of dance to absolutist and totalitarian regimes; colonialism and constructions of race; war, revolution and nationalism; and new ideas of gender and the self. We will also discuss the idea of metamorphosis as an artistic and historical concept. Where possible, we will visit museums and attend performances, in addition to inviting scholars and artists to present their work. Students will produce a 15-20 pp. research paper or a creative project. Reading knowledge of French is recommended but not required.

**Registration requirements:** Students interested in taking the seminar should submit a statement of interest of at least 150 words to the professor by November 8th.

**African Photography/Photography in Africa**

**FINH-GA 3035.009 (24679)**
(Seminar)

**Prita Meier**

Wednesdays, 12:30pm - 2:30pm

John Loeb Room

This seminar explores the many lives and meanings of photography in Africa. Photographs do many things—they oppress and objectify, but they are also vibrant media of self-expression and re-invention. Photography is deeply connected to colonialism and racist oppression in Africa, but also to anti-colonial protest, subversion, and transformation. More significantly, artists and citizens do revolutionary things with photography, creating expressions of creativity that have nothing to do with the colonizer or “the West.” While this seminar pays careful attention to photography’s transcultural entanglements, it is first and foremost focused on the way people in Africa reshape and transform it in new, even unforeseen ways.

Covering a wide range of topics, we will examine a range of approaches that have been deployed by scholars, curators, and artists to understand the African experience of photography. Key questions to be considered include: How do Africans represent themselves using photography and how do others use the photographic lens to represent Africans? How is identity performed in front and behind the camera? What is “African”about photography in Africa? Does an emphasis on the “Africanness” of photography fundamentally de-center established norms or does it in effect only reify problematic notions of the fundamental alterity of Africa? Is Africa still just “the other” in Euro-American art history?

**Registration requirements:** Students interested in taking the seminar should submit a statement of interest of at least 150 words to the professor by November 8th.

**Hecho en México: Arts and Artists in Mexico City and Beyond 1910-1960**

**FINH-GA 2020.002 (24767)**
(Lecture)

As of October 6, 2021
Subject to Change
Edward Sullivan  
Wednesdays, 3:00pm - 5:00pm  
Lecture Hall

This lecture course will examine the history of modern Mexican art from the time of the 1910-1920 Revolution through the 1960s when the figural tradition was gradually replaced by the work of artists sensitive to a broader range of trans-national artistic modalities. Please note that the title refers to "art and artists IN Mexico" rather than "Mexican art." One of the principal objectives of the class is to chart the course of the interconnectedness of modern Mexican painting, sculpture, graphic and other art forms to those of nations in South and North America, Europe and Asia. Therefore many of the artists from the U.S., Japan, France, Spain and elsewhere will also make important appearances in the lectures. Well known movements such as muralism, the products of the TGP (Taller de Gráfica Popular), as well as the activities of African American artists in Mexico, images of gender and sexuality and early experiments in abstraction will be featured.

Attendance at all lectures is mandatory. Critiques of weekly readings and a final 20 page research paper constitute the principal assignments of the course. There will be several guest lectures, attendance at which is also required.

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

Empires of Power and Pleasure: France and India, 1600-1900

FINH-GA 3035.010  (24680)  
(Seminar)  
Meredith Martin/Dipti Khera  
Tuesdays, 2:00pm - 4:45pm  
Washington Square

Now one of art history's most vibrant subfields, the early modern period has played a key role in the discipline's global turn and in re-thinking conventional histories of art, empire and Orientalism. By tracing the increased circulation of people and objects in different parts of the world, scholars working on this period have highlighted new conceptions of knowledge, aesthetics, power and sociability. Furthermore, they have ensured that formerly devalued concepts--among them luxury, pleasure, leisure, femininity, sensuality, wonder, hybridity, and consumption--be taken seriously. Yet while the physical exchanges of artworks, peoples, and things from around the globe has been the subject of recent scholarly inquiry, less attention has been paid to conceptual affinities -- notably a mutual emphasis on pleasure and decline -- that existed between disparate geographical and cultural locales. For instance, how might we enrich or complicate the story of eighteenth-century art and culture by putting Indian or Chinese paintings of palace gardens in dialogue with French fêtes galantes? Our contention is that these kinds of global comparisons will not only yield a richer formal and conceptual understanding of each type of artwork, but will also enable us to ask larger theoretical and methodological questions related to the common grounds they share. By examining how intertwined histories of pleasure and power were mediated across local, trans-regional, or intercultural contexts, we hope also to contribute to scholarly debates beyond art history and to encourage new research projects and teaching agendas.

Registration requirements: Students interested in taking the seminar should submit a statement of interest of at least 150 words to the professor by November 8th.
Ornament as a Battlefield

FINH-GA 3033.002 (24765)
(Seminar)
Juan Jose LaHuerta
Wednesdays, 10:00am - 12:00pm
Basement Seminar Room

Since its origins, modernity has privileged intellectual over mechanical work, invention over manual labour, individuality over collectiveness, the “genius” over the craftsmen, the project over the process, the instant over time. Since the mid-19th century and till the end of the avant-gardes after World War II—that is, in the heights of coincidence with the peak and success of imperialist capitalism—, the battlefield of that vindication was ornament. The “structure” was considered the sincere expression of the intellect, while ornament was an add-on, a mask falsifying the truth of the structure that we would need to do without. The famous writing by Adolf Loos entitled “Ornament and Crime”—symptom, as it comes, of the modern thought in so many ways, not just architectural—is the zenith of this process. But criminalisation of ornament and those who use it does not take place in a neutral world. Quite the opposite, it is part of that period when some of the worst horrors suffered by humanity took place without interruption: from the colonization genocide to the extermination camps. In a period of devastation—an era dominated by the negative prefix un (ent in German, as in entartung)—, un-ornamentation promoted by avant-gardes is not a whim, but an essential, structural part of the great dispossession processes set in motion by the capitalism emerging from the second industrial revolution. To eliminate that intermediation element that ornament constitutes between cosmos and being is a basic piece, quite sinister, of terror processes. Avant-gardes, and architecture in particular, standard bearer of un-ornamentation, have a great responsibility in the 20th century horrors. Nothing further away from the word “culture”. The course will introduce the other side, the dark side of the history of architecture in the period of the triumphant capitalism. Two schematic lines mark that history. One, defeated (but we will see up to what extend), protector of ornament, represented by Pugin, Ruskin or William Morris. It connects theorists such as Owen Jones or Riegl; trends such as, in general, the Art Nouveau, and artists as different as Matisse or Rodin. And finishes, without a doubt, in an architect as Gaudi, epitome of hiper-ornamentation. The other line, dominant, enemy of ornamentation. It includes theorists such as Semper, but also all pseudoscientific writings about “decadence” that go from Max Nordau to the exhibition coordinated by the Nazi authorities about the Entartete “Kunst”. Its zenith is represented by leading figures such as Loos and Le Corbusier, each one in his own terms. Two currents which are not parallel, but constantly intertwine. The famous article—interpreted by the contemporaries as a manifesto—written by Adolf Loos circa 1908, “Ornament and Crime”, will constitute the key around which the lessons will be developed. The title of this article has been much quoted—as much as it has been misunderstood, or simply not read. We can say actually that this fundamental and foundational text is—more than 110 years after its publication—still largely unknown but, paradoxically, very influential, even today. We are interested in this paradox. From our point of view the “merit” of this article is that it was able to link architecture with its great enemy: a modernity that no longer needs the traditional eloquence of architecture, precisely—that is to say that doesn’t need ornament in the broad sense that Alberti and other classic authors gave it, but only self-publicity—the modern succedaneum or alibi of eloquence—, mainly based in photography—and more particularly published and manipulated photography. Specifically, the course will be organized in four parts that will focus on the works of four architects: Gaudí (hiper-ornamentation), Loos (un-ornamentation), Le Corbusier (cleanliness or nettoyage) and Mies (a paradoxical return to ornamentation through rich materials). The written and built works of these four
architects will be analyzed according to the order set out in the title of the course: architecture (that is, analysis of works in particular), theory (meaning, analysis of models and resources whether written or visual), and critique (that is, acceptance of the works among contemporaries and later on). All read in the widest of contexts.

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

### Centering Photography of the African Diaspora

**FINH-GA 3033.003 (24766)**

*(Seminar)*

**Emilie Boone**

Mondays, 12:30pm - 2:30pm

Seminar Room

This course will consider how vernacular photography offers insight into the possibilities and limitations of the medium’s central relationship to black subjectivity. While the history of photography most often begins with a named photographer, considerations of vernacular photographs often start with the unknown or quotidian subject depicted. In the case of vernacular photography of the African Diaspora, interpretations depend heavily on discourses of race as they intersect with the images’ historically specific social uses and viewing conventions, their physical and tactile nature, and diverse networks of circulation. This course addresses a range of visual material including daguerreotypes, commercial studio portraits, family albums, identity photographs and lynching postcards. It will turn to a roster of innovative thinkers to remap the very ways photography and Black life are discussed. Readings by scholars including Tina Campt, Shawn Michelle Smith, Leigh Raiford, Christina Sharpe, Kevin Quashie, Tanya Sheehan, and Saidiya Hartman inform moments of close looking and reflection.

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

### The Politics of Space between Surrealism and Fascism: The Case of Giorgio de Chirico

**FINH-GA 3025.003 (24763)**

*(Seminar)*

**Prof. Ara H. Merjian**

Wednesdays, 3:30-6:15

Casa Italiana Library, 24 West 12th Street

How can painting lend visual form to philosophical concepts – not as mere illustration, but as a practice and performance of philosophical thought? How may singular figurations – of myth, of play, of nonsense, of enigma – shape disparate ideological projects? How did avowedly apolitical images come to shape some of the most politically charged images and spaces of the twentieth-century? What sorts of cultural and aesthetic tropes did Surrealism and fascism – as respective interpretations of modernity, however ostensibly inimical – share?

We will approach such questions through the lens of one of the most consequential bodies of painting (and writing) from the early twentieth century. Giorgio de Chirico’s place in the history of modernism remains deeply fraught. Despite his disavowal of politics, his work helped shape aggressively ideological
figurations both reactionary and radical, on right and left alike. His Metaphysical oeuvre (1909-1919) intersected with and influenced movements from Dada and Surrealism, to the Italian Novecento and German Neue Sachlichkeit, to Italian rationalism and architecture under Mussolini’s regime, to a range of postmodernist practices in the post-war. The painter’s biography mirrored some of his paintings incongruities: he was for a time a Surrealist fellow traveler and “godfather” of the movement; he also swore allegiance (however half-heartedly and self-servingly) to the Duce’s regime.

The work (and person) of Friedrich Nietzsche – from whom de Chirico derived his “Nietzschean method” – serves as a further interpretive and methodological tool in approaching the questions at hand. Despite Nietzsche’s studied apoliticalism, his writings – saturated as they are with the play of multiple meanings – were pressed into service by some of the most assertively political uses in the history of the twentieth century. Like Nietzsche’s disavowal of what he called “the dirt of politics,” de Chirico’s refusal to ground or to actualize his Metaphysical architecture has ensured its particular, ineffable power, as well as its afterlife as the screen of endless lyrical and ideological projections. We will conclude the course by looking at both de Chirico and Nietzsche’s uses for postmodernism, and how these are informed by the “untimely” dimensions of their respective bodies of work.

The interdisciplinary approach of this course welcomes not only individuals with art history backgrounds, but also those interested in urban and architectural history, literary studies and philosophy, classics, architectural history, as well as those interested in twentieth-century French and Italian modernism at large. Students will be encouraged to link their research papers to their relevant interests, whether in philosophy, literature, art history, architecture, theater studies, etc.; and/or related movements and tendencies with which de Chirico’s work was contiguous.

Reading knowledge of French and/or Italian not required but very helpful.

**MUSEUM AND CURATORIAL STUDIES**

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

The Multiple Lives of Works of Art

FINH-GA 2042.001 (3697)
(Lecture)
**Philippe de Montebello**
Tuesdays, 10:00am - 12:00pm
Lecture Hall

Constructed around a number of case studies, the class will focus on how the changing contexts of works of art and their physical transformation over time and space affect their meaning. A basic premise is that no work appears to us as it was originally conceived, nor necessarily where intended to be seen; that it undergoes many changes in the course of its existence, from displacement, to deliberate alteration, to natural degradation, and that the viewer’s response is necessarily variable and contingent.

**Registration requirements:** Open enrollment, students may add the course directly on Albert.
ARCHITECTURAL HISTORY
courses under this heading satisfy the Architectural History distribution requirement

Paris Moderne, 1914-1945
FINH-GA 2043.002 (24660)
(Lecture)
Jean-Louis Cohen
Mondays, 3:00pm - 5:00pm
Lecture Hall

Between the two world wars, in the wake of the 1918 victory, and at the apex of the country’s colonial expansion, Paris became a laboratory of modern culture. New visual and spatial strategies emerged, responding to the challenge of industry and using the resources of the luxury crafts.

Architecture, interior design and urban planning went through major changes during these two decades, entertaining intense relationships with a conflict-ridden political scene, while Taylorism and Fordism reshaped the metropole’s factories. Cinema and fashion responded to the aspirations of the urban bourgeoisie, setting up the stage for modern dreams. At the same time, the mysteries and the myths of Paris were explored by photographers, and filmmakers, and discussed in the writings of Roger Caillois and Walter Benjamin.

The course considers all these dimensions, assuming that the two world wars were intense periods of creativity, rather than parentheses - major artistic movements were born in response to the Union sacrée, and the Occupation of Paris during WWII left space for research and innovation.

Registration requirements: Students interested in taking the lecture should submit a statement of interest of at least 150 words to the professor by November 8th.

Problems of Interpretation in Architectural History
FINH-GA 2542.002 (24685)
(Colloquium)
Jean-Louis Cohen/ Marvin Trachtenberg
Tuesdays, 3:00pm - 5:00pm
John Loeb Room

A critical introduction to the practice of architectural history. The colloquium surveys archeological, morphological, typological, technological, spatial, contextual, ideological, political and other methods through selected readings and class discussion.

Following an introductory analysis of certain key problematics of the field, most of the course will focus on seminal historians who strongly influenced the evolution of architectural discourse, such as John Ruskin, Eugène-Emmanuel Viollet-le-Duc, Gottfried Semper, Geoffrey Scott, Aloïs Riegl, Heinrich Wölfflin, Paul Frankl, Henri Focillon, Erwin Panofsky, Richard Krautheimer, Jean Bony, Sigfried Giedion, Bruno Zevi, Manfredo Tafuri, Giulio Carlo Argan, Rudolf Wittkower, James Ackerman, Vincent Scully, Reyner Banham and Joseph Rykwert.
Registration requirements: Students interested in taking the seminar should submit a statement of interest of at least 150 words to the professor by November 8th.

FOUNDATIONS II/TECHNICAL STUDIES OF WORKS OF ART

*One course cannot fulfill both Foundations II and the Technical Studies of Works of Art distribution area. However, if you take two conservation courses, one can fulfill Foundations II and the other can fulfill the distribution area.

Interrogating Damage: Ethical and Practical Conservation Considerations
FINH-GA.2545.001 (3258)
(Colloquium)
Lisa Conte
Mondays, 3:00pm - 5:00pm
Seminar Room

From the recent deliberate toppling of an ancient sculpture in the Vatican Museums by a man who wanted to see the pope, to objects transformed by the violence in Ukraine, a myriad of events can cause change to cultural heritage. More prosaically, drawings may exhibit the stain of time, which, depending on the eyes of the beholder, can have contradictory meanings. Environmental factors, war, social and artistic interventions, and the inherent vice of artist materials can all radically (and synergistically) alter an object’s appearance. This course will consider how “damage”—whether it be a scar that is proof of injury, something that alters an object’s status, or simply deterioration that may comport with an artist’s intentions—can serve as an archive of an object’s history, bearing evidence of its significance. The class will include lectures, discussions, and visits to museum collections in the New York City area to closely examine different types of objects and their condition to consider questions about conservation decision-making; the relationship between conservators, the objects in their care, and affiliated communities; and to raise awareness that some things are meant to change over time.

Registration requirements: Interested students should email their CV to Kevin Martin at km88@nyu.edu to schedule an interview. Interviews will be held November 8, 9, and 11.

Northern Renaissance Painting and Technical Art History
FINH-GA 3045.002 (24684)
(Seminar)
Maryan Ainsworth
Tuesdays, 10:00am - 12:00pm
John Loeb Room

Once the realm of a small group of connoisseurs, object-based art history has been transformed over the last century through the technical examination of works of art. Researchers from the fields of art history, conservation, and conservation science are all working together in a new field called technical art history. This course entails a holistic approach to the study of Northern Renaissance paintings that unites art historical concerns with in-depth technical examination of paintings at The Metropolitan Museum of Art.
Registration requirements: Students interested in taking the seminar should submit a statement of interest of at least 150 words to the professor by November 8th.

Issues in Conservation: History, Theory and Contemporary Practice

FINH-GA.2045.001 (3699)
(Lecture)
Michele Marincola
Thursdays, 10:00am - 12:00pm
Lecture Hall
This course will examine the development of art conservation in both theory and practice from its earliest manifestations to the current moment. An historical overview of the field will serve as background for a more detailed exploration of core issues in preservation and restoration. How does conservation change the appearance - and by extension, the meaning - of a work of art? How have the theoretical underpinnings of the discipline evolved, and what role do they play in practice today? And how has conservation responded to the enormous social, historical and intellectual changes of the last few years? Topics to be discussed include the roles of artist-restorer and architect-restorer in the rise of a discipline; the impact of science and scientific inquiry; cleaning controversies and the lure of positivist thinking; the development of ethical standards; decision-making in conservation; the challenges of modern and contemporary art; sustainability; and the expanding roles of the conservator. Readings will range from theoretical treatises to case studies of treatments, but no prerequisite of scientific knowledge is required. The course is open to all art history, archaeology and conservation students, and it fulfills the conservation requirement for art history and archaeology students.

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