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of Fine Arts  
Announcement of Courses

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# ANNOUNCEMENT OF COURSES

Institute of Fine Arts  
New York University

1998-1999



Front cover: *James B. Duke House* [Photo: Marlis Müller]



**New York University**

*A private university in the public service*

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# INSTITUTE OF FINE ARTS NEW YORK UNIVERSITY

## THE JAMES B. DUKE HOUSE

1 East 78th Street, New York, New York 10021

## STEPHEN CHAN HOUSE

14 East 78th Street, New York, New York 10021

Telephone: (212) 772-5800

Facsimile: (212) 772-5807

Conservation Center Facsimile: (212) 772-5851

*Devoted to the Study of the  
History of Art, Archaeology,  
Conservation, and the  
Technology of Works of Art*

INSTITUTE OF THE ARTS  
NEW YORK UNIVERSITY

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## Aims

The Institute of Fine Arts is devoted to graduate teaching and research in the history of art and archaeology and also in the conservation and technology of works of art. It is located in the James B. Duke House at the corner of Fifth Avenue and 78th Street and in the Stephen Chan House at 14 East 78th Street, with accessibility to museums and libraries in New York City. It offers the degrees of Master of Arts and Doctor of Philosophy, a Certificate in Curatorial Studies issued jointly with the Metropolitan Museum of Art, and a Diploma in Conservation of Works of Art. The courses of study prepare students to enter careers in university teaching, museum work, independent scholarship, art criticism, and art conservation.

The Institute strives to give its students, whatever their goals, not only a sound knowledge in the history of art but also a foundation in scholarship, connoisseurship and theory as a basis for independent critical judgment and research. To the student who goes beyond the master's degree to the doctorate, it provides a deeper understanding of a major area of the subject and develops a capacity for independent scholarship. Research is as important a part of the program as instruction.

## Instruction

The faculty is composed of specialists in the history of art, archaeology, conservation, and technology and each year includes visiting scholars from this country and abroad. Members of the curatorial and conservation staff of the Metropolitan Museum of Art and the Museum of Modern Art regularly take a major part in teaching courses.



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*Professor of Fine Arts*

### **NORBERT S. BAER<sup>4</sup>**

*Hagop Kevorkian Professor of Conservation*

### **LEONARD BARKAN<sup>1</sup>**

*Samuel Rudin University Professor of the Humanities, Department of English, Faculty of Arts and Science*

<sup>1</sup> Not teaching, fall 1998.

<sup>2</sup> Not teaching, 1998-1999.

<sup>3</sup> Not in residence, 1998-1999.

<sup>4</sup> Not teaching, spring 1999.

**GEORGE BISACCA<sup>4</sup>**

*Conservator, Department of Paintings Conservation, The Metropolitan Museum of Art; Adjunct Professor of Conservation*

**DIETRICH VON BOTHMER<sup>2</sup>**

*Distinguished Research Curator, Department of Greek and Roman Art, The Metropolitan Museum of Art; Adjunct Professor of Fine Arts*

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*John Langeloth Loeb Professor Emeritus in the History of Art; Adjunct Professor of Fine Arts; Coördinating Scholar, Robert Lehman Collection Scholarly Catalogue*

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*Head, Conservation Department, National Museum of the American Indian, Smithsonian Institution; Adjunct Professor of Conservation*

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*Photographic Materials Conservator; Adjunct Professor of Conservation*

**ANTOINETTE KING<sup>2</sup>**

*Director of the Department of Conservation (retired), Museum of Modern Art; Adjunct Professor of Conservation*

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*Associate Professor of Fine Arts*

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*Professor, Department of English, University of Chicago*

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**LINDA NOCHLIN<sup>4</sup>**

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*Lila Acheson Wallace Professor of Ancient Egyptian Art; Co-Director, Excavations at Abydos, Egypt*

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*Conservator of Objects, The Brooklyn Museum; Adjunct Professor of Conservation*

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*Iris and B. Gerald Cantor Chairman, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art; Adjunct Professor of Fine Arts*

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*Associate Professor of Classics, Faculty of Arts and Science; Field Director, Excavations at Aphrodisias, Turkey*

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**ALEXANDER M. SHEDRINSKY<sup>2</sup>**

*Professor of Chemistry, Long Island University, Brooklyn Campus; Adjunct Professor of Conservation*

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*Lincoln Professor of Classical Archaeology, University of Oxford; Adjunct Professor of Fine Arts; Director, Excavations at Aphrodisias, Turkey*

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*Professor III, Department of the History of Art and Architecture, University of California, Santa Barbara; Adjunct Professor of Fine Arts on the John L. Loeb Fund*

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*Edith Kitzmiller Professor of the History of Fine Arts*

**J. KIRK T. VARNEDOE<sup>2</sup>**

*Director of the Department of Painting and Sculpture, Museum of Modern Art; Adjunct Professor of Fine Arts*

**KATHERINE WELCH**

*Assistant Professor of Fine Arts*

**GEORGE SEGAN WHEELER<sup>2</sup>**

*Research Chemist, Department of Objects Conservation, The Metropolitan Museum of Art; Adjunct Professor of Conservation*



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*Curatorial Studies*

MARIAN BURLEIGH-MOTLEY

(See pages 21-22 for  
participating museum staff)

*Conservation of Works of  
Art*

NORBERT S. BAER  
GEORGE BISACCA  
MARGARET HOLBEN ELLIS  
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(See pages 18-20 for visiting  
conservators participating in the  
program)

The Samuel H. Kress Program in Paintings  
Conservation

**DIANNE DWYER MODESTINI**

*Consulting Conservator*

**JENNIFER SHERMAN**

*Associate Conservator*

**FRIEDERIKE STECKLING**

*Fellow*

Research Associates

**ELSBETH DUSENBERY**

*Research Associate, Excavations in Samothrace, Greece*

**JACK A. JOSEPHSON**

*Research Associate in Egyptian Art*

**STEPHEN KOOB**

*Consulting Conservator, Excavations in Samothrace and  
Archaeological Exploration of Sardis*

**EDWARD OCHSENSCHLAGER**

*Assistant Director, Excavations in Jujah, Yemen*

**SELMA AL-RADI**

*Assistant Director, Excavations in Jujah, Yemen*

**KENT SEVERSON**

*Consulting Conservator, Excavations in Aphrodisias*

**CHRISTINE LILYQUIST**

*Research Associate, Excavations in Mendes, Egypt*



Visiting Scholars who Participated in the History of Art  
and Archaeology Programs, 1997-1998

**Thomas T. Allsen**, Associate Professor, Department of History,  
Trenton State University

**Jane Baun**, Assistant Professor of History, Onassis Center for  
Hellenic Studies, Faculty of Arts and Science, New York University

**Ellen Davis**, Associate Professor of Art History, Queens College

**Ogden Goelet**, Assistant Professor, Department of Near Eastern  
Languages and Literature, Faculty of Arts and Science, New York  
University

**Robert Harist**, Associate Professor, Department of Art and  
Archaeology, Columbia University

**William V. Harris**, Professor of History, Department of History,  
Columbia University

**Tony R. Judt**, Erich Maria Remarque Professor of European Studies;  
Director, Remarque Institute, Faculty of Arts and Science, New  
York University

**Carol Krinsky**, Professor of Fine Arts, College of Arts and Science,  
New York University

**Michael Pechin**, Professor of Classics, Department of Classics,  
Faculty of Arts and Science, New York University

**Holly Pittman**, Associate Professor, Department of the History of  
Art, University of Pennsylvania

**Richard L. Zettler**, Associate Professor, Department of Anthropology  
and Associate Curator-in-Charge, Near Eastern Section, The  
University Museum, University of Pennsylvania

Visiting Conservators and Conservation Scientists who  
Participated in the Conservation Center Training  
Program, 1997-1998<sup>1</sup>

**Maryan Ainsworth**, Associate Conservator, Paintings Conservation,  
The Metropolitan of Art

**Angela Babin**, Director, Art Hazard Information Center

**Ronee Barnett**, Textile Restorer

**Lucy Belloli**, Conservator, Paintings Conservation, The Metropolitan  
Museum of Art

**James Bernstein**, Conservator of Paintings

**Martin Burke**, Chief, Division of Conservation, National Park  
Service, Harpers Ferry Center

**Peter Champe**, Monuments Conservator, Central Park Conservancy

**W. Thomas Chase**, Conservator, Chase Art Services; Research  
Associate, Freer Gallery of Art and Arthur M. Sackler Gallery,  
Smithsonian Institution

**James Coddington**, Chief Conservator, Museum of Modern Art

**Lucy Commoner**, Head of Textile Laboratory, Cooper-Hewitt  
National Design Museum, Smithsonian Institution

**Terry Drayman-Weisser**, Objects Conservator, The Walters Art  
Gallery

**Katherine Eirk**, Paper and Objects Conservator

**Deborah Evetts**, Drue Heinz Book Conservator, Pierpont Morgan  
Library

<sup>1</sup>The program of visiting lecturers in conservation was made possible by the  
Lila Acheson Wallace Visiting Scholars Program and an endowment grant from the  
Alcoa Foundation.

**Betty Fiske**, Paper Conservator, Winterthur Museum

**Christine Giuntini**, Associate Conservator, Textile Department, The Metropolitan Museum of Art

**Charlotte Hale**, Associate Conservator, Paintings Conservation, The Metropolitan Museum of Art

**Susan Heald**, Textile Conservator, National Museum of the American Indian, Smithsonian Institution

**R. Bruce Hoadley**, Professor of Wood Science and Technology, Department of Forestry and Wildlife Management, University of Massachusetts at Amherst

**Jonathan Kline**, Faculty, Photography Department, Tisch School of the Arts, New York University

**John W. Krill**, Senior Paper Conservator, Henry Francis DuPont Winterthur Museum

**Lisa Kronthal**, Associate Conservator, Department of Anthropology, American Museum of Natural History

**Christine Lilyquist**, Lila Acheson Wallace Research Curator, Department of Wallace Curatorship in Egyptology, Metropolitan Museum of Art

**Denyse Montegut**, Instructor, Conservation Science, Museum Studies Graduate Program, Fashion Institute of Technology

**Gillian Moss**, Curator of Textiles, Cooper-Hewitt National Design Museum, Smithsonian Institution

**Candan Nemlioglu**, Director, Department of Archaeology and Art History, Canakkale University, Turkey

**Nancy Odegaard**, Objects Conservator, Arizona State Museum, University of Arizona



**Antoinette Owen**, Conservator of Paper, Paper Conservation Department, The Brooklyn Museum of Art

**Abigail Quandt**, Senior Conservator of Manuscripts and Rare Books, Conservation Department, Walters Art Gallery

**Pascale Patris**, Assistant Conservator, Sherman Fairchild Center for Objects Conservation

**Chris Paulocik**, Conservator, Costume Institute, The Metropolitan Museum of Art

**Dwight Primiano**, Photographer

**Flavia Philp**, Conservator of Decorative Arts

**Jean Portell**, Sculpture Conservator

**Nancy Sawchick**, Photo Conservator

**Robert Sawchuck**, Paintings Conservator, National Academy of Design

**Milton Sunday**, Senior Researcher of Textiles, Cooper-Hewitt National Design Museum, Smithsonian Institute

**Christine Thomson**, Senior Furniture Conservator, Robert Mussey Associates

**Jonathan Thornton**, Professor, Objects Conservation, Art Conservation Department, Buffalo State College

**Pamela Vandiver**, Senior Research Scientist in Ceramics, Smithsonian Center for Materials Research and Education, Smithsonian Institution

**Paul Wong**, Dieu Donné Papermaking, Inc.

**Mark Wypyski**, Associate Research Scientist, Objects Conservation, The Metropolitan Museum of Art.

Metropolitan Museum of Art Staff Members Who  
Participated in the Curatorial Studies Program,  
1997-1998

**Carmen Bambach**, Associate Curator, Department of Drawings and  
Prints

**Andrea Bayer**, Assistant Curator, Department of European Paintings

**Lucy Belloli**, Conservator, Department of Paintings Conservation

**Marian Burleigh-Motley**, Director, Curatorial Studies Program,  
Department of Education

**Edmund P. Dandridge**, Conservator, Department of Objects  
Conservation

**Malcolm Daniel**, Associate Curator, Department of Photographs

**James David Draper**, Henry R. Kravis Curator, Department of  
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**Margaret Holben Ellis**, Conservator, Department of Paper  
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**Charlotte Hale**, Associate Conservator, Department of Paintings  
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Department of American Art

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**Philippe de Montebello**, Director

**Nan Rosenthal**, Consultant, Department of Twentieth Century Art

**Jeff L. Rosenheim**, Assistant Curator, Department of Photographs

**Marjorie Shelley**, Conservator in Charge, Department of Paper Conservation

**Susan Alyson Stein**, Associate Curator, Department of European Paintings

**Richard E. Stone**, Conservator, Department of Objects Conservation

**Hubertus Von Sonnenburg**, Sherman Fairchild Chairman of Paintings Conservation, Paintings Conservation Department

**Jack Soutanian Jr.**, Conservator, Department of Objects Conservation

**Antoine M.P.M. Wilmering**, Conservator, Department of Objects Conservation

**William Wixom**, Michel David-Weill Chairman, Department of Medieval Art and the Cloisters



## Administration

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*Deputy Director*

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*Director of Budget and Planning*

**BRENDA PHIFER SHROBE**

*Assistant to the Director*

**JOAN LEIBOVITZ**

*Assistant to the Director for Public Affairs*

## Academic Affairs

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*Director of Graduate Studies*

**KEITH KELLY**

*Administrator*

**HOPE SPENCE**

*Assistant to the Administrator*

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**BRIGITTE MCKINNEY**  
*Manager of Fiscal Services*

**LISA MCGHIE**  
*Administrative Aid*

Conservation Center

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*Chairman*

**SUSAN ANNE MATHISEN**  
*Administrative Conservator*

**SHELLEY SASS**  
*Program Coördinator*

**MARLIS MÜLLER**  
*Administrative Aide*

**WINLINE MEI**  
*Administrative Aide*

Libraries

**SHARON CHICKANZEFF**  
*Director*

**CLARE HILLS-NOVA**  
*Bibliographer/Reference Librarian*

**JENNIFER STEENSHORNE**  
*Supervisor, Stephen Chan Library*

**ROBERT STACY**  
*Supervisor, Conservation Center Library*

Visual Resources

**JENNI RODDA**

*Curator*

**DOROTHY L. SIMON**

*Assistant Curator*

**DAVID BASSON**

*Circulation and Reference Assistant*

**NITA LEE ROBERTS**

*Photographer*

## Administrative Services

General and administrative inquiries should be addressed to Brenda Phifer Shrobe, Assistant to the Director.

## Student Services

Inquiries concerning admissions, financial aid, student employment, and other student services should be addressed to Keith Kelly, Academic Office.

## The Alumni Association of the Institute of Fine Arts

Mary Tavener Holmes, President  
Alumni Association  
Institute of Fine Arts  
New York University  
1 East 78th Street  
New York, N.Y. 10021

## Publications

Publications under the auspices of, or sponsored by, the Institute of Fine Arts are:

*The IFA Alumni Newsletter* is published and distributed by the Alumni Association of the Institute of Fine Arts.

*The Conservation Center Newsletter* is published and distributed by the Conservation Center.

*Samothrace, Excavations Conducted by the Institute of Fine Arts*, Princeton University Press (Bollingen Series), is edited by Adjunct Professor Phyllis Williams Lehmann.



## Robert Lehman Collection Scholarly Catalogue Project

The Institute of Fine Arts, in a joint venture with the Robert Lehman Foundation and the Metropolitan Museum of Art, is engaged in the preparation for publication of a comprehensive scholarly catalogue of the Robert Lehman Collection in the Metropolitan Museum. Outstanding specialists in the history of art are participating in the cataloguing of works from the collection in their respective fields, and each year several advanced Institute students are selected to be employed as research assistants to the project. The director of the Institute, James R. McCredie, serves as project executive and Egbert Haverkamp-Begemann is coordinating scholar of the project.

## The Lila Acheson Wallace Programs

A generous endowment fund established by the late Lila Acheson Wallace, co-founder with her husband of the Reader's Digest Association, Inc., provides support for the following special programs in fields of her interest:

- The Lila Acheson Wallace Program in Ancient Egyptian Art**
- The Lila Acheson Wallace Program in Modern Art**
- The Lila Acheson Wallace Fellowship Program**
- The Lila Acheson Wallace Visiting Scholars Program.**

## The Program for Visiting Lecturers in Conservation

Conservation professionals from the United States and abroad are invited to visit and share their expertise. Some offer public lectures, while others speak to individual classes or meet informally with students and faculty. 1997-1998 participants are included in the listing on pages 18-20. Please telephone the Conservation Center at (212) 772-5848 for information on lectures open to the public.

## Archaeological Excavations

At present the Institute conducts excavations in the Sanctuary of the Great Gods at Samothrace in Greece; at al-Hiba (ancient Lagash) in Iraq; at Jujah (Shibam) in Yemen; in coöperation with the Faculty of Arts and Science, at Aphrodisias in Turkey; and, in coöperation with the University of Pennsylvania Museum and Yale University, at Abydos in Egypt. Advanced students are invited to participate in these excavations and may be supported financially by the Institute.

## Libraries and Visual Resources

The Institute of Fine Arts libraries are non-circulating libraries available to currently registered Institute students and to visitors during open hours only upon application to the Institute librarian. The Stephen Chan Library contains the art historical and archaeological holdings; office hours are Monday and Friday 9 a.m.-5 p.m. and Tuesday through Thursday 9 a.m.-7 p.m. during the academic year. The Conservation Center Library is located at 14 East 78th Street; office hours are Monday through Friday, 9 a.m.-5 p.m. during the academic year. The Institute's Slide Collection is open to Institute students Monday through Friday, 9 a.m.-5 p.m. and one evening per week. The Photographic Archive is open by appointment and permission of the curator. A limited number of carrels at the Metropolitan Museum of Art Library are available to advanced Institute students; arrangements are made by application to the Institute's Library Director. The Metropolitan Museum Slide Library is also available to IFA students by special arrangement. Consult the Institute's Curator of Visual Resources for details.

## Career Services

The Institute, through its Academic Office and the placement coördinator, Professor Colin Eisler, actively assists students and alumni in securing employment or in changing positions. Students seeking part-time work during their tenure at the Institute are also invited to come to the office to learn about available positions and to register interest in future openings. Those receiving degrees, as well as alumni, are invited to contact the Academic Office to

discuss their specific interests, abilities, and geographical requirements in relation to the current pool of professional opportunities. A concerted effort of both faculty and administrative staff is launched on behalf of our applicants. The Academic Office maintains a file of current academic, museum, and commercial openings, which is available for student and alumni perusal during office hours.

## **The Graduate Student Association**

The Graduate Student Association of the Institute of Fine Arts assists in the education of students and promotes the quality of student life by acting as liaison between students and members of the faculty and administration. It holds open meetings for discussion of issues of concern to students, and officers meet regularly with the director of the Institute. The GSA conducts an orientation meeting and reception for new students at the beginning of the fall semester; organizes teas for faculty and students on Friday afternoons and other social events during the academic year; arranges carrel assignments at the Metropolitan Museum and the rental of lockers at the Institute for a nominal charge to students; and organizes the activities listed below.

### **The Frick Symposium**

In conjunction with the Frick Collection, the Graduate Student Association conducts the annual Symposium on the History of Art. All students are encouraged to submit papers, one of which is chosen by readers in the GSA in consultation with a faculty committee. The symposium provides students the opportunity to present original research to leading scholars and graduate students.

### **The Daniel H. Silberberg Lectures in the Fine Arts**

A series of lectures, planned and coordinated by the Graduate Student Association, is scheduled on Friday afternoons at 4 p.m. throughout the academic year. The Graduate Student Association invites scholars from institutions in the United States and abroad to lecture. Admission is free, and the public is cordially invited to

attend. Please telephone the Institute at (212) 772-5800 for a current schedule.

### **Gallery Talks**

A Gallery Talks program is held throughout the academic year. Institute faculty and curators at the Metropolitan Museum take part. Sign-up sheets are posted on a weekly basis. Space is limited, and participation is limited to enrolled students.

### **Artists at the Institute**

Taking advantage of its location in one of the world's leading art centers, the Institute invites artists living and working in the area to come and discuss their work. Begun in 1983 with support from the New York University Humanities Council and continued through the gifts of private individuals, these talks are now funded by the Lila Acheson Wallace Program in Modern Art. The series normally includes two lectures each semester. The meetings, which take place in the Oak Room, are informal, and discussion is encouraged. The program is run entirely by interested students, and volunteers and suggestions are welcome. Admission is free, and the public is cordially invited to attend. Please telephone the Institute at (212) 772-5800 for a current schedule.

### **Harry Bober Memorial Connoisseurship Contest**

The contest, inspired by Harry Bober, Institute alumnus and, until his death in 1988, a member of its faculty, is made possible by the generosity of Trustee Leon Levy. Held from time to time, it gives students the opportunity to present objects recently and reasonably purchased, and explain the reasons for purchase and the object's special character, condition and significance to a panel of judges that include the sponsor, faculty, curators and dealers. Cash prizes are awarded.



## Officers

**Executive Committee:** Anna Russakoff, Lisa Duffy-Zeballos, John Garton, Niria Leyva-Gutierrez, Helen Burnham

*Silberberg Lectures Coördinators:* Ellen Adams and Chad Weinard

*Frick Symposium Coördinator:* Andaleeb Badiee

*Artists at the Institute Coördinators:* Brendan Lyons and Jonathan Ritter

*Library Liaison:* Peter DeStaebler

*Visual Resources Liaison:* Sofia Sanabrais

*Academic Representatives:* *Ancient/Egyptian:* Laurie Porstner; *Asian:* Zhijian Qian; *Islamic:* Suzanne Egeran; *Medieval/Byzantine:* Robyn Fleming; *Renaissance/Baroque:* Michael Brown; *Modern:* Cora Michael; *Conservation:* Lisa Barro

## Fellowships and Financial Aid

The **Samuel F. B. Morse Fellowships** are awarded, without stipend, to students whose work shows every promise of distinguished contributions to the field in the future. The **Director's Fellowships** are awarded, without stipend, to students of merit whose demonstrated need does not meet the criteria of the Fellowship Committee.

**Shelby and Leon Levy Fellowship:** Since 1984-1985, entering students at the Institute of Fine Arts have become eligible, after the satisfactory completion of five courses, for a Shelby and Leon Levy Fellowship for summer travel abroad. The amount awarded is normally \$2,400. Application for the fellowship, made at the beginning of the term in which the applicant will complete the requisite course work, consists of a brief plan of travel and a budget. In exceptional circumstances, applications to defer the fellowship for up to one year will be considered. A brief report of the use made of the fellowship must be submitted upon the completion of travel.

**Financial Aid Policy Statement:** The aim of awards made by the Institute is to enable students who demonstrate exceptional merit, satisfactory academic progress, and financial need to pursue their work expeditiously. It is assumed that students and their families will contribute as much as possible to the cost of their education.

Although ultimately the Institute is restricted in the amount of aid it can offer by the availability of funds earmarked for this purpose, every effort is made to secure the necessary funds to achieve these aims, with remarkably successful results. A substantial—and growing—endowment for this purpose is supplemented by annual gifts and grants raised from a large number of generous donors. In recent years, over 100 students, on average, have received awards each year, with total grants now exceeding \$2,000,000.

In an effort to apportion limited resources as effectively as possible, the Fellowship Committee considers applications for financial aid on an individual basis, attempting to respond to individual circumstances. The level of support offered varies at different stages of a student's academic career. The Institute also encourages and supports students in applications for outside fellowships, typically winning over thirty such awards annually.

A full statement of financial aid policy may be obtained from the Academic Office.

**Application Procedures:** Applications from continuing students for the academic year 1999-2000 and for 1999 summer travel grants must be submitted before March 13, 1999. For application forms and further information, consult Keith Kelly, Academic Office.

All entering students seeking financial aid and continuing students seeking higher education loans, work study grants, and other forms of government-funded support, must submit a Free Application for Federal Student Aid (FAFSA).

**Sources of Financial Aid for IFA Students:** For information on higher education loans, work-study grants, TAP, and other forms of financial aid, consult the Office of Financial Aid, New York University, (212) 998-4444.

**Entering students:** All entering students are eligible to apply for a **Shelby and Leon Levy Fellowship** for travel abroad as described above. A limited number of cash and tuition scholarships are awarded by the Institute to entering students showing exceptional promise, including the **Ida and William Rosenthal Foundation Fellowship** and the **Council of Friends Fellowships**. A **Thomas T. Hoopes Fellowship** is awarded to an entering student from the College of Arts and Science, New York University.

**Continuing Students:** Substantial cash fellowships and tuition scholarships are awarded by the Institute each year to continuing students on the basis of academic merit and financial need. Doctoral candidates are also expected to apply for outside fellowships.

The following awards are supported by endowed funds, which have been established through the generosity of alumni, friends, and supporters of the Institute: the **Alfred Bader Fellowship** for the study of Dutch art in Holland, the **Isabel and Alfred Bader Fellowship** for a student in residence in the field of Dutch art, and the **Isabel and Alfred Bader Fellowship for the Study of Art in Italy**, established by Dr. and Mrs. Alfred Bader; the **Amy Briggs Baldwin Scholarship**, a bequest; the **Bernard Berenson Fellowship** for doctoral study in the field of Italian art, established by Robert Lehman; the **Samuel T. Blaisdell Fellowship**, a bequest; the **Bernard V. Bothmer Memorial Fellowships** for the study of Ancient Egyptian art, established by friends of the late Professor Bothmer; the **Robert L. H. Chambers Memorial Fellowship** for student travel, established by the Henfield Foundation; the **Walter W. S. Cook Fellowship** for study in Spain

or the study of medieval art and architecture, established in memory of the founder of the Institute by Helen M. Cook; the **Walter W. S. Cook Scholarship**, established in his memory by a bequest by his student, Dorothy Shepherd Payer; the **J. Paul Getty Trust and Andrew W. Mellon Foundation Fellowships** for internships in conservation; the **Robert Goldwater Fellowships**, for outstanding doctoral candidates, established in memory of the eminent scholar and teacher; the **Donald S. Gray Fellowship** for student travel, a bequest; the **Fellowship in Greek and Roman Art and Archaeology** for a doctoral candidate who has done outstanding work in the field; the **Julia A. Harwood Fellowship**; the **Elizabeth A. Josephson Fellowship**, established by Jack A. Josephson in memory of his wife; the **Richard Krautheimer Fellowship**, established in his honor on the occasion of his ninetieth birthday, for a distinguished student working in one of his fields of interest; the **Robert Lehman Fellowships for Graduate Study in the Fine Arts**, normally renewable for up to three years, for students showing promise of making distinguished contributions to the field; the **Leon Levy and Shelby White Fellowships** for internships in conservation; the **Classical Fellowships in Honor of Leon Levy and Shelby White** for Ph.D. candidates in Classical art and archaeology; the **Philip McMahon Memorial Fellowship** for a student who shows great promise in the study of the history of prints and drawings; the **Theodore Rousseau Fellowships**, a bequest, for doctoral candidates who are considering museum careers, for travel and study abroad in the field of European painting; the **Florence B. Selden Fellowship**, a bequest; the **Benjamin Sonnenberg Fellowships**, established in his memory in recognition of his lifelong support for the Institute; the **Starr Foundation Fellowships** in Asian Art; the **Beatrice Stocker Fellowship**, established by her husband Jule Stocker in honor of her 85th birthday; the **Lila Acheson Wallace Fellowships** for students studying ancient Egyptian art, modern art, ancient Near Eastern, Greek and Roman art; the **Florence Waterbury Fellowships** for students specializing in Far Eastern art and the art of the Western Hemisphere; the **Martin and Edith Weinberger Grants** for travel and general scholarly purposes; the **Willner Family Fellowships** for scholarly purposes, including travel to Israel for work at the Israel Museum, Jerusalem.

Allocations from the endowed **Charles and Rosanna Batchelor Fund for Mediterranean Art and Archaeology** and the **McAfee Fund** also provide support for financial aid, as funds allow.



The following awards are made possible by generous grants from government agencies, private foundations, and individuals: the **Council of Friends Fellowships**; the **Hebrew Technical Institute Myron S. Falk Scholarships** for advanced conservation students; the **Institute of Fine Arts Alumni Association Fellowships**; the **Richard Ettinghausen Fellowship in Islamic Art**, and the **Hagop Kevorkian Fellowship in Conservation**, provided by the Hagop Kevorkian Fund; the **National Endowment for the Humanities Fellowships** in the conservation of ethnographic and archaeological artifacts; the **Billy Rose Foundation Fellowships**; the **Frederick P. and Sandra P. Rose Foundation Fellowships**.

The **Hagop Kevorkian Fund** also awards one or two annual fellowships at the Metropolitan Museum of Art intended exclusively for doctoral students at the Institute of Fine Arts who plan to pursue careers as museum curators. Recipients are assigned to a department at the Metropolitan Museum of Art where they are expected to spend up to 50 percent of their time.

Special tuition scholarships are offered to selected members of the staffs of museums in the New York area who are fully matriculated IFA students.

**Travel Grants:** The **Isabel and Alfred Bader Student Travel Fund** has been established to support limited travel by students who could not otherwise afford to avail themselves of special opportunities related to their work. Application for such support may be made to the Academic Office at any time.

With the exception of the Bader Fund and the Levy Fellowships for entering students, travel grants are made only for purposes that contribute directly to a student's progress toward completion of degree requirements. Grants for travel during the academic year are considered with regular fellowship decisions. A few special grants are made each year for summer work abroad.

The **Eleanor H. Pearson Travel Fellowship**, established in memory of the doctoral candidate in the history of architecture, is awarded for research in the United States or abroad. The **Institute of Fine Arts Alumni Association** awards travel fellowships from the **Walter Friedlander Fund**, the **Jean B. Rosenwald Memorial Fund**, and the **Alumni Association Fund**. On occasion, travel grants are awarded to students from the following funds: the **Robert L. H. Chambers Memorial Fund**, the **Walter W. S. Cook Fund**, the **Julia A. Harwood Fund**, the **Robert Goldwater Fund**, the **Donald S. Gray Fund**, and

the **Martin and Edith Weinberger Fund**, and the **Willner Family Fellowship Fund**.

**Short-Term Emergency Loans:** The **Roberta Lewis Fund** was established in memory of the doctoral candidate in ancient Near Eastern art and archaeology who was fatally injured in 1971 in Iraq. Contributions from Institute students, faculty, and friends as well as from the Institute of Fine Arts Alumni Association form the corpus of this revolving fund, which provides small, short-term, interest-free emergency loans to students in financial distress. Applications are made to Keith Kelly, Academic Office.

Concerned members of the Council of Friends have made possible the establishment of the **Conservation Center Student Fund**, which provides the same service for students of the Conservation Center. Applications are made to Margaret Holben Ellis, Conservation Center.

### **Student Employment at the Institute**

Positions paid on an hourly basis are available in the IFA Libraries, Visual Resources Collections, and as faculty assistants, special events assistants and switchboard relief. For further information, consult the Academic Office.

Several students are appointed annually to the position of Research Assistant on the Robert Lehman Collection Scholarly Catalogue project. Interested applicants should consult Professor Egbert Haverkamp-Begemann, coordinating scholar.

Several students are appointed each term to teaching internships in the Department of Fine Arts of the College of Arts and Science at Washington Square. Interested applicants should consult the Academic Office.

## Programs and Requirements

*Students must consult the requirements of the Graduate School of Arts and Science Bulletin as well as those of the Institute of Fine Arts.*

**Admission:** In addition to the requirements for admission to the Graduate School of Arts and Science, the candidate for the Institute of Fine Arts must have a good background in the liberal arts, normally including at least four courses of undergraduate art history. The Graduate Record Examination is required of all applicants. The examination must be taken sufficiently in advance to ensure that the scores appear on the application when reviewed. See Special Programs, below, for additional requirements for admission to the Conservation and Curatorial Studies programs. Applicants with a master's degree are requested to provide a copy of their thesis or another research paper to be read by a faculty member in the appropriate field. Applicants are required to make up deficiencies in their preliminary preparation.

Candidates wishing to be considered for admission must submit their applications by January 4.

Admission to the Institute is valid for two semesters, fall and spring only, with the exception of the Conservation Center program for which admission is valid only for the fall.

For an application, consult NYU's Graduate School of Arts and Science Office of Admissions, 1/2 Fifth Avenue, New York, N.Y. 10003, or call (212) 998-8050.

For further admission information, consult the Academic Office, Institute of Fine Arts, 1 East 78th Street, New York, N.Y. 10021, or call (212) 772-5800, or email <[ifa.program@nyu.edu](mailto:ifa.program@nyu.edu)>.

**Registration:** Fall, spring, and limited summer registration takes place by appointment made through the Academic Office. Students from other New York University programs must consult the Academic Office before registering for any course at the Institute. (See calendar for details on the registration periods).

**Visiting Students:** A matriculated student in another university's graduate art history program or another graduate program at NYU may register for courses at the Institute by applying for visiting student status through the Academic Office.

**Advisement:** Each student in the first semester is assigned a member of the faculty as the advisor with whom he or she plans a program and consults regularly.

**Minimum Program:** During the first two years of graduate study, a minimum of four courses (16 points) is normally required each year, either two each semester or three in one semester and one in the other. Exceptions are made only for urgent financial or medical reasons and must have the approval of the Director of Graduate Studies. The conservation training program must be followed on a full-time basis only.

**Diploma Application Cards:** Each student must file, with the Academic Office, a completed diploma application card at the beginning of the semester of anticipated graduation. A separate card must be filed for each degree, certificate, or diploma to be conferred. (See calendar for exact due dates.)

## Master of Arts

**1. Languages:** A reading knowledge of both French and German must be demonstrated by passing written tests given by the department in fall, winter, and spring. (See calendar for exact dates). Students may petition the faculty to accept a prior demonstration of proficiency in either language. Students sign up for the examinations at the Institute in the Academic Office. One test must be taken in the first semester of study at the Institute; a failure in it must be made up the following semester. The other examination must be taken not later than the first semester of the second year and a failure made up the following semester. Application to the faculty is required in order to take either language examination for a third time.

Those students who fail the German examination are required to follow a plan of study approved by the faculty. A list of approved courses and tutors may be obtained from the Academic Office. The Institute offers a course in German reading comprehension. The course, taught by Deutsches Haus staff, meets twice a week for two hours. There is a nominal charge. Students who wish to follow a plan of study not already approved by the faculty must submit that plan to the faculty in writing.



A student entering with an M.A. from another institution must satisfy the language requirements within the first year of study and prior to the Ph.D. candidacy interview.

Students with a foreign baccalaureate may petition for the substitution of their native language for either French or German on the M.A. level only. Before applying to matriculate for the Ph.D., foreign students must pass tests in both French and German.

Students in the Far Eastern Art program may petition to substitute proficiency in Chinese or Japanese for one of the required languages.

**2. First Term Paper:** During the first term, all students are required to submit a written paper, the topic to be chosen in consultation with a member of the Institute faculty. In the case of students holding an M.A. obtained elsewhere, a thesis or paper written in conjunction with his or her work for the M.A. may be submitted as the first-term paper.

### **3. Distribution of Course Credits**

**a.** Thirty-six (36) points (nine courses) are required for the M.A. Of these, 8 must be in two classroom seminars in different major areas as defined below. Of the 36 points taken in lecture courses, seminars, colloquia, and reading courses for independent study, at least one course must be taken in four of the six following major areas: (1) Far East, India, Islam; (2) Ancient Near East, Egyptian, Greek and Roman; (3) Early Christian, Byzantine and Western Medieval Art, to 1400; (4) Western Art, 1400 to 1780; (5) Western Art, 1780 to present; (6) Arts of Africa, Oceania, and the Americas. In addition, one course must be taken in the conservation of works of art. Up to 8 points may be transferred from another institution by petition to the faculty.

**b.** Students planning to specialize in Far Eastern art may, with the written approval of their advisors, take two of the distribution requirement courses in two of the areas listed under (1) above.

**c.** Students working toward a Ph.D. in the field of Far Eastern, ancient Near Eastern, Egyptian, or Islamic art may, with the written approval of their advisor, be allowed up to 8 points toward the M.A. for under-graduate language study in their field.

**4. Two Qualifying Papers for the Master's Degree.** One qualifying paper is required in each of two different major areas, as defined in section 3a. above. Each paper is written under the direction of a different instructor, normally a member of the permanent faculty. The papers must be in publishable form. Their topics may be developed from seminar reports, from the first-term paper, in connection with a lecture course, or independently in consultation with a faculty member.

For students enrolled in the Conservation Training Program, one qualifying paper may be supervised by a member of the Conservation faculty.

**5. Timing:** The time to complete the requirements for the Master of Arts should not exceed two years. Students in the conservation program normally complete the M.A. requirements in five semesters.

**6. Academic Standards:** Each student's record is subject to review after the completion of the first 16 points or one year of study. A student must achieve a B+ or better average. Failure to do so results in automatic probationary status. A student on probation is expected to attain a B+ average within one semester.

## Doctor of Philosophy

### **1. Qualifying as a Matriculant for the Ph.D.**

a. The applicant must have fulfilled all requirements for the Institute's M.A. in art history and be sponsored by a regular Institute faculty member.

b. A student entering the Institute with a master's degree from another institution must complete all M.A. requirements of the Institute of Fine Arts (or provide evidence of equivalent work) within one academic year. During this probationary period the student must also find an Institute faculty sponsor.

c. Students completing a master's degree at the Institute may take up to 8 points of additional course work before acceptance into the Ph.D. program. These courses must be approved by the Director of Graduate Studies and the student's advisor and are taken entirely at the student's risk.

**2. Candidacy Interview:** Candidates for the Ph.D. program apply for an interview with a three-member faculty committee, which must be held before the end of the first term after completing the requirements for the M.A. In the case of students holding an M.A. obtained elsewhere, the interview must be scheduled no later than the end of their second term of residence.

a. **Sponsorship:** Application for the interview must be sponsored by a regular member of the Institute faculty who serves as chairman of the committee. The other members of the committee normally are selected with reference to their knowledge of the student's work and fields of interest. Adjunct professors may serve as co-sponsors but only if a regular faculty member has first agreed to serve as sponsor. Faculty from other institutions can serve as dissertation advisors only through prior arrangement between a regular faculty member and the student and with the permission of the Director of Graduate Studies.

b. **Character of the Interview:** The student is expected to discuss his or her proposed program of study for the Ph.D., i.e., his or her choice of major and minor fields and possibly the area or subject he or she expects to treat in the dissertation. Students may be requested to show a reading knowledge of languages necessary for their special fields of study.

In reviewing the student's record, the committee seeks to assess his or her basic knowledge of the history of art, as well as his or her intellectual qualifications and understanding of the intended areas of concentration. A major element in determining the student's eligibility for matriculation for the Ph.D. is the evaluation of the student's proposed program in relation to the quality of his or her previous qualifying papers, seminar reports, and course work.

**3. Full Faculty Review:** Final acceptance into the Ph.D. program requires an all-faculty review of each applicant's record and the results of the candidacy interview described above. Candidacy reviews by the full faculty are scheduled in September, January, and May of each year. (See calendar for exact dates.)

**4. Transfer of Credits:** For those entering with an M.A. from another institution, admission to the Institute does not imply acceptance of all graduate courses taken prior to enrollment at the Institute. If

transfer of such courses is desired, the candidate must petition the faculty for approval immediately following acceptance into the doctoral program. Students should discuss the suitability for transfer of their previous work with the Director of Graduate Studies early in their first term.

#### **5. Distribution of Course Credits**

**a.** A total of 72 points is required for the Ph.D., including the 36 required for the M.A. Of the 36 doctoral level points, four may be taken with the student's Ph.D. advisor as a Special Problems course for the preparation of the dissertation outline. For students in the Curatorial Studies program, eight points should be taken as the required internship.

**b.** Of the 18 courses which comprise the doctoral program (counting those for both the M.A. and the Ph.D.), at least six must be in classroom seminars, two of which lie outside the student's major area of concentration.

**c.** With the prior written consent of the Director of Graduate Studies and an instructor, one or more Special Problems courses in specific fields may be taken individually with a faculty member in lieu of lecture courses or, in exceptional cases, of a seminar.

**d.** Students are encouraged to take courses in conservation and technology beyond the one course required for the M.A. degree, especially if they wish conservation to be their related minor field. However, no more than a total of 12 points may be taken for credit by graduate students with a concentration in the history of art and archaeology.

**e.** Students specializing in the fields of Far Eastern, ancient Near Eastern, Egyptian and Islamic art may be allowed up to 16 points for undergraduate language study in their field. (Also see *Special Programs*.)

#### **6. Final Examination in Major and Minor Fields**

**a.** Students who have been matriculated for the Ph.D. are required to pass examinations in a major and two minor fields (see **d.** below). A candidate may not take the final examination, or any part thereof, more than twice.



**b. Timing:** A student may take the examination in the major field and related minor in the term in which the required classroom courses are completed but no later than the following term. A request to schedule the examination should be filed in the term previous to that in which it is to be taken.

**c. Character of the Examinations:** There are two examinations:

- (1) An oral examination followed by a two-week paper in the major and related minor fields. The two parts constitute one examination, and failure in either part requires repetition of both.
- (2) A written examination in the minor that is unrelated to the major areas. Students may request exemption from this examination if they have completed three courses (including a seminar) within the respective field, with an average of B+ or better.

**d. Fields:** Each area listed constitutes a minor field. Normally, two contiguous areas constitute a major field. For students of Far Eastern art, the major area may be made up of any two minor areas listed in fields 6-14 below, one of which would normally be directly relevant to the student's proposed area of dissertation research.

An additional field, a related minor, must be directly related to the major while a second additional field, an unrelated minor, should lie in a field distinctly removed from the major area (and may be in the field of art conservation). A related minor outside the history of art is encouraged, and, in the programs of Far Eastern art and archaeology, classical art and archaeology, and Near Eastern art and archaeology, it is required.

The minor fields from which a student selects the major and minor areas for examination are: (1) Prehistoric and Protohistoric Art of the Old World; (2) African and Oceanic Art; (3) Pre-Columbian Art; (4) Egyptian Art; (5) Ancient Near Eastern Art; (6) Early Chinese Art through the Han Dynasty; (7) Chinese Art from the Northern and Southern Dynasties to the Yuan Dynasty; (8) Later Chinese Art, Ming Dynasty to the Present; (9) Chinese Pictorial Art; (10) Japanese Art, ca. 600-1300; (11) Japanese Art, ca. 1300 to the present; (12) Buddhist Art; (13) Indian Art (non-Muslim); (14) Art of South-east Asia (15) Greek Art; (16) Roman Art; (17) Early Christian through Carolingian Art; (18) Byzantine Art; (19) Islamic Art to the Mongol Conquest, 690-1250; (20) Islamic Art after the Mongol Conquest,

1250-1800; (21) Romanesque Art; (22) Gothic Art; (23) Italian Art from 1300 to 1500; (24) Italian Art of the Sixteenth Century; (25) Art outside Italy from 1400 to 1600; (26) Art in Italy, France and Spain from about 1580 to the end of the Seventeenth Century; (27) Art of the Netherlands, Germany and England from about 1580 to the end of the Seventeenth Century; (28) European (including English) and American Art from 1660 to 1780; (29) European (including English) and American Art from 1780 to the End of the Nineteenth Century; (30) Art of the Twentieth Century; (31) Conservation and Technology, in relation to a field or fields designated above, upon petition to the faculty.

**7. Dissertation Proposal:** A dissertation proposal must be approved by the entire faculty, before the major oral examination. A Special Problems course may be taken with the advisor in preparation of the proposal. The proposal, not to exceed five pages, should include a statement of current research, a chapter outline, and a short bibliography.

Approximately twenty copies of the proposal, approved and signed by the Institute faculty sponsor, should be provided to the Academic Office for distribution to the faculty. Since the proposal is normally submitted upon completion of preliminary research, it may prove necessary to submit a new proposal should the topic change substantially.

**8. Dissertation:** The dissertation is normally no longer than 250 pages of text. Permission to exceed this limit can be granted only through petition to the faculty. It is expected that the completed dissertation will be submitted within four years of the completion of the major oral examination. In addition to the copy of the dissertation required by the Graduate School of Arts and Science, candidates are required to file a second copy with the Institute of Fine Arts. Further information may be obtained from the Academic Office.

**9. Oral Defense of the Dissertation:** Each candidate in the Department of Fine Arts shall submit to a final oral defense of the dissertation. Scholars who are not members of the department may be invited to consider and take part in the proceedings.

## Special Programs

Special programs follow the normal requirements for the Ph.D. and should include the modifications outlined below. Students must consult their advisors before registering for any courses given outside the Institute. Students interested in any of the fields below should consult the appropriate advisor.

**1. Classical Art and Archaeology:** Students wishing to earn the Ph.D. with a specialization in classical art and archaeology may do so either based on art historical and archaeological course work, or by way of interdepartmental studies, i.e., with courses to be taken in classics, ancient history, and classical art and archaeology. A faculty committee decides on this course of study in accordance with the applicant's educational background and special interests.

**2. Combined Studies in Near Eastern Art and Archaeology:** The Institute of Fine Arts offers a curriculum leading to the Ph.D. degree in Near Eastern art and archaeology. It includes the following combinations: Egyptian/ancient Near Eastern; Egyptian/Greek or Roman; ancient Near Eastern/early Islamic; Byzantine/Greek or Roman; Roman/Indian (Gandhara); Byzantine/early Islamic; early Christian/early Islamic.

The curriculum for each combined field includes at least 40 points in the art and archaeology of the respective combined field; at least 16 but not more than 36 points in the languages and civilizations of the respective combined field; and, of these, up to 16 points may be allowed for undergraduate language study. Students should decide in which area of the combined field their principal interest lies and then study the appropriate language or languages. At least 16 but not more than 20 points may be in the history of postclassical Western art. The total of these courses is 72 points.

**3. Curatorial Studies<sup>1</sup>:** A doctoral-level program is offered jointly by the Institute of Fine Arts and the Metropolitan Museum of Art, under the supervision of the Joint Committee on Curatorial Studies which is composed of faculty and curators and includes the directors of both institutions. It is coordinated by the program

<sup>1</sup>This project is supported in part by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency.

director, Marian Burleigh-Motley, who is Director, Curatorial Studies Program, Education Division, at the Metropolitan Museum and Adjunct Professor of Fine Arts at the Institute.

The purpose of the program is to prepare students for curatorial careers in specialized fields. Problems of museum education and general administration are not emphasized. The course of study normally requires three and one-half to four years, including the master's degree in art history. The Certificate in Curatorial Studies is awarded at the completion of all requirements.

*Requirements:*

**Curatorial Studies I** (G43.2750), a colloquium which focuses on the rôle and responsibilities of curators in art museums, emphasizing connoisseurship and research methodologies, is required for admission to the program. It is also open to students who do not intend to pursue the full Curatorial Studies Program. Classes meet in the spring term in the galleries, store rooms, and conservation laboratories of the Metropolitan Museum. The course may be taken at any time before applying for the Curatorial Studies Interview (see below).

**Materials, Media, and Techniques: Technical**

**Considerations for the Art Historian I and II** (G43.2727 and G43.2728) are colloquia designed to acquaint art historians with the nature and use of materials in art and archaeology. Other courses in conservation open to art historians may be substituted with the approval of the program director.

**M.A. Degree in Art History.** All requirements for the Institute's rigorous master's degree must be completed as the foundation of the program. See pages 40-43 for description of the admission and degree criteria.

**Ph.D. Candidacy Interview.** Whether or not the student intends to pursue the doctorate as well as the Curatorial Studies Certificate, he or she must be accepted by the faculty as being capable of doing Ph.D. work through acceptance into the Ph.D. program. See pages 43-45 for a description of the necessary qualifications and the candidacy review process.



**Curatorial Studies Interview.** Members of the Joint Committee on Curatorial Studies meet at the beginning of each academic year to interview students interested in pursuing the Curatorial Studies Certificate. Students are asked to discuss their long-term career goals, areas of special interest, and their preparation to date, including academic work and a demonstrated interest in curatorial issues. Normally the interview is held after the requirements listed above have been met and before Curatorial Studies II is taken.

**Curatorial Studies II (G43.2751)**, a colloquium conducted by a full-time curator from the Metropolitan Museum of Art, with additional lectures by conservators and visiting outside specialists, as appropriate, introduces students to curatorial responsibilities through hands-on involvement with original works of art in the context of an actual exhibition or cataloguing project at the museum. The topic and the supervising curator vary from year to year. The course meets in the fall, and admission is determined by competitive interview. It normally is taken immediately after acceptance into the Curatorial Studies Program.

**Six courses beyond the nine required for the master's degree** are chosen in relation to the student's specialty. These may include Curatorial Studies I and II.

**Curatorial Studies III (G43.2761)** is normally a nine month internship designed to provide maximum practical experience in each student's area of specialization. Completion of Curatorial Studies I and II is a prerequisite, and usually the internship is elected after completion of all course work. Students should apply to the director of the program to make internship arrangements at least six months in advance of the desired starting date. The internship may be in a department at the Metropolitan Museum of Art or at another museum as appropriate to the student's interests. A substantive written project is required.

*Recommendations:* Students should seek out courses in art history which consider objects in the original and should take full advantage of the opportunity to study and work with Institute faculty who are active in museum projects. Relevant work experience is encouraged. Students are urged to avail themselves of appropriate courses in conservation beyond the required minimum.

*Financial assistance:* For the internship, fellowships are available on a competitive basis up to the level of top dissertation grants. Other aid may be awarded on the same basis as for students in other programs at the same general point of progress in their studies. Applications should be made through regular Institute of Fine Arts channels. See pages 32-36, *Fellowships and Financial Aid*.

Questions about the Curatorial Studies Program offerings should be directed to the program director, Marian Burleigh-Motley, (212) 570-3874.

## The Conservation Center

The Institute's Conservation Center, located in Stephen Chan House, is dedicated to the study of the technology and conservation of works of art and historic artifacts. The Center prepares students for careers in conservation through a four-year program that combines practical experience in conservation with art historical, archaeological, curatorial, and scientific studies of the materials and construction of works of art. Students undertake research projects, laboratory work, seminars in special areas of conservation such as climatology or the problems of ethnographic and archaeological artifacts and gain intensive conservation experience through advanced fieldwork and the Internship. Students may elect to obtain additional conservation experience during summer archaeological excavations or other formal work projects.

The Center provides special courses for students pursuing studies in art history, archaeology, and curatorial studies, which are intended to acquaint them with the physical structure of works of art, the need for conservation, and the possibilities and limitations of conservation. These students participate in research projects, laboratory work, and courses dealing with materials, care, repair, and presentation of objects.

In addition to their teaching responsibilities, the Center's distinguished faculty is active in research and other professional activities in the United States and abroad.

**Admission:** Candidates for admission to the conservation training program must first satisfy the requirements for admission into the Institute of Fine Arts as candidates for the M.A. degree in the history

of art as described on page 37. In addition, applicants must have a minimum of four semesters of science (two semesters must be in organic chemistry) at the college level with grades of B or better. Qualified applicants are invited to meet with a committee of conservation faculty for an interview, during which they will be asked to present evidence of their familiarity with a range of artists' materials and techniques as demonstrated by a portfolio.

Candidates for the Master's Degree in art history at the Institute may apply for transfer to the conservation training program after completing the requisite science and studio preparation.

The maximum number of students admitted per year is eight. One or two self-supported students from abroad may be accepted each year as special students or observers.

**Course of Study:** Eighty (80) points are required for the combined M.A. degree in art history and Diploma in Conservation. Sixteen conservation courses (48 points) and an Internship (8 points) are taken. Six art history courses (24 points) in three major areas must also be taken, including at least two seminars that must be in two different areas.

The student normally registers for two consecutive semesters for the Internship, which may be taken in a conservation establishment either in this country or abroad, selected to afford the best possible training in the student's area of specialization. Arrangements are made in consultation with the Chairman of the Conservation Center.

All requirements for the Institute's M.A. degree, including languages, first-term paper, timing, academic standards, and two qualifying papers (one of which may be supervised by a member of the conservation faculty) apply equally to students in the conservation training program. The art history requirements may be partially or completely satisfied by an M.A. previously earned. A copy of the thesis or another research paper should be submitted to the Director of Graduate Studies in order to judge equivalency.

The program may be followed only on a full-time basis and is normally completed in four years. The first two and one-half years typically are spent in residence at the Conservation Center. The program leads to the M.A. degree in the history of art after five semesters and to the Diploma in Conservation upon completion of the program. Those students holding an M.A. in the history of art accepted by the Director of Graduate Studies may complete the program for the Diploma in Conservation in three years, including the Internship.

**Community Service:** As part of a coöperative effort and learning experience, students in their first two years of residence at the Conservation Center are expected to assist faculty and administration in teaching and maintaining the laboratories.

### Non-credit Summer/Winter Courses

The Institute offers a limited summer and winter program, including special courses designed by the Conservation Center to introduce art history professionals to the nature and use of materials in art and archaeology. Further details and enrollment information can be obtained from the Conservation Center (772-5848).



## FIRST TERM

### Courses in Art and Archaeology

(All courses are 4 points each unless otherwise noted.)

#### ART AND ARCHITECTURE OF THE ISLAMIC MEDITERRANEAN

**Priscilla Soucek**

Wednesday 1-3 p.m.

G43.2015

Major emphasis is placed on the evolution of architecture in Syria, Egypt, North Africa, Spain, and Turkey. The period surveyed ranges from the eighth to the nineteenth century. Special attention is given to how the Greco-Roman architectural tradition was continued and modified in the Islamic period. The impact of evolving political structures on the development of architectural traditions and the growth of cities is also considered. In addition to architecture, the lectures survey the development of the portable arts - textiles, ceramics, metalwork, and books. The course is divided into three main sections: 1. The establishment of an Islamic tradition: the eighth to the tenth century. 2. The development of regional styles: from the eleventh to the fourteenth century. 3. The impact of the Mamluk and Ottoman Empires: from the thirteenth to the nineteenth century.

#### THEORY AND PRACTICE IN THE ISLAMIC BOOK-MAKING TRADITION (Seminar)

**Priscilla Soucek**

Friday 10:30 a.m.-12:30 p.m.

G43.3110

This course explores both the theoretical and practical aspects of traditional Islamic book-making. Islamic texts on calligraphy, painting and book-binding, available in translation, are compared with examples of those arts drawn from local collections. This pre-modern discourse on the arts is also compared with modern attempts to define the underlying principles of Islamic aesthetics. Students must have the permission of the instructor before registering for this course.

## FIRST TERM

### EGYPTIAN ART: RAMESSIDE TO THIRD INTERMEDIATE PERIOD

**David O'Connor**

Friday 1-3 p.m.

G43.2139

The art and architecture of the Ramesside Period (1307-1070 BCE) is one of the richest surviving from Ancient Egypt, especially insofar as temples are concerned. This course surveys all aspects of Ramesside art and architecture, including private tombs and royal palaces, but the primary focus is the well-preserved temples and their extraordinarily complex art. In addition, the degree of continuity between Ramesside and post-Ramesside art will be reviewed.

### MOTIFS OF WALL DECORATION IN EGYPTIAN TEMPLES: TEXT INTO IMAGE (Seminar)

**David O'Connor**

Thursday 1-3 p.m.

G43.3128

A little explored issue in Egyptian art is the degree to which a wide range of written sources (historical and cosmological, funerary texts, and even literary and moralistic compositions) are transposed directly or indirectly into pictorial and three dimensional form. Conversely, there has also been little discussion as to whether texts, in composition and content, are influenced by pictorial imagery. In the seminar, these issues are explored in terms of temple art, but also of tomb art, as an important and complementary field.

Students must have permission of the instructor to registrar for this class.

## FIRST TERM

### ART AND ARCHAEOLOGY OF EARLY MESOPOTAMIA

**Donald P. Hansen**

Wednesday 10:30 a.m.-12:30 p.m.

G43.2105

A basic survey course in the art, architecture, and archaeology of early Mesopotamia. Preliminary lectures dealing with the Neolithic through the Ubaid periods provide the background for a consideration of the rise of "civilization" in the Uruk period throughout greater Mesopotamia during the fourth millennium B.C. The art of the rival Sumerian city states that followed in the third millennium B.C. will be discussed in considerable detail, and final lectures will trace the evolution and development of the art of the first Semitic empire of the Akkadians.

### CRETE AND MYCENAE: AN ACCOUNTING OF DIFFERENCES

**Günter H. Kopcke**

Friday 10:30 a.m.-12:30 p.m.

G43.2126

'Europe' means the passing of a number of civilizations, among which 'Crete' and 'Mycenae' stand near the beginning. If material remains are anything to go by, in this case the accent must be on diversity, perhaps even opposites. The deep impression that 'Crete' made on its conqueror is followed to its dwindling (ca 2000-1200 BC). An attempt is made to point to 'Crete's' enduring legacy.

### WHAT ENDS AND WHAT BEGINS: CRITICAL JUNCTURES IN THE HISTORY OF THE AEGEAN BRONZE AGE (Seminar)

**Günter H. Kopcke**

Wednesday 1-3 p.m.

G43.3099

The course analyzes such important phenomena as the earliest canonical stone vessels in the Cyclades; the houses at Vasiliki and the spread of Vasiliki Ware; the earliest palatial establishment at Phaistos; the horizon of the volcanic destruction of Thera, the high-point of the constructions at Knossos; shaftgrave burials on the Greek mainland, and so on - critical junctures insofar as progressive steps in history become tangible.

Students must have the permission of the instructor before registering for this course.

FIRST TERM

**HELLENISTIC AND ROMAN ART, THIRD TO FIRST CENTURIES BC**

**Katherine Welch**

Thursday 3:15-5:15 p.m.

G43.2186

This course examines the art of the Hellenistic and Roman Republican periods, exploring the complex and controversial relationships between one and the other. Social and economic factors that produced the cosmopolitan art of Hellenistic Greece are discussed with emphasis on issues of iconography, patronage, reception, and stylistic development (or lack thereof) in different types of artifact. Topics include: portrait sculpture (kings and queens, non-royal men and women, philosophers, poets, and athletes); cult statues and votives, baroque sculptural groups (Gauls and Greek heroes), Dionysian sculpture, and Pergamon and the Great Altar. The art produced by the Greek-Roman mercantile community on Delos is also analyzed in some detail. The art of Republican Rome and Italy is examined with attention given to determining the boundaries of Greek influences on the one hand, and distinctively Roman elements on the other. The Roman subjects considered include historical relief, painting, works of Greek art as Roman spoils, the origin of the Roman Republican ("veristic") portrait style, attitudes of connoisseurship among the Roman elite, and the beginnings of Roman "copying" of Greek art. Historical factors that might explain the peculiarly Roman decorative aesthetic in painting and in sculpture are explored. Finally, attention is given to the ways in which Roman temples, sanctuaries, and houses differed from their Greek counterparts, and what social factors might have accounted for those differences.



## FIRST TERM

### **MONUMENTS OF THE CITY OF ROME: AUGUSTUS TO LATE ANTIQUITY (Seminar)**

**Katherine Welch**

Tuesday 5:30-7:30 p.m.

G43.3532

This seminar examines the buildings and topography of Rome from the reign of Augustus to Late Antiquity—the period from which the most numerous and impressive monuments of the ancient city survive. Using archaeological evidence, complemented by literary, epigraphical, and numismatic sources, the monuments of the city of Rome are considered from the perspectives of iconography, patronage, ancient reception, and identification of the monuments themselves. Each student selects one of a series of key monuments which he or she studies in detail. Particular attention is paid to monuments that have surviving sculpture and painting associated with them, so that we may analyze the relationship between such decoration and architectural space. Possible topics include imperial residences, temples, basilicas, porticos, spectator buildings (circuses, theaters, amphitheaters, odeia), public baths, imperial mausolea, imperial fora, and the archaeology of various neighborhoods from working class to elite. Finally, we consider what happened to the city when the "second Rome" was founded at Constantinople in AD 323.

Student must have the permission of the instructor before registering for this course.

### **CHRISTIAN ART BEFORE ICONOCLASM**

**Thomas Mathews**

Monday 3:15-5:15 p.m.

G43.2039

The new Christian religious context of the culture of the Late Antique world gave its art a different spin, oblique and often contrary to the orbits of Roman Imperial art. This course examines the art of the period in its religious matrix, whether that be official doctrine and public liturgy; monastic piety; or private, personal, even quirky devotion. The question is how spirituality offers a base for interpreting the artistic phenomena. The course treats the range of media and image types from the third century to the sixth.

FIRST TERM

**BYZANTINE ART: LATE ANTIQUE SYRIA FROM THE FOURTH TO THE SEVENTH CENTURY (Seminar)**

(Cross-Listed as TOPIC IN BYZANTINE HISTORY, G57.3025)

**Thomas Mathews**

Thursday 3:15-5:15 p.m.

G43.3169

This course is co-taught by Dr. Jane Baun of the Department of History, N.Y.U., with the collaboration of Dr. Helen C. Evans, associate curator of Early Christian and Byzantine Art, the Metropolitan Museum of Art. Some of the problem areas addressed are the transfer of patronage from secular to Christian setting, Jewish-Christian relationships, the fate of the cities (Antioch, Apamea, Edessa, Sergiopolis), the decline or recession of the sixth century, the contribution of Syria to the development of pilgrimage shrines, silver treasures, the growing popularity of "personifications" in mosaics. We seek to understand the culture of Syria through its spirituality, whether expressed in literature, liturgy, art, or architecture.

Students must have the permission of the instructor before registering for this course.

**EARLY NETHERLANDISH PAINTINGS IN THE METROPOLITAN MUSEUM OF ART (Colloquium)**

**Colin Eisler**

Wednesday 10:30 a.m.-12:30 p.m.

G43.2216

This course is given in conjunction with a major exhibition devoted to the subject to be held at the Museum.

The paintings are studied from the viewpoints of authorship, patronage, style, content, function, technique, condition and provenance. The history of collecting and pertinent shifting currents in scholarship are explored, as are new methods for the paintings' technical examination.

Students must have the permission of the instructor before registering for this course.

## FIRST TERM

### ART IN FLORENCE 1450-1500 (Seminar)

**Colin Eisler**

Friday 1-3 p.m.

G43.3284

The seminar focuses upon the paintings, metalwork, sculpture, drawings and embroideries by, or designed by the Pollaiuolo brothers, along with those of their contemporaries active in the Medici circle. Tensions between the decorative and the narrative, the genesis of an "Official Style", the role of the revival of classical subject matter - particularly Etruscan - are among the subjects to be examined. Much new literature has emerged in the last five years with the various Medici anniversary observations. Important recent monographs and studies concerning Piero il Gottoso, Gozzoli, Verrocchio, the della Robbia, the Pollaiuolo Brothers and other artists and members of the Medici family make this a most suitable time to re-examine a major Renaissance area. Propagation of a new sense of Florence, in the past and present, with a rich interweaving of classical and Christian currents, and attention to local topography, all are seen to serve the needs of the Medici and their circle.

Students must have the permission of the instructor before registering for this course.

### AN INTRODUCTION TO THE STUDY OF GOTHIC ARCHITECTURE (Colloquium)

**Marvin Trachtenberg**

Wednesday 3:15-5:15 p.m.

G43.2309

Concentrating on French architecture of the 12th and 13th centuries, the course pursues a redefinition of the enigmatic concept of the "Gothic" through close, critical study of the buildings, their origins and development, contemporary sources, and key scholarly texts. Other periods and sites are also considered.

Students must have the permission of the instructor before registering for this course.

FIRST TERM

**PUBLIC SPACE IN EARLY MODERN ITALY (Seminar)**

**Marvin Trachtenberg**

Thursday 5:30-7:30 p.m.

G43.3198

This seminar focuses on the problem of the emergence and development of rationally planned public spaces in Italian cities north of Rome between the 13th and 15th centuries. It seeks to adumbrate a theory and define methodologies for the study of the piazza and related interventions in the urban fabric, and explores the validity of medieval/Renaissance distinction in the planning movement. studied.

Students must have the permission of the instructor before registering for this course.

**FROM DONATELLO TO MICHELANGELO**

**Kathleen Brandt**

Tuesday 1-3 p.m.

G43.2266

The art and impact of these two Florentine masters is studied with a view to the problems and significance of the third dimension for image - making and visual narration as well as for the politics and economics of patronage in early modern Italy.

## FIRST TERM

### **CURATORIAL STUDIES II: THE DRAWINGS OF LEONARDO AND HIS CIRCLE (Colloquium)**

Curatorial and conservation staff of The Metropolitan Museum of Art and visiting specialists

Day and time to be announced

Classes meet at the Metropolitan Museum of Art and study rooms of museums by appointment

This course explores the vast graphic oeuvre of Leonardo (1452-1519) and his related contemporaries in Florence and Milan. The approach is largely object-based: the study of Leonardo's drawing technique and writing, *vis à vis* issues of content, to determine the functions of his illustrations. The goal for the course is to attempt a unified, well-balanced portrait of Leonardo as artist, scientist, theorist, and teacher. Among the other artists to be studied are Andrea Verrocchio, Francesco di Simone Ferrucci, Lorenzo di Credi, Domenico Ghirlandaio, Ambrogio de'Predis, "The Master of the Pala Sforzesca," G.A. Boltraffio, Bernardino and Aurelio Luini, Giampetrino, Cesare da Sesto, Francesco Melzi, and Carlo Urbino. Students are required to present an oral report and write short drafts in the style of exhibition catalogue entries and essays. A basic reading knowledge of Italian and German is desirable. Prior knowledge of Old Master drawings, however, is not requisite for the course.

Carmen C. Bambach, Associate Curator of Drawing and Prints, The Metropolitan Museum of Art, directs the course.

Enrollment is limited to students admitted to the certificate program by the Joint Committee on Curatorial Studies. Under exceptional circumstances, and if space permits, other students may be accepted on the basis of an interview with the joint committee.



## FIRST TERM

### **DUTCH AND FLEMISH PAINTINGS, SEVENTEENTH CENTURY: NEW YORK COLLECTIONS (Seminar)**

**Egbert Haverkamp-Begemann**

Wednesday 3:15-5:15 p.m.

G43.3447

This seminar has two goals: the studies of originals and how to carry out this study in practice. It is planned to take place in New York. The participants become acquainted with certain techniques and practices in the Conservation Center and in the Metropolitan Museum of Art. Furthermore, they prepare themselves to study specific paintings in the museums to be visited as well as in private collections, public auctions and the trade. Questions of authorship, quality, condition, subject matter, provenance are central. Students must have the permission of the instructor before registering for this course.

### **THE RENAISSANCE IN SPAIN**

**Jonathan Brown**

Thursday 1-3 p.m.

G43.2545

Painting, sculpture and architecture from the Catholic Monarchs to Philip II, stressing the problematic of the reception of the Italian and Netherlandish Renaissance in the major centers of artistic production in Spain. The role of court in this process is examined, as are the careers of such leading artists as Alonso Berruguete and El Greco.

## FIRST TERM

### VELAZQUEZ IN THE MIRROR OF HISTORY (Seminar)

**Jonathan Brown**

Monday 1-3 p.m.

G43.3599

In 1999, the 400th anniversary of the birth of Diego de Velázquez will be commemorated. This seminar analyzes the evolution of his critical fortunes from the seventeenth century to the present. Special attention is paid to the writings of the last fifty years, when interpretations of the artist have been especially frequent and diverse. Reading knowledge of Spanish, French or German is required.

Students must have the permission of the instructor before registering for this course.

### MANET, DEGAS AND THEIR CIRCLE

**Linda Nochlin**

Tuesday 3:15-5:15 p.m.

G43.2352

The work of Manet and Degas, as well as Mary Cassatt, Berthe Morisot and vanguard painters of the human figure and the contemporary scene is considered. The portrait and its position in the oeuvre of Manet and the Impressionists is a particular focus of the course.

### IMPRESSIONISM AND ITS CRITICS (Seminar)

**Linda Nochlin**

Thursday 3:15-5:15 p.m.

G43.3392

An examination of the Impressionists, the Impressionist exhibitions, and the critical literature relating to both the artists and the individual shows. The best known Impressionists, like Monet, Degas, Pissarro, Cassatt, Morisot, and Renoir, are studied, but so are some of the interesting minor figures who participated in the movement. Seminar members should have a working knowledge of French.

Students must have the permission of the instructor before registering for this course.

FIRST TERM

**FRENCH PAINTING, 1755-1789**

**Robert Rosenblum**

Tuesday 10:30 a.m.-12:30 p.m.

G43.2341

Beginning with Greuze's Salon debut in 1755 and ending with the Salon of 1789, which opened just after the demolition of the Bastille, these lectures emphasize the development of history painting as seen at the biennial Salons and concentrate on such pivotal artists as Greuze, Vien, and David. A good reading knowledge of French is desirable.

**ARCHITECTURE IN RUSSIA 1861-1954**

**Jean-Louis Cohen**

Monday 1-3 p.m.

G43.2373

Wednesday 5:30-7:30 p.m.

(Course meets twice a week, beginning September 8th and ending October 30th)

This lecture course frames the saga of the Russian avant-garde in the broader historical perspective traced by the modernization of Russian architectural and urban culture. The response of architectural culture to the machine, the question of the monument, and the relationship of architectural design to historical signs are discussed, as well as the uses of the buildings by the political factions and the conflicting groups of intellectuals.

## FIRST TERM

### **EXPOSING ARCHITECTURE: THE ARCHITECTURE OF EXHIBITION (Seminar)**

**Jean-Louis Cohen**

Monday 5:30-7:30 p.m.

G43.3522

Wednesday 1-3 p.m.

(Course meets twice a week, beginning September 8th and ending October 30th)

The seminar is devoted to the analysis of the relationship between architecture and exhibitions since 1800. The investigation follows the two parallel trails represented by the buildings specifically designed for exhibiting new architectural concepts and by the strategies according to which buildings have been presented in exhibitions, permanent or ephemeral. The relationship of these collections to the changing concepts of architectural history and to issues such as monumentality or the quest for the suitable ornament is discussed, as well as the place of the different institution in the contemporary cultures. The emerging architecture museums are seen as ambiguous heirs of this complex legacy.

Students must have the permission of the instructor before registering for this course.

### **FRENCH ART BETWEEN THE WARS**

**Robert Lubar**

Tuesday 5:30-7:30 p.m.

G43.2408

A survey of major developments in French art from the outbreak of World War I to the onslaught of World War II. Major issues to be discussed include: the shifting cultural boundaries of the body politic of French art; Dada's challenge to postwar Cubism; the revolutionary insurrection of Surrealism; the position of "outsiders" in French art; and the role of the decorative arts.

FIRST TERM

**THE INTERPRETATION OF PICTURES (Seminar)**

**Robert Lubar**

Thursday 1-3 p.m.

G43.3499

The seminar examines historiography and critical method in relation to the multiple and often conflicting interpretations of individual works of art. Students from all disciplines are welcome, although much of the visual material concerns nineteenth and twentieth century art. Through an analysis of critical approaches to specific paintings - Velázquez's Meninas, Manet's Olympia, and Picasso's Demoiselles d'Avignon, among other works - students consider the implications and limits of (art) historical discourse(s).

Students must have the permission of the instructor before registering for this course.



## FIRST TERM

### Courses in Curatorial Studies

#### **CURATORIAL STUDIES II: THE DRAWINGS OF LEONARDO AND HIS CIRCLE (Colloquium)**

**Curatorial and conservation staff of The Metropolitan Museum of Art and visiting specialists**

Day and time to be announced G43.2751  
Classes meet at the Metropolitan Museum of Art

See page 59 for course description.

#### **CURATORIAL STUDIES III: INTERNSHIP**

**Curatorial staff of the Metropolitan Museum of Art or of other museums**

Monday-Friday 9 a.m.-5 p.m. G43.2761

4 points.

The student is admitted on a full-time basis to a museum department to study there and participate in its work. A program is arranged by the Curatorial Studies Program director in consultation with the student's faculty advisor, the supervising curator, and members of the joint committee. The purpose of the course is to enable students to acquire greater experience with objects of art in a particular field and practical knowledge of curatorial duties. The internship requires a substantive written project, either in the form of catalogue entries or a report to be determined by the curatorial department in which the internship is being done. It is arranged at least six months in advance in consultation with the director of the program.

Enrollment is limited to a select number of students approved by the Joint Committee on Curatorial Studies. The internship normally lasts nine months and may begin during any semester. Students may also register for the internship in the spring and summer terms.

## FIRST TERM

### Courses in Conservation

(Conservation courses are 3 points each unless otherwise noted.)

#### Conservation for Art Historians

The following courses offered during the first term fulfill the conservation requirement for art history students:

- G43.2727 **Materials, Media, and Techniques I**  
(page 66)
- G43.3704 **Environmental Effects on Cultural Property**  
(page 72)
- G43.3744 **Individual Problems: Examination and Analysis I: Sculpture Conservation**  
(page 71)

#### **MATERIALS, MEDIA, AND TECHNIQUES: TECHNICAL CONSIDERATIONS FOR THE ART HISTORIAN I (Colloquium)**

**Richard E. Stone**

Tuesday 10:30 a.m.-12:30 p.m.

G43.2727

4 points.

This course is introductory and nontechnical, designed primarily to acquaint art historians with the nature and use of materials in art and archaeology. The historical sources dealing with art technology are considered in conjunction with the modern methods of technical examination. The scientific methods employed in the dating, authentication, and examination of monuments and works of art are examined critically.

The materials studied include ceramics, glass, stone, metals and metalworking techniques, bone and ivory, and wood. The course emphasizes sculpture, objects, and archaeological artifacts.

This course may be taken in fulfillment of the conservation requirement for art historians. Enrollment is limited; interested students should consult the Academic Office.

FIRST TERM

**TECHNOLOGY AND STRUCTURE OF WORKS  
OF ART I (Lecture)**

**George Bisacca  
Dorothy R. Mahon  
Jack Soultanian, Jr.  
Jennifer Sherman  
Friederike Steckling, Coördinator**

Wednesday 10:30 a.m.-12:30 p.m.

Section I G43.2713

2 points.

The course is designed to introduce the student to the materials and techniques of polychrome sculpture and Western European and American paintings from the thirteenth through the twentieth centuries. Topics include the history and development of techniques as well as historical and contemporary approaches to conservation. Lectures at the Metropolitan Museum of Art are focused on defining the changes that occur through natural aging of the materials and those caused by interference. Special attention is given to the examination of works of art in excellent state of preservation.

Guest lectures are scheduled to present subjects such as the characteristics of traditional and synthetic resins used for picture varnishes, infrared reflectography, radiography, new materials and techniques for consolidation and lining, and special considerations in the treatment of contemporary painting.

Enrollment is limited to students following the program in Conservation and to other qualified students with the permission of the faculty.

FIRST TERM

**TECHNOLOGY AND STRUCTURE OF WORKS  
OF ART I (Laboratory)**

**George Bisacca  
Dorothy Mahon  
Dianne Dwyer Modestini  
Jack Soutanian, Jr.  
Jennifer Sherman  
Friederike Steckling, Coördinator**

Wednesday 2-5 p.m.

Section II G43.2713

1 point.

Students receive elementary practice in examination of polychrome wood sculpture, panel and canvas paintings. A copy is made of an early Italian gold ground tempera painting using traditional techniques.

**MATERIALS OF ART AND ARCHAEOLOGY I AND III  
(Lecture)**

**Norbert S. Baer**

Monday 10:30 a.m.-12:30 p.m.

Section I (first year) G43.2711

2 points.

Section I (second year) G43.2721

Courses extend over four terms and are related to the courses on Technology and Structure of Works of Art. The preparation, manufacture, and identification of the materials used in the construction and conservation of works of art are studied as are the physico-chemical aspects of conservation treatments. In the two-year period, all major organic and inorganic materials found in art and archaeology are included. Emphasis during this term is on non-metallic inorganic materials, including stone, glass, ceramics, mortars, cements and fresco materials. Also considered are environmental factors and the risk management approach to the conservation of cultural property.

Enrollment is limited to students following the program in Conservation and to other qualified students with the permission of the faculty and the instructor.

FIRST TERM

**INTRODUCTION TO LABORATORY TECHNIQUES  
(Laboratory)**

**James H. Frantz**

Monday 2-5 p.m.

Section II (first year) G43.2711

1 point.

This course is for first-year students and is devoted principally to methods in X-ray analysis, including radiography, diffraction, and spectroscopy.

**INSTRUMENTAL ANALYSIS: CHEMICAL AND  
PHYSICAL PROPERTIES OF ORGANIC MATERIALS  
(Laboratory)**

**Christopher W. McGlinchey**

Monday 2-5 p.m.

Section II (second year) G43.2721

1 point.

The laboratory introduces methods of instrumental analysis used for the study of organic materials through demonstrations and student-conducted laboratory experiments.

**ALTERATION AND DETERIORATION OF WORKS OF ART:  
METALS (Seminar and Laboratory)**

**James H. Frantz**

Hours to be arranged.

G43.3731

Topics related to current research in the study of art historical and archaeological objects.

Enrollment is limited to advanced students in Conservation.

Students must have the permission of the instructor before registering for this course.



FIRST TERM

**PRACTICAL PROBLEMS OF PRESERVATION:  
EASEL PAINTINGS I**

**Dianne Modestini  
Jennifer Sherman**

Hours to be arranged; one  
full day a week is required

G43.3736

In the course of the semester, each student completes the structural work and cleaning of one painting. The paintings for the class are drawn from Kress collections in regional galleries and study collections. Examination, documentation of the state, and study of and comparison with other works by the artist or school are preliminaries to the principal emphasis on treatment. This involves primarily stabilizing the physical structure, cleaning, and filling. The student must complete the work within the semester and provide a full treatment report with a photographic record and other examination or analytical results when indicated. The Samuel H. Kress Fellow in Paintings Conservation will assist.

Enrollment is limited to students who have completed Technology and Structure of Works of Art I. Priority is given to those students intending to specialize in paintings conservation. Advanced paintings conservation students are expected to continue the following semester with Practical Problems of Preservation: Easel Paintings II. Students must have the permission of the instructor before registering for this course.

FIRST TERM

**INDIVIDUAL PROBLEMS: EXAMINATION AND ANALYSIS I:  
SCULPTURE CONSERVATION (Seminar and Laboratory)**

**Jack Souldanian, Jr.**

Hours to be arranged.

G43.3744

The student is supervised in the examination and treatment of sculpture with an emphasis on the interaction of the technical, aesthetic and art historical concerns posed by its conservation.

Given the variety of possible sculptural media, including stone, wood, terracotta, ivory, plaster and wax, both polychromed and unpolychromed, the course necessarily focuses on projects under current consideration at the Metropolitan Museum of Art and the Cloisters, or is tailored according to the special interests of the students.

Enrollment is open both to advanced students in conservation and in art history. This course may be taken in fulfillment of the conservation requirement for art historians. Students must have the permission of the instructor before registering for this course.

FIRST TERM

**ENVIRONMENTAL EFFECTS ON CULTURAL  
PROPERTY (Colloquium)**

**Norbert S. Baer**

Thursday 5:30-7:30 p.m.

G43.3704

4 points

The course is divided into two related components. In the first, a study is made of the environmental agents causing physical and chemical changes in cultural property. Included are the separate and joint actions of heat, humidity, light, pollutant gases, and biological agents. The mechanisms of degradation and possible mitigative strategies are investigated.

The second focus of the seminar is the decision-making process in collections management, including assessment of risk associated with museum display, traveling exhibitions, adaptive reuse of historic structures and cultural tourism at archaeological and historic sites. Legal and ethical questions such as those associated with the restitution of cultural property and the preservation of Native American sites are considered.

An oral report accompanied by an outline, a bibliography and an extended abstract are required. A short paper forms an additional requirement.

Enrollment is open both to students in conservation and in art history. This course may be taken in fulfillment of the conservation requirement for art historians. Students must have the permission of the instructor before registering for this course.

FIRST TERM

**THE CONSERVATION TREATMENT OF PRINTS AND DRAWINGS  
(Seminar and Laboratory)**

**Margaret Holben Ellis**

Thursday 9:30 a.m.-12:30 p.m.

G43.3706

The materials and techniques of prints, watercolors, drawings, pastels, and paintings on paper are covered. Characteristics specific to each, as well as those that could be altered by unsympathetic conservation treatments, are emphasized. Basic conservation procedures are considered, including washing, stain reduction, lining, and the use of the paper suction table. Each student is assigned a work of art requiring conservation treatment and is expected to carry out all testing, research, documentation, and treatment.

Enrollment is limited to advanced students in Conservation. Students must have the permission of the instructor before registering for this course.

FIRST TERM

**PRACTICAL PROBLEMS OF PRESERVATION:  
INORGANIC ETHNOGRAPHIC AND  
ARCHAEOLOGICAL MATERIALS  
(Seminar and Laboratory)<sup>1</sup>**

**Ellen Howe  
Judith Levinson  
Ellen Pearlstein**

Tuesday 4-7 p.m.

G43.3733

This course is designed to provide students with an introduction to the conservation of archaeological and ethnographic objects created from inorganic materials. Emphasis is placed initially on the acquisition of visual skills used in assessing condition and treatment problems. Each student examines a variety of objects, learning proper documentation and analysis techniques, and then selects one object for thorough examination and treatment. Stabilization issues, practical methods involved in carrying out treatments, and appropriate ethics and standards for archaeological and ethnographic objects are discussed. Relevant materials and techniques are reviewed and, where possible, artifacts in New York collections are examined.

Enrollment is limited to students who have completed the inorganic year of Technology and Structure of Works of Art.

Students must have the permission of the instructor before registering for this course.

<sup>1</sup>This course is supported in part by a grant from the National Endowment for the Humanities, a federal agency.



FIRST TERM

**PRACTICAL PROBLEMS OF PRESERVATION:  
ORGANIC ETHNOGRAPHIC AND  
ARCHAEOLOGICAL MATERIALS  
(Seminar and Laboratory)<sup>1</sup>**

**Marian Kaminitz  
Linda Nieuwenhuizen**

Wednesday 4-7 p.m.

G43.3734

The course is designed to provide students with an introduction to the conservation of ethnographic and archaeological objects created from organic materials. Each student selects one or more objects for examination and treatment. Relevant conservation materials and techniques are reviewed. General principles and problems pertaining to the conservation of ethnographic and archaeological material are discussed with emphasis on the original appearance and function of the objects and how changes in their condition coupled with our aesthetic perceptions influence their conservation. Artifacts in New York collections comparable to those being treated are examined by the class where possible.

Enrollment is limited to students who have completed the first semester of the organic year of Technology and Structure of Works of Art.

Students must have the permission of the instructor before registering for this course.

<sup>1</sup>This course is supported in part by a grant from the National Endowment for the Humanities, a federal agency.

## FIRST TERM

### TREATMENT OF DETERIORATED WORKS OF ART I-IV (Seminar and Laboratory)

#### Faculty of the Conservation Center and consultants

Hours to be arranged.

I G43.3735

II G43.3738

III G43.3745

IV G43.3748

The student is assigned specific deteriorated objects related to a field of special interest (painting, works on paper, sculpture, furniture, ceramics, glass, or metalwork). The student examines and records their condition and then recommends and performs courses of treatment. Review is made of published records of treatment of related works. Written reports of treatment together with supporting illustrative materials are made.

Enrollment is limited to advanced students in Conservation. A written project proposal must be approved by both faculty and supervising conservator prior to registration.

The courses are also offered in the spring and summer terms.

### INDIVIDUAL PROBLEMS: EXAMINATION AND ANALYSIS II (Seminar and Laboratory)

#### Conservation Center Faculty and consultants

Hours to be arranged.

G43.3749

This course involves the instrumental and scientific analysis of materials of a specific nature. Emphasis is placed on research to develop new methods of examining, preserving, and restoring works of art exhibiting particular types of structural failure. The results lead to a publishable paper.

Enrollment is limited to advanced students in Conservation. A written project proposal must be approved by both faculty and supervising conservation scientist prior to registration.

This course is also offered in the spring and summer terms.

## FIRST TERM

### INTERNSHIP IN CONSERVATION

Monday-Friday 9 a.m.-5 p.m.

G43.3737

4 points.

The student serves a full-time Internship of two consecutive semesters in a conservation department or laboratory in this country or abroad. The purpose of the course is to enable the student to gain practical experience in conservation procedures in the field. Detailed monthly reports are required from the student as well as a final evaluation from the supervisor. Internship arrangements must be made in consultation with the Chairman of the Conservation Center at least nine months prior to the desired starting date.

Enrollment is limited to advanced students in Conservation. Students may also register for the Internship in the spring and summer terms.

## SECOND TERM

### Courses in Art and Archaeology

(All courses are 4 points each unless otherwise noted.)

#### **MODERN CHINESE ART, 1865-1949: PAINTING AND PRINT MEDIA**

**Jonathan Hay**

Monday 3:15-5:15 p.m.

G43.2001

A chronological survey organized around the question of modernity. Recurrent themes include: the adoption by Chinese artists of Western pictorial technologies; the use of popular imagery in painting; the representation of a new urban psychology; the emergence of a general public for art; the adaptation of artistic activity to political activism; the concept of a "national painting"; private responses to foreign occupation and civil war; theoretical debates over modernization in art; Chinese contributions to international art movements. The course also raises the question; is modern Chinese art peripheral to the history of modern art, or does it require us to alter the way we write that history?

#### **RESEARCH PROBLEMS IN QING DYNASTY PAINTING (1644-1911) (Seminar)**

**Jonathan Hay**

Wednesday 3:15-5:15 p.m.

G43.3586

The course is designed to give seminar participants experience in archival research and connoisseurship. During the first half of the course a series of problems is investigated collectively. The second half of the course is given over to the individual research projects of class participants.

Chinese and/or Japanese language proficiency required.

Students must have the permission of the instructor before registering for this course.

SECOND TERM

**ART OF THE EASTERN ISLAMIC WORLD:  
SEVENTH TO NINETEENTH CENTURIES**

**Priscilla P. Soucek**

Wednesday 1-3 p.m.

G43.2500

Primary emphasis in the lectures is on the evolution of architecture in Iraq, Central Asia, and India. The varied types of structures erected in this region of the Islamic world are delineated, and significant examples of complexes are treated in depth. Secondary themes are the embellishment of architecture and the development of the portable arts.

**THE ART OF THE FATIMID DYNASTY IN THE MEDITERRANEAN  
CONTEXT (Seminar)**

**Priscilla P. Soucek**

Friday 10:30 a.m.-12:30 p.m.

G43.3023

The Fatimid Dynasty (909-1171) played a key role in both the Islamic world and in the wider Mediterranean community. This seminar examines not only the ways in which the Fatimids used art to bolster their dynastic status, but also the broader connections of Fatimid art with that produced in Umayyad Cordova, Norman Sicily and Byzantine Constantinople.

Students must have the permission of the instructor before registering for this course.



## SECOND TERM

### **EGYPTIAN ART FORM AND FUNCTION: THE EXPRESSION OF SEXUALITY**

**David O'Connor**

Friday 1-3 p.m.

G43.2034

Although sexuality and its roles in both ancient societies and their art has received increasing scholarly attention in recent decades, the study of sexuality in Egyptian art has received comparatively little. In this course, after an initial outline of sexuality in Egyptian society, its expression in Egyptian art and the reasons for it are discussed in depth. An important contrast is between sexually explicit art, prevalent yet marginal in character, and the powerful and pervasive sexual themes of "high art", which are conveyed not directly but by allusion, implication, and encodement.

Students must have the permission of the instructor before registering for this course.

### **RAMESSIDE ICONOGRAPHY: THE TEMPLES OF SETI I AND RAMESSES II AT ABYDOS (Seminar)**

**David O'Connor**

Thursday 1-3 p.m.

G43.3205

Ancient Egyptian temples are complex entities with many levels of meaning embedded in the art displayed on their walls and correlated with architectural forms, ritual use and public significance of the temple. These issues are explored with reference to two of the best preserved New Kingdom temples, one of which—Seti I at Abydos—has major features seemingly unique for Egyptian temples.

Students must have the permission of the instructor before registering for this course.

## SECOND TERM

### THE ART OF THE NEAR EAST IN THE SASANIAN PERIOD (3RD-7TH CENTURY A.D.)

**Prudence O. Harper**

Wednesday 10:30 a.m.-12:30 p.m.

G43.2406

This survey of the art of the Sasanian Near East includes works in a variety of media which illustrate ties with past traditions in Mesopotamia and Iran and interchanges with neighboring cultures in the eastern Mediterranean world, Central Asia and China. Archaeological remains and the minor arts - ceramics, glass, metalwork and seals - provide evidence of daily life and the official bureaucracy. The court and dynastic arts of the period are represented by rock reliefs, stucco wall decoration, paintings and silver vessels. The Parthian background as well as the art of the early Islamic period are considered in the context of cultural developments in the Sasanian era.

### THE ARCHITECTURE OF ARCHAIC GREECE

**James R. McCredie**

Monday 1-3 p.m.

G43.2018

A survey of Greek architecture from the beginnings of monumental building to the Persian Wars. Lectures consider the basic character and technique of Greek construction and examine parallel developments in Attica, the Peloponnesus, Ionia, and the Western Colonies, attempting to define local styles and their interaction with one another.

### ROME NORTH OF THE ALPS, WITH AN OUTLOOK INTO THE EARLIEST MEDIEVAL DEVELOPMENT

**Günter H. Kopcke**

Friday 10:30 a.m.-12:30 p.m.

G43.2141

This is the continuation of a previous course on "Greeks in the sixth century BC and their neighbors", pursuing the colonization of Europe. The course outlines the transition from Celts of the sixth century BC to Augustus and concentrates on the 'western provinces' up to the time of the accommodation with Goths and Franks (5th century AD). All culturally telling materials are considered.

SECOND TERM

**THE DIFFERENCE THE CLIENT MAKES, OR BRONZE AGE ART AND THE "EDUCATED CONSUMER" (Seminar)**

**Günter H. Kopcke**

Wednesday 10:30 a.m.-12:30 p.m.

G43.3067

For us, art is not only a luxury dependent on wealth, but ideally the sponsor's idea of how to esthetically organize and appoint surroundings. The remains uncovered in the excavations of Thera (likened to Roman Pompeii) have shown that this 'hedonistic' mission of art was not alien to prehistoric people, rather was cultivated and thriving, on Thera as well as especially on Crete, possibly with long-term consequences. Subjective orientation accounts for the ways in which these arts differ substantially from those in the Near East (ca 2000-1400 BC).

Students must have the permission of the instructor before registering for this course.

**PROBLEMS IN GREEK ARCHITECTURAL SCULPTURE (Seminar)**

**Evelyn B. Harrison**

Wednesday 1-3 p.m.

G43.3173

Selected Problems in Greek architectural sculpture with emphasis on recent discussions.

Students must have the permission of the instructor before registering for this course.

## SECOND TERM

### ROMAN ART: AUGUSTUS TO TRAJAN

**Katherine Welch**

Tuesday 1-3 p.m.

G43.2169

This course examines the art and architecture produced in lands under Roman rule from the Augustan age, when the "pax Romana" permitted art and architecture to flourish at unprecedented level, to the time of Trajan, when both the administration of the Roman Empire and the production of Roman art reached their greatest extent. Rather than being a province-by-province survey, this course analyzes a series of 'major' monuments in depth; students learn to read these monuments in terms of (1) iconographic detail and (2) different levels of meaning that the monuments carried in their ancient Roman contexts. The material is analyzed by artistic medium and architectural category (statuary, relief, wall painting, type of building); social context (imperial family, elite, middle classes); and display context (public, private, funerary). Questions of patronage and quality (level of production) are considered, as are issues of stylistic development and originality in Roman art. Also examined is the relationship between changes in art and changes in governmental and social systems. At least one class is held in the Metropolitan Museum of Art, and students are encouraged to write a paper on a work of art in the Metropolitan Museum.

## SECOND TERM

### POMPEII AND THE CITIES OF VESUVIUS (Seminar)

**Katherine Welch**

Thursday 5:30-7:30 p.m.

G43.3094

The burial of Roman towns caused by the eruption of Mount Vesuvius in AD 79 allows us to examine Roman public, private, and funerary art of the 1st century AD in a uniquely complete archaeological context. Not only are buildings with their decorative programs preserved virtually intact, but numerous inscriptions and graffiti from Pompeii provide detailed information about the patrons. Topics include painting, ideal sculpture, portrait sculpture, houses, and urban planning. The course focuses on the municipalities of Pompeii and Herculaneum, but also considers the art and architecture of villas, resorts, and cities on the Bay of Naples. Among other things, we discuss Roman "villa culture" as exemplified by the remains at Oplontis, Stabiae, Boscoreale, Boscoreale, and the Villa of the Papyri at Herculaneum; 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. At least one class is held in the Metropolitan Museum of Art.

Students must have the permission of the instructor before registering for this course.

### EARLY MEDIEVAL ART IN WESTERN EUROPE

**Jonathan Alexander**

Tuesday 10:30 a.m.-12:30 p.m.

G43.2044

These lectures are concerned with the period from the late sixth century to the late tenth century. They concentrate on Northern Europe and chart the effects on art of the coming of Christianity to the British Isles, of the unification of the Frankish Empire, and of the ensuing period of fragmentation due to the Viking and Hungarian invasions. Works of art in a variety of media are studied, including sculpture, illuminated manuscripts, ivories, metalwork, and textiles. A short written paper on a work of art located in one of the Museums or Libraries in New York is a requirement of the course. Students select their own topics for their second written paper.



## SECOND TERM

### PROBLEMS IN THE ICONOGRAPHY OF GOTHIC ART (Seminar)

Jonathan Alexander

Wednesday 10:30 a.m.-12:30 p.m.

G43.3182

This seminar examines pictorial imagery concerned with social themes in later medieval European art. Issues of gender, class and race are raised and also of ideology and the nature of representation. Topics for study are worked out with the students' participation. Students wishing to take this course should have a background knowledge of the art of the period as well as an interest in the historiography of later medieval art. They must also be willing to engage with problems of art historical methodology and critical theory.

Students must have the permission of the instructor before registering for this course.

### PRINT NARRATIVES (Colloquium)

Colin Eisler

Wednesday 1-3 p.m.

G43.2231

How have the graphic arts, by "illustration", subsumed text, communicating the literary by plate cycles? Woodblocks, engravings, etchings, lithographs have all taken over literature in varying fashion, making it their own. Block Book bibles and apocalypses, the Shakespeare Gallery, the works of Flaxman, Redon's *Temptation of Saint Anthony*, the wood engraved novels without text of the Deco Period by Lynd Ward, all represent this phenomenon, even with texts present, as in the later editions of Dürer's cycles, and the luxurious publications such as the Picasso Buffon, these are distinctly ancillary to the images. Print rooms and libraries in New York are used to examine the works themselves. Students especially interested of the topos of the illustrated book may pursue it.

Students must have the permission of the instructor before registering for this course.

## SECOND TERM

### THE INTER-RENAISSANCE - ARTS AND AGENCIES 1350-1550: RECIPROCAL RECEPTION OF IMAGES AND TECHNIQUES, NORTH AND SOUTH OF THE ALPS.

Colin Eisler

Monday 10:30 a.m.-12:30 p.m.

G43.2273

Historiography: Nationalism, Museum Culture, Totalitarianism, Imperialism. Counter currents.  
Flying carpets, woven pictures:  
Role of tapestry revival in the west.  
Pan European Gothic Power:  
Gothic culture in Italy. The Cathedral, Tomb and Reliquary.  
International Style. Triumph of Chivalry. The Arthurian Romance.  
Burgundy, Maximilian, knightly orders.  
Community by Communion:  
Catholic empire. Vatican diplomacy, papal court. Cardinals at home and in Rome.  
Images & Printed Words:  
Impact of verbal and visual multiples. Reproductive print in Italy and France. Early German printers in Italy. Emblem culture,  
The two early Renaissances:  
Contrasting cultures of inland cities versus seaports: Florence, Pienza, Padua, Urbino, Rome, Milan, Budapest versus Genoa, Naples, Venice, Pisa, Dalmatia and Provence.  
Quattrocento court culture:  
The splendid self. The cult of magnificence. Collecting the world. Special role in Italy of early Netherlandish Painting. Antiquities and manuscripts in both North and South. Tapestries. Gifts, dowries.  
Venice of the North and Bruges of the South:  
Pan European mercantile constellations. International banking and trade routes. Hanseatic League. Italian bankers' role. Trans-European Humanism:  
Wandering scholars and students. Universities' "Nations". Revival of Greek. Translation and its effects. Universal Genius - Jan van Eyck as Leonardo of the North, Leonardo as Jan van Eyck of the South : Durer with aspects of both.  
Michelangelo and the Gothic Image: Uses of Gothic, Northern presence.  
Raphael, Raimondi and Romano: Diffusion of perfection, Vatican and Mantua as ideal courts.  
Tapestry centers in Italy and the North: The Raphael cartoons. Tapestries as publications, as series, as propaganda, as the New Antiquity. Exports.  
Durer in Italy, Italy in Durer: The Imperial collections.

## SECOND TERM

### **AN INTRODUCTION TO URBAN STUDIES: METHODS AND ISSUES (Colloquium)**

**Marvin Trachtenberg  
Richard Sennett**

Wednesday 3:15-5:15 p.m.

G43.2246

The study of cities tends to divide into two opposed approaches: the social versus the visual, the city as process versus the city as physical and spatial form. This colloquium intends to explore the contributions, limitations, and intersections of the two methods through critical reading and discussion centering on issues of public space. Particular sites are studied along with the analysis of transhistorical and theoretical questions. In addition to pursuing a range of critical readings, the instructors and a number of outside specialists present certain key aspects of their own work for the consideration of the class. Through readings, presentations, and class discussion it is intended that students acquire a solid, critical grounding in the immensely complex intellectual culture of urbanistic study.

Students must have the permission of the instructor before registering for this course.

### **FROM BRUNELLESCHI TO ALBERTI (Seminar)**

**Marvin Trachtenberg**

Thursday 5:30-7:30 p.m.

G43.3274

Between Brunelleschi's first buildings begun c. 1420 and the death of Alberti in 1472, the phenomenon that we call "Renaissance architecture" progressed from a few local, Florentine experimental structures to a powerful movement surging through most of the Italian peninsula. This seminar explores the origins, structure, and dynamics of this development in terms of its social, economics, political and intellectual ground of possibility as well as the problematics of key architects, clients, and sites.

Students must have the permission of the instructor before registering for this course.

SECOND TERM

**FROM DONATELLO TO MICHELANGELO (Colloquium)**

**Kathleen Brandt**

Tuesday 3:15-5:15 p.m.

G43.3370

An exploration of the kind of issues raised in the preceding lecture course which is not, however, a prerequisite. Reading knowledge of Italian is important, of German most helpful but the colloquium also aims to help sharpen visual skills and to analyse the ways in which verbal discourse shapes our perception of visual materials. Seminar credit can be arranged and all students should consult the instructor before registering for this course.

## SECOND TERM

### WORD AND IMAGE: ANTIQUITY AND RENAISSANCE (Seminar)

**Leonard Barkan**

Tuesday 1-3 p.m.

G43.3261

From Burckhardt to Warburg to scholars of our own time like Anthony Grafton and Michael Baxandall, one of the most compelling ways to understand the early modern period in Europe—*a.k.a.*, the Renaissance—has been to observe it in the light of two different cross-cultural encounters, one between ancient and modern, the other between word and image. But to do this adequately requires the work of several different disciplines. This is a seminar that deliberately chooses to integrate the work of art history, classical, and Italian literary study in an effort to achieve this kind of grasp of the period. (N.B.: it is cross-listed in both the Classics and the Italian Departments.) The term begins with some sessions of methodological and historical introduction, during which we consider various theories and practices of the survival of antiquity and the relations of the visual arts to language. From there we move to our main exhibit of the inextricability of all these disciplines and artistic activities, that is, one of the most often cited and least often read books of all time, a great poetic text and one of the first printed books that was a major work of the visual arts, the *Hypnerotomachia Poliphili*, generally attributed to Francesco Colonna and first published in 1499. This is an extraordinary compendium of influential Renaissance icons, the source of a whole vocabulary of classicizing and mystical imagery that begins in the world of Paduan humanism and radiates throughout Renaissance art. It is also a mystic allegory written in an astonishing linguistic mixture of Latin and Italian; it is one of the great productions of the printer Aldo Minutio. In short, a monument of humanist visual and verbal culture. We will read the book and place it in as many of its historical and cultural contexts as possible. Some knowledge of either Latin or Italian is necessary, though students are aided by a partial English translation of the work from the Elizabethan period and a more or less complete French translation from the sixteenth century.

Students must have the permission of the instructor before registering for this course.



## SECOND TERM

### ITALIAN RENAISSANCE BRONZES (Seminar)

**Olga Raggio**

Tuesday 10:30 a.m.-12:30 p.m.

G43.3238

Sculpture, in bronze - whether on a monumental scale, or in the form of bronze statuettes or reliefs - forms an important aspect of Quattrocento and Cinquecento Italian art. This course aims at discussing bronze statuettes, in particular, studying them in the context of the works of such major sculptors as Donatello, Pollaiuolo, Francesco di Giorgio, Antico, Riccio, Cellini and Giovanni Bologna. History of collecting, technological evolution, formal changes, iconographical aspects, and other approaches to the study of this topic as presented in the latest comprehensive exhibition held in Berlin in 1195-96, are treated in depth, often dealing with bronzes in New York. Some of the classes are held at the Metropolitan Museum. Students are required to give reports on suggested topics, while colloquium like discussion is strongly encouraged. Participation in this seminar presupposes some familiarity with the history of the Italian Renaissance sculpture. A reading knowledge of German and Italian is helpful.

Students must have permission of the instructor before registering for this course.

### CARAVAGGIO AND HIS FOLLOWERS (Colloquium)

**Donald Posner**

Thursday 3:15-5:15 p.m.

G43.2322

An examination of the art of Caravaggio and some of his followers who were active in Rome from about 1610 to 1625- such artists as Manfredi, Gentileschi, Valentin and Honthorst. Emphasis is given to recent documentary discoveries, attributions, and interpretations of the "meaning" of Caravaggio's art and of Caravaggism. Students are expected to comment on readings, to give "mini-reports" on assigned topics, and to write a short term paper. A reading knowledge of Italian, while not required, would be helpful.

Students must have the permission of the instructor before registering for this course.

## SECOND TERM

### THE ARTS IN FRANCE AROUND 1720 (Seminar)

**Donald Posner**

Monday 3:15-5:15 p.m.

G43.3424

In the years around 1720 the arts in France were transformed. Such artists as the painters Antoine Watteau, Charles de La Fosse and François Lemoigne, the architects Robert de Cotte and Germain Boffrand, and the sculptors Nicolas and Guillaume Coustou and Jean-Louis Lemoigne reformulated earlier artistic ideas and modes, or invented new ones- some of which we now designate as "rococo." Class discussions and oral student reports take up questions concerning the sources, nature and purposes of this transformation. Depending on student interest, contemporary developments in the decorative arts, especially furniture and ceramics, may also be considered.

A good reading knowledge of French is required.

Students must have the permission of the instructor before registering for this course.

### GUERNICA AND AFTER (Seminar)

**Robert Rosenblum**

Tuesday 10:30 a.m.-12:30 p.m.

G43.3515

Coinciding with the exhibition Picasso and the War Years, to take place at the NY Guggenheim Museum from February to May 1999, this seminar concentrates on Guernica and the work of the 1940s. Limited to ten students.

Students must have the permission of the instructor before registering for this course.

## SECOND TERM

### THE CULT OF IMAGES: THE BIRTH OF MASS MEDIA IN NINETEENTH-CENTURY FRANCE

**Abigail Solomon-Godeau**

Thursday 1-3 p.m.

G43.2370

This course examines the new imagemaking technologies of 19th-century France: lithography, wood engraving, and photography and their profound effects on French culture and society. These new technologies can be said to have inaugurated the image world of mass culture, but they also influenced elite and official visual culture as well. Central figures we consider are Daumier, Deveria, Gavarni, Grandville and Taessart, but we are equally concerned with anonymous, second-tier or little-known printmakers and photographers.

### REALISM (Seminar)

**Abigail Solomon-Godeau**

Tuesday 1-3 p.m.

G43.3474

"Realism," wrote Bertolt Brecht, "is an issue not only for literature; it is a major political, philosophical and practical issue and must be handled and explained as such..." This seminar is concerned with the meaning and uses of realism in art, from realism with a small 'r' as in 17th century Dutch painting, to realism with a capital 'R,' as in 19th-century art. The course, however, is equally concerned with the complex philosophical and theoretical issues realism raises about mimesis, representation, and ideology.

Students must have the permission of the instructor before registering for this course.

SECOND TERM

ARCHITECTURE CA 1900

**Jean-Louis Cohen**

Monday 5:30-7:30 p.m.

G43.2179

Tuesday 5:30-7:30 p.m.

(Course meets twice a week, beginning January 19th and ending March 15th)

The main lines of thought and design around which European and American architects break with Romanticism and eclectic Historicism are discussed in these lectures. A particular emphasis is devoted to strategies emerging after the Art Nouveau and Sezession movements and connecting architecture with industry, on one side, and with urban reform on the other. The theoretical and practical contribution of figures such as Louis Sullivan, Otto Wagner, Hendrik Petrus Berlage and Auguste Perret is analyzed, as well as the production of the first avant-garde groups introducing Cubism and Futurism into the realm of architecture.

**THE ARCHITECTURE OF FRANK LLOYD WRIGHT (Seminar)**

**Jean-Louis Cohen**

Monday 1-3 p.m.

G43.3473

Wednesday 5:30-7:30 p.m.

(Course meets twice a week, beginning January 19th and ending March 15th)

The seminar is devoted to the analysis of Frank Lloyd Wright's designs and buildings at the light of recent scholarship. Wright's early domestic production in Chicago and its suburbs, his contacts with Japan and Europe and his response to Modernism are examined. The relationship of his thinking to American XIXth and XXth Century culture is explored, as well as his problematics concerning urban space and landscape.

The discussion focuses on writings and projects as well as on built spaces.

Students must have the permission of the instructor before registering for the course.

SECOND TERM

**FRENCH ART OF THE 1930s (Colloquium)**

**Robert Lubar**

Thursday 3:15-5:15 p.m.

G43.2343

The colloquium explores an often neglected chapter in French art history. Areas of investigation include: Surrealism and ethnography; Georges Bataille and dissident Surrealism; the "Art Concret" and "Abstraction-Creation" groups; "Surrealism and politics"; the problem of realism; the Popular Front and Republican ideology; the "Exposition Coloniale" and the "Exposition Internationale"; the later work of Ozenfant, Léger, and Le Corbusier; and the origins of Vichy ideology.

Students must have the permission of the instructor before registering for this course.

**GREAT MASTERS: DALI (Seminar)**

**Robert Lubar**  
**Estrella de Diego**

Tuesday 3:15-5:15 p.m.

G43.3508

The seminar examines the visual, theoretical, and literary practice of Modernism's "bête noire." Specific areas of investigation include: Dali's construction of the self; Dali and the Modernist tradition; theatrical and literary work; Dali and Lacan; the artist's theory of visuality and his elaboration of the paranoiac-critical method; the Dali persona; and Dali and mass culture.

A reading knowledge of French is helpful.

Students must have the permission of the instructor before registering for this course.



SECOND TERM

**VISUAL CULTURE IN THE CARIBBEAN, TWENTIETH CENTURY**

**Edward J. Sullivan**

Wednesday 6-8 p.m.  
(301 Main Building)

G43.2344

This course deals with both traditional "art objects" as well as aspects of popular culture (festivals, religious ceremonies, etc.) in the Caribbean area during the twentieth century. The principal Spanish-speaking nations (Cuba, Dominican Republic, Puerto Rico) are considered, as are such French and English-speaking countries as Haiti, Jamaica and others.

Reading knowledge of Spanish and French would be especially useful.

## SECOND TERM

### Courses in Curatorial Studies

#### **CURATORIAL STUDIES I: CURATORIAL AND CONSERVATION APPROACHES TO WORKS OF ART IN THE METROPOLITAN MUSEUM OF ART (Colloquium)**

**Marian Burleigh-Motley**, with the director, curators and conservators of The Metropolitan Museum of Art

Thursday 10:30 a.m.-12:30 p.m. G43.2750  
Classes meet at The Metropolitan Museum of Art

The introductory course of the Curatorial Studies Program, given jointly by the Institute of Fine Arts and the Metropolitan Museum of Art, the colloquium focuses on the rôle and responsibilities of curators in art museums and emphasizes connoisseurship and research methodology. A brief introduction to the development of museums and major museological issues sets the context for the course. Classes meet in the galleries, storerooms, and conservation laboratories of the museum with teams of curators and conservators who examine and discuss works of art from the museum's collections. Assignments include the preparation of catalogue entries and written acquisition proposals which are presented orally at the end of the course to curatorial and conservation staff of the museum, including the director. Objects recommended by students are considered for acquisition by the museum.

Open to all students, the course is mandatory for those who intend to become candidates for the Curatorial Studies Certificate. This course may be taken in fulfillment of the conservation requirement for art historians.

Enrollment is limited.

#### **CURATORIAL STUDIES III: INTERNSHIP**

**Curatorial staff of The Metropolitan Museum of Art or of other museums**

Monday-Friday 9 a.m.-5 p.m. G43.2761

4 points.

See first term for course description. Students may also register for the internship in the summer and fall terms.

## SECOND TERM

### Courses in Conservation

(Conservation courses are 3 points each unless otherwise noted.)

#### Conservation for Art Historians

The following courses offered during the second term fulfill the conservation requirement for art history students:

G43.2750 **Curatorial Studies I** (page 96)

G43.2728 **Materials, Media and Techniques II**  
(page 100)

G43.3703 **Paintings Conservation: Historical Painting Techniques**  
(page 100)

#### MATERIALS OF ART AND ARCHAEOLOGY II AND IV (Lecture)

**James H. Frantz**

Monday 10:30 a.m.-12:30 p.m.

2 points.

Section I (first year) G43.2712

Section I (second year) G43.2722

The course is devoted to the fundamentals of physical metallurgy essential to an understanding of the structure, technology, and deterioration of the works of art made of metal.

Enrollment is limited to students following the program in Conservation and to other qualified students with the permission of the faculty of the Conservation-Center.

SECOND TERM

**MATERIALS LABORATORY II AND IV  
(Laboratory)**

**James H. Frantz**

Monday 2-5 p.m.

1 point.

Section II (first year) G43.2712  
Section II (second year) G43.2722

The laboratory sessions supplement and are directly related to the lecture courses G43.2712 and G43.2722. Experiments are performed in X-ray diffraction, phase diagram determination, and metallography.

**TECHNOLOGY AND STRUCTURE OF WORKS  
OF ART II AND III (Lecture)**

**Conservation Center Faculty** with consultants  
Shelley Sass, Coördinator

Wednesday 10:30 a.m.-12:30 p.m.

2 points.

Section I (first year) G43.2714  
Section I (second year) G43.2724

These lectures constitute a general introduction to the procedures historically followed by the artist in the fabrication of works of art and the structural systems thus produced. Attention is also directed to alterations resulting from mechanical and chemical forces as art objects age. Ethical considerations and methods of preservation and restoration are surveyed and evaluated. Emphasis is on inorganic materials, including ceramics, glass, stone, mosaics, and frescoes.

Enrollment is limited to students following the program in Conservation and to other qualified students with the permission of the faculty of the Conservation Center.

## SECOND TERM

### TECHNOLOGY AND STRUCTURE OF WORKS OF ART II AND III (Laboratory)

**Conservation Center Faculty** with consultants  
Shelley Sass, Coördinator

Wednesday 2-5 p.m.

1 point.

Section II (first year) G43.2714  
Section II (second year) G43.2724

Students receive elementary practice in examination and treatment of various types of works of art, with emphasis on inorganic materials, including ceramics, glass, stone, mosaics, and frescoes.

### PROBLEMS IN PAPER CONSERVATION (Seminar and Laboratory)

**Margaret Holben Ellis**

Hours to be arranged

G43.3702

Technical and aesthetic considerations of various methods and materials used in paper conservation. Emphasis is placed on complex treatments. A final paper or student presentation is required.

Enrollment is limited to advanced students in Conservation. Students must have the permission of the instructor before registering for this course.



SECOND TERM

**PAINTINGS CONSERVATION: HISTORICAL  
PAINTING TECHNIQUES (Seminar)**

**Hubertus von Sonnenburg**

Tuesday 10:30 a.m.-12:30 p.m.

G43.3703

Classes meet at the Metropolitan Museum of Art

This course focuses on the examination of original paintings from the fourteenth through the nineteenth centuries with emphasis on their technique and condition and how these two factors can influence art historical interpretation. Using representative examples of European schools of painting, students are taught routine examination and documentation procedures typically employed to ascertain technical aspects of easel paintings. Paintings undergoing conservation treatment are also examined.

Enrollment is open to both students in conservation and art history. This course may be taken in fulfillment of the conservation requirement for art historians.

Students must have the permission of the instructor before registering for this course. A maximum of ten students will be accepted.

## SECOND TERM

### **MATERIALS, MEDIA, AND TECHNIQUES: TECHNICAL CONSIDERATIONS FOR THE ART HISTORIAN II (Colloquium)**

**Shelley Sass** and guest lecturers

Tuesday 10:30 a.m.-12:30 p.m.

G43.2728

4 points.

This course is introductory and nontechnical, designed primarily to acquaint art historians with the nature and use of materials in art and archaeology. The historical sources dealing with art technology are considered in conjunction with the modern methods of technical examination.

The materials studied include pigments and painting supports (wall, panel, and canvas painting); mosaics; and art on paper, including books, manuscripts, photographic and archival material.

The scientific methods employed in the dating, authentication, and examination of monuments and works of art are examined critically.

This course may be taken in fulfillment of the conservation requirement for art historians. Enrollment is limited; interested students should consult the Academic Office.

### **TEXTILE CONSERVATION (Seminar and Laboratory)**

**Nobuko Kajitani**

Hours to be arranged.

G43.3707

Through laboratory practice and observation of conservation/preservation work done in the past, the student is led to identify and evaluate physical and chemical characteristics of selected historical fabrics and conservation materials. Experimental laboratory treatment on historical fabrics is integrated into the course. A final paper or presentation is required.

Enrollment is limited to advanced students in Conservation. This course is given only by special arrangement.

Students must have the permission of the instructor before registering for this course.

SECOND TERM

**PAINTINGS CONSERVATION**  
(Seminar and Workshop)

**Dorothy R. Mahon**

Hours to be arranged.

G43.3708

The student is supervised in the examination of and practice in methods employed in restoring works of art. Emphasis is placed on principles the conservator must observe in the conservation of works of art. Specific techniques of restoration are demonstrated so that the student gains exposure to a variety of techniques available to the conservator.

Enrollment is limited to advanced students in Conservation. Students must have the permission of the instructor before registering for this course.

## SECOND TERM

### **SPECIAL PROBLEMS: ARCHITECTURAL MONUMENTS: CONSERVATION OF THE BUILT ENVIRONMENT**

**Shelly Sass** and guest lecturers

Hours to be arranged.

G43.3987

Many museums in the United States are historic structures having architectural ornamentation of historical and cultural significance. The conservation of these elements is integral to the preservation of the historic structures. The practice of conservation of such features falls between architecture and fine arts. Most projects require a team which might include architect, engineer, scientist, fine arts conservator, curator, and contractor. While a holistic approach to conservation is not new to the fine arts conservator, the complexities of large scale projects on site with little environmental control and a shift of priorities to the most economical and/or practical can collide with museum practice.

This course is designed to acquaint the fine arts conservator with the various factors which affect the conservation decisions associated with an historic structure and how they are implemented. The first part of this course introduces the student to the ethical considerations and the current standards of preservation as compared with fine arts conservation. The second part focuses on site investigation and treatments of the ornamentation using the Van Cortlandt Mansion as a laboratory. Students learn documentation techniques, monitoring, and testing process applicable to the site. Conservation approaches and techniques for conservation are considered and chosen methods executed by the students.

## SECOND TERM

### **PRACTICAL PROBLEMS OF PRESERVATION: EASEL PAINTINGS II**

**Dianne Modestini  
Jennifer Sherman**

Hours to be arranged; one full day a week is required G43.3743

In the course of the semester, each student completes the treatment of the painting started in Practical Problems of Preservation: Easel Paintings I. This involves primarily retouching and varnishing. Examination, documentation of the state, and study of and comparison with other works by the artist or school are preliminaries to the principal emphasis on treatment. The student must complete the work within the semester and provide a full treatment report with photographic records and other examination or analytical results when indicated. A final paper is required.

Enrollment is limited to students who have completed Practical Problems of Preservation: Easel Paintings I. Priority is given to those students intending to specialize in paintings conservation. Students must have the permission of the instructors before registering for this course.

### **CONSERVATION: LABORATORY PROBLEMS (Seminar)**

**Walter C. McCrone**

Monday-Friday 9 a.m.-5 p.m.  
(Course meets January 11-January 15, 1999)

G43.3971

Chemical microscopy is applied to the identification of the materials of art and archaeology. The course consists of a one-week intensive lecture and laboratory introduction to chemical microscopy offered January 11-January 15, 1999, followed by assigned experiments to be conducted during the semester.

This course is required of all first-year Conservation Center students; registration is also possible during the spring or summer term. The course is open to other qualified students with permission. Consult the Conservation Center for details.



SECOND TERM

**TREATMENT OF DETERIORATED WORKS OF ART  
I-IV (Seminar and Laboratory)**

**Conservation Center Faculty** and consultants

Hours to be arranged.

I G43.3735  
II G43.3738  
III G43.3745  
IV G43.3748

See first term for course description. These courses are also offered in the fall and summer terms.

**INDIVIDUAL PROBLEMS: EXAMINATION AND  
ANALYSIS II (Seminar and Laboratory)**

**Conservation Center Faculty** and consultants

Hours to be arranged.

G43.3749

See first term for course description. This course is also offered in the fall and summer terms.

**INTERNSHIP IN CONSERVATION**

4 points.

G43.3737

See first term for course description. Students may also register for the Internship in the fall and summer terms.

## SPECIAL PROBLEMS

These independent study courses are offered in all three semesters, hours to be arranged, and may carry from 1-4 points. Students must have the permission of the instructor before registering for these courses. Consult the Academic Office for details.

FAR EASTERN ART	G43.3811,3812 3813,3814
ANCIENT EGYPTIAN ART	G43.3815,3816
ANCIENT EGYPTIAN LANGUAGE	G43.3817,3818
ANCIENT NEAR EASTERN ART	G43.3819,3820
ANCIENT ART	G43.3821,3822
EARLY CHRISTIAN AND BYZANTINE ART	G43.3823,3824
BYZANTINE ART	G43.3827,3828
EARLY CHRISTIAN ARCHITECTURE	G43.3829,3830
MEDIEVAL ART	G43.3831,3832
ISLAMIC ART	G43.3833,3834
MEDIEVAL ARCHITECTURE	G43.3835,3836
RENAISSANCE-ANTIQUÉ RELATIONSHIPS	G43.3837,3838
ITALIAN ART	G43.3841,3842
ITALIAN PAINTINGS	G43.3843,3844
DECORATIVE ARTS OF THE RENAISSANCE	G43.3849,3850
DECORATIVE ARTS IN FRANCE	G43.3847,3848
HISTORY OF DRAWINGS AND THE MINOR ARTS	G43.3845,3846
NORTHERN PAINTING	G43.3851,3852
DUTCH AND FLEMISH PAINTING	G43.3869,3870

SPECIAL PROBLEMS

RENAISSANCE AND BAROQUE PAINTING	G43.3861,3862
ICONOLOGY	G43.3865,3866
RENAISSANCE AND BAROQUE SCULPTURE	G43.3863,3864
RENAISSANCE ARCHITECTURE	G43.3867,3868
BAROQUE ARCHITECTURE	G43.3883,3884
MODERN ARCHITECTURE	G43.3885,3886
BAROQUE ART	G43.3871,3872
SPANISH ART	G43.3875,3876
MODERN ART	G43.3881,3882
AMERICAN ART	G43.3887,3888
ARTS OF AFRICA AND OCEANIA	G43.3891,3892 3893,3894
PRE-COLUMBIAN ART	G43.3897,3898
CONNOISSEURSHIP AND CURATORIAL STUDIES	G43.3963,3964
CURATORIAL STUDIES AND CONSERVATION	G43.3965,3966
CONSERVATION: TECHNIQUES IN RESTORATION	G43.3742,3747
PRACTICAL PROBLEMS OF PRESERVATION: EASEL PAINTINGS II	G43.3743
CONSERVATION: HISTORY OF TECHNOLOGY	G43.3968
CONSERVATION OF MUSEUM OBJECTS	G43.3969,3970
CONSERVATION: LABORATORY PROBLEMS	G43.3972

SPECIAL PROBLEMS

CONSERVATION: FIELD RESEARCH	G43.3973,3974
CONSERVATION: MATERIALS IN WORKS OF ART	G43.3975,3976
CONSERVATION: SCULPTURE	G43.3977
CONSERVATION: PAINTINGS	G43.3979,3980
CONSERVATION: TEXTILES	G43.3981,3982
CONSERVATION: PAPERS	G43.3983,3984
CONSERVATION: METALS	G43.3985,3986
CONSERVATION: ARCHITECTURAL MONUMENTS	G43.3988

## SUMMER COURSES

A limited program of non-credit summer courses is described on page 50.

Students must have the permission of the instructor before registering for these courses. Consult the Academic Office for details.

### **CITY OF FLORENCE AND BUILDINGS: READING FLORENCE ARCHITECTURE AND URBANISM**

**Marvin Trachtenberg**

May/June 1999

G43.3246

Qualified Institute students are eligible to take for credit this graduate course offered by NYU Summer Programs at the Villa La Pietra in Florence.

An introduction to the buildings and public spaces of medieval and early Renaissance Florence, the brilliant architectonic culture that between the 1290s and ca. 1450 led all Europe. Conducted entirely on site, this course develops skills in archaeological, formal, iconographic, contextual and site analysis. Emphasis is placed on the way buildings are initiated, grow, and change through time; the evolution of the classical tradition in Florence; the rôle of individual architects vs. collaboration; the detailing of buildings, including the presence of other media; the form and function of public space; the expansion and development of the city. Sites include the Baptistery, S. Miniato al Monte, S. Maria Novella, S. Croce, the Cathedral and Campanile, Orsanmichele, the Palazzo Vecchio, S. Lorenzo, the Pazzi Chapel, the Ospedale degli Innocenti, S. Spirito, the Palazzo Medici, the Badia Fiesolana, and other buildings, including the city walls, and key vernacular works, in every case studied in the context of their spatial environment. Limited enrollment, with permission of instructor.

### **ARCHAEOLOGICAL FIELDWORK IN SAMOTHRACE**

G43.3579

### **CURATORIAL STUDIES III: INTERNSHIP<sup>1</sup>**

G43.2761

### **INTERNSHIP IN CONSERVATION<sup>1</sup>**

G43.3737



SUMMER COURSES

TREATMENT OF DETERIORATED  
WORKS OF ART I-IV<sup>1</sup>

I G43.3735  
II G43.3738  
III G43.3745  
IV G43.3748

INDIVIDUAL PROBLEMS:  
EXAMINATION AND ANALYSIS II<sup>1</sup>

G43.3749

CONSERVATION: LABORATORY<sup>1</sup>  
PROBLEMS

G43.3971

(See also Special Problems listings on pages 106-108.)

<sup>1</sup> See first term for course description.

## INSTITUTE OF FINE ARTS CALENDAR 1998-1999

Additional notices concerning special lectures, etc., are posted on the bulletin boards. Students must also consult the Graduate School of Arts and Science Bulletin's calendar, available at the switchboard. However, information concerning deadlines is more specific in this Announcement of Courses than in the Graduate School of Arts and Science Bulletin. Unless otherwise announced, the buildings will be closed on all stated holidays indicated by an asterisk (\*).

### 1998

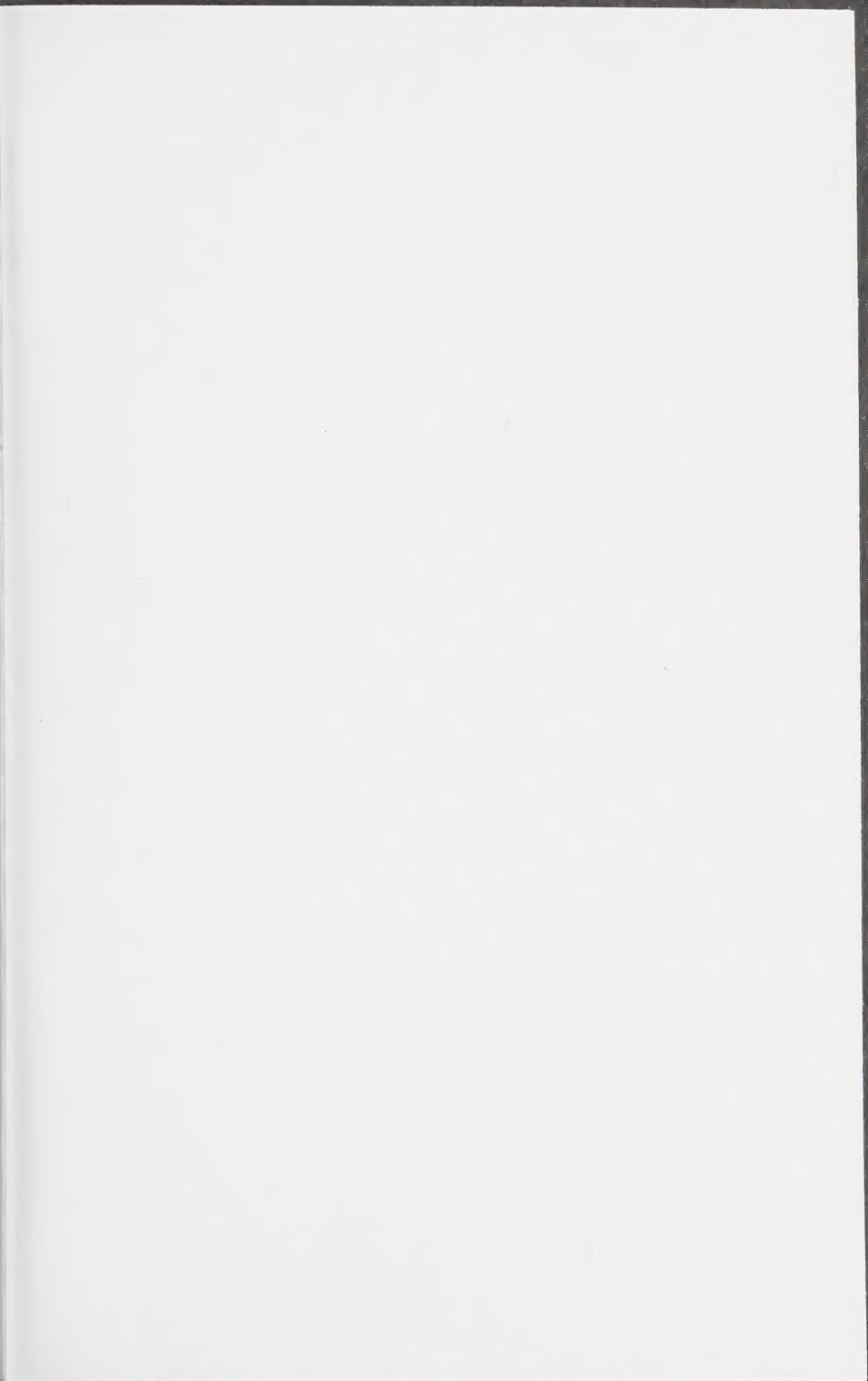
Last day for submitting dissertation outlines to be considered at September 10 Faculty Meeting	Tuesday	September 1	
Registration at the Institute for Fall Term (by appointment only; call Academic Office at 772-5867)	Wednesday-Friday	September 2-4	9:30 a.m.
French and German examinations (Marble Room)	Thursday	September 3	10:00 a.m. (French) 11:15 a.m. (German)
Registration at the Institute for all Conservation students	Friday	September 4	9:30 a.m.
Labor Day*	Monday	September 7	
Curatorial Studies interviews (Director's Office)	Tuesday	September 8	9:00 a.m.
First day of classes	Tuesday	September 8	
Faculty Meeting and Ph.D. Candidacy Review	Thursday	September 10	10:00 a.m.
Orientation tours of Visual Resources	Thursday	September 10	10:00 a.m. 11:00 a.m.
Orientation tours of the Library	Thursday	September 10	10:00 a.m. 11:00 a.m.
Orientation tours of the Conservation Center	Thursday	September 10	4:00 p.m.
Bibliography lecture for new students by Professor Carol Krinsky	Thursday	September 10	5:30-7:30 p.m.
Orientation tour of the Library	Friday	September 11	11:00 a.m.
Orientation for new students with the Graduate Student Association, Director, Academic Office, Visual Resources, Library, etc. (Lecture Hall)	Friday	September 11	4 p.m.
Last day for submitting qualifying papers (read and approved by both readers) to the Academic Office for September 1998 degrees	Thursday	September 17	

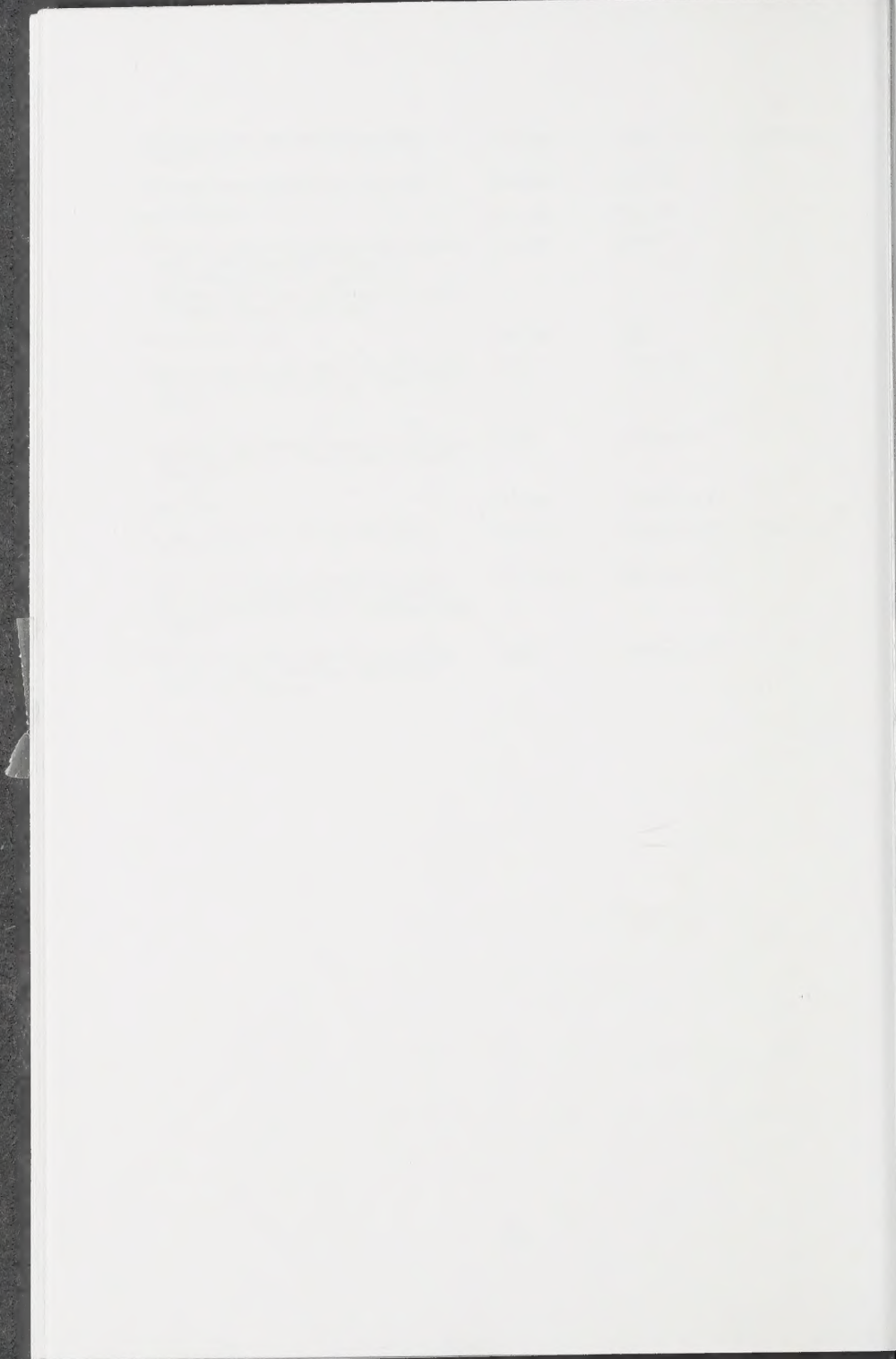
Tea for students and faculty (teas will be held regularly on Fridays at 5 p.m.)	Friday	September 18	5 p.m.
Final copies of dissertations due in GSAS Student Affairs Office for September 1998 Ph.D. degrees	Friday	September 18	
Last day for submitting IIE Fulbright applications for 1999-2000 (to GSAS Fellowship Office)	Friday	September 18	
Academic Office orientation for new students entering with an M.A. (Academic Office)	Tuesday	September 22	11 a.m.
Academic Office orientation for all new students (Lecture Hall)	Thursday	September 24	11 a.m.
Last day for submitting diploma application cards to the Academic Office for January 1999 M.A. and Ph.D. degrees, diplomas in Conservation, and Curatorial Studies certificates	Tuesday	September 29	
Last day for submitting advisor-approved drafts of Ph.D. dissertations for January 1999 degrees to the Academic Office for distribution to second and third readers	Thursday	October 1	
Frick Symposium papers due	Monday	November 9	
Thanksgiving recess*	Thursday-Friday	November 26-27	
Drafts of dissertations due in GSAS Student Affairs Office for January 1999 Ph.D. degrees	Friday	December 4	
French and German examinations (Marble Room)	Thursday	December 10	10:00 a.m. (French) 11:15 a.m. (German)
Last day for Fall term classes	Monday	December 14	
Fall term examinations	Wednesday-Wednesday	December 16-23	
Last day for submitting first-term papers to the Academic Office	Wednesday	December 23	
Winter recess	Thursday-Tuesday	December 24-January 12	
<b>1999</b>			
Last day for submitting admission applications for 1999-2000	Monday	January 4	
Last day for submitting dissertation outlines to be considered at January 21 Faculty Meeting	Thursday	January 7	
Registration at the Institute for Spring Term 1999 (by appointment only; call Academic Office)	Wednesday-Friday	January 13-15	9:30 a.m.

Last day for submitting qualifying papers (read and approved by both readers) to the Academic Office for January 1999 degrees	Wednesday	January 13	
Registration at the Institute for Conservation students	Thursday	January 14	9:30 a.m.
Final copies of dissertations due in GSAS Student Affairs Office for January 1999 Ph.D. degrees	Friday	January 15	
Martin Luther King, Jr.'s Birthday*	Monday	January 18	
First day of Spring Term classes	Tuesday	January 19	
Last day for submitting diploma application cards to the Academic Office for May 1999 M.A. and Ph.D. degrees, diplomas in Conservation and Curatorial Studies certificates	Tuesday	January 19	
Faculty Meeting and Ph.D. Candidacy Review	Thursday	January 21	10:00 a.m.
Last day for submitting advisor-approved drafts of dissertations for May and September 1999 degrees to the Academic Office for distribution to second and third readers	Monday	February 1	
President's Day*	Monday	February 15	
IFA fellowship applications by continuing students due in the Academic Office	Friday	March 12	
Spring recess (offices open)	Monday-Friday	March 15-19	
Drafts of dissertations due in GSAS Student Affairs Office for May 1999 Ph.D. degrees	Friday	March 19	
Frick Collection-Institute of Fine Arts Symposium	Friday-Saturday	April 9-10	
French and German examinations (Marble Room)	Thursday	April 22	10:00 a.m. (French) 11:15 a.m. (German)
Last day for submitting dissertation outlines for faculty approval at May 6 Faculty Meeting	Thursday	April 22	
Last day for submitting qualifying papers (read and approved by both readers) to the Academic Office for May 1999 degrees	Wednesday	April 28	
Final copies of dissertations due in GSAS Student Affairs Office for May 1999 Ph.D. degrees	Friday	April 30	
Last day of Spring term classes	Monday	May 3	
Spring term examinations	Wednesday-Wednesday	May 5-12	

Faculty Meeting and Ph.D. Candidacy Review	Thursday	May 6	10:00 a.m.
Commencement (Washington Square)	Thursday	May 13	
Memorial Day*	Monday	May 31	
Last day for submitting diploma application cards to the Academic Office for September 1999 M.A. and Ph.D. degrees, diplomas in Conservation, and Curatorial Studies certificates	Tuesday	June 1	
Independence Day*	Monday	July 5	
Drafts of dissertations due in GSAS Student Affairs Office for September 1999 Ph.D. degrees	Friday	August 6	
Last day for submitting dissertation outlines to be considered at September 9 faculty meeting	Friday	August 27	
Labor Day*	Monday	September 6	
Faculty Meeting and Ph.D. Candidacy Review	Thursday	September 9	10:00 a.m.
Last day for submitting qualifying papers (read and approved by both readers) to the Academic Office for September 1999 degrees	Wednesday	September 15	
Final copies of dissertations due in GSAS Student Affairs Office for September 1999 Ph.D. degrees	Friday	September 17	











**New York University**  
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