



the Institute



# Annual 2017-2018





# the Institute

Your destination for the past,  
present, and future of art.

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**THE INSTITUTE  
OF FINE ARTS**

# Welcome from the Director

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What I will remember most from my first year as director of the Institute of Fine Arts is the warm welcome and support I received from its remarkably accomplished and creative community. Conversations with trustees, faculty, staff, students, researchers, donors, alumni, and supporters have given me a deeper sense of the Institute's distinguished history and of its future possibilities. It has been a pleasure to get to know you, to make new friends, and to begin work on exciting projects and programs with such an enthusiastic and active group of Institute partisans.



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The Institute of Fine Arts Annual 2017 - 2018

The most important priorities to emerge from many discussions and an assessment of the current state of art history, archaeology, and conservation at the Institute have been to seek to increase the diversity of faculty, staff, and students; to make the MA program more affordable for students from diverse backgrounds and those without the financial means to attend; to enhance the Institute's teaching in a number of fields, including but not limited to Dutch Golden Age, nineteenth-century European, Spanish and Viceregal art, and global modern and contemporary art; to expand opportunities for students to take curator-taught classes, as well as classes in museum and curatorial studies; to support the engagement with new, time-based media in both art history and conservation; and to strengthen collaboration with the Department of Art History and NYU generally. We are also expanding our community and public programming, which makes the Institute a dynamic center within the greater New York arts community, and offering our students more opportunities for professional and creative work (curating exhibitions, teaching, publishing, carrying out funded research) to prepare them for their future careers.

I am delighted to announce the appointment of Dr. Kathryn Howley as the Lila Acheson Wallace Assistant Professor of Ancient Egyptian Art. Professor Howley earned her BA from the University of Oxford and her Ph.D. from Brown University. She joins us this fall after two years as Lady Wallis Budge Junior Research Fellow at Christ's College, Cambridge University, and with previous art history teaching experience at the Rhode Island School of Design and the University

of East Anglia in the United Kingdom. Professor Howley works on Ancient Egypt and Sudan, focusing on the role of material cultural in negotiating intercultural contact.

The Institute also welcomes Professor Prita Meier (African art and urbanism) and Professor John Hopkins (Roman art and archaeology), both appointed by the Department of Art History with associate status at the Institute. In addition, we are delighted that Professor Anne Hrychuk Kontokosta, an alumna of the Institute and a specialist in Roman art and architecture, will join us for three years as Assistant Professor/Faculty Fellow.

It is also a pleasure to announce that renowned curator and professor, Lowery Stokes Sims, who was the Varnedoe Professor in the spring 2018, will continue to teach a class per year at the Institute for three additional years. Dr. Sims' courses draw on her years of pioneering research and curating, much of which addressed the work of African American and Latin American artists.

Students at the Institute will now have the opportunity to publish their own peer-reviewed, online journal. Contributions will be sought from graduate students from both the Institute and other schools. Professor Alexander Nagel will provide faculty guidance, and Conley Lowrance will serve as managing editor. Launched just this summer, we are all looking forward to seeing what the student editors name the new journal and what its first issue will focus on.

This was a year to remember two highly revered professors at the Institute who passed away in the late summer and fall. The Institute held a memorial tribute to Professor Egbert Haverkamp-Begemann on October 29, 2017. The event filled the House to overflowing with colleagues, former students, and friends, many arriving from across the country and Europe. They shared their memories and stories, creating a vivid portrayal of a brilliant scholar, devoted teacher, thoughtful mentor, bibliophile, and occasionally fearless nighttime chauffeur. We also held a celebration to honor the life and work of Professor Linda Nochlin on April 8, 2018, with remembrances and filmed interviews with Linda at the Solomon R. Guggenheim Museum, followed

by a reception at the Duke House. All of the speakers and those who made toasts at the House recalled Linda's bold, incisive intellect, her path-breaking essays that opened the door to feminist approaches to art history and criticism, her friendships with artists, the excellent advice she gave her students, her elegant clothes, wonderful laugh, and zest for life.

Just as this *Annual* was going to press, we learned that James Robert McCredie, Sherman Fairchild Professor of Greek Archaeology and Architecture, long-serving and highly esteemed Director of the Institute, renowned archaeologist, and beloved teacher, passed away on July 15. The Institute will host a tribute to Jim McCredie in the coming months.

Finally, a word about our many excavations. The Institute now sponsors five excavations that provide our students with a remarkably rich and diverse set of archeological experiences and training: Field Director Matthew Adams supervises the excavation at the burial grounds of the kings at **Abydos** in Egypt, now in a new partnership with Princeton University and Professor Deborah Vischak (IFA alumna); Professor Clemente Marconi directs the team at **Selinunte**, site of an ancient Greek city in Sicily, where exciting discoveries continue to be made; our colleague Professor Bonna Westcoat supervises the excavation at the Sanctuary of the Great Gods at **Samothrace**

in Greece; Professor Roland R.R. Smith directs the excavation at **Aphrodisias**, a major Roman site in Turkey; and we now can add the excavation at **Sanam** in Sudan, supervised by our new Egyptologist, Professor Kathryn Howley. One of my greatest pleasures this past year was learning about these various excavations, meeting those who direct and participate in them, and hearing the wonderful annual excavation lectures.

I look forward to another exciting year at the Institute, and to seeing the projects and programs begun this past year continue to grow and flourish.

With warm regards,



Christine Poggi  
*Judy and Michael Steinhardt Director*  
The Institute of Fine Arts



# Message from the Chair

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Each year I am astounded by how quickly the days and weeks go by and we find ourselves once again reflecting on all that was accomplished in the past academic year. From new scholarly publications and discoveries in the field, to the development of new conservation techniques and a vast array of public programs, the Institute of Fine Arts is at the epicenter of study for art history, art conservation, and archaeology. As Chair of the Institute's Board of Trustees, I would like to thank the many generous friends and alumni whose steadfast support has made it possible for the Institute to flourish over the past year.

We opened the fall semester with a number of festive events welcoming Christine Poggi into her new role as the Judy and Michael Steinhart Director. The James B. Duke House was animated with conversation among trustees, faculty, students, and close friends as our community came together to celebrate the arrival of Director Poggi.

It was also a pleasure to welcome three new members to the Institute's Board this year: Pope.L, artist and director of undergraduate studies in the Department of Visual Arts at the University of Chicago; Jennifer Russell, former associate director for exhibitions at The Metropolitan Museum of Art and an alumna of the Institute; and Rachel G. Wilf, art historian and alumna of the Institute. We are fortunate to have their commitment to the Institute, as each will bring a great wealth of knowledge of art and art history and will contribute to our efforts to maintain the vitality and future growth of our program.

Connecting with the community is a top priority for the Institute, and with over one hundred free programs throughout the year the Duke House is the center of cultural exchange with art historians, artists, archaeologists, art conservators, museum professionals, and students. This winter, the Institute of Fine Arts announced a new annual photography lecture in honor of Gayle Greenhill. Gayle was widely recognized for her passionate advocacy of photography, beginning in the early 1980s; her adventuresome collecting; her generous gifts to many museums; and her leadership as a Trustee and Chair of the International Center of

Photography. The Institute is honored to celebrate her legacy with this annual lecture.

The Connoisseurs Circle enjoyed another year filled with curator-led exhibition tours, private collection visits, and a special day-trip to Bryn Athyn, Pennsylvania, to explore the Glencairn Museum with Professor Robert A. Maxwell. Membership in the Circle provides direct support for fellowships at the Institute while offering exclusive events and auditing privileges with our acclaimed faculty. Each May we celebrate our fellowship supporters by hosting an annual lunch where donors and students can engage in conversation and witness first-hand the impact of their contributions on the academic success of our students.

This year, with an emphasis on enhancing our student travel support, we established the Egbert Haverkamp-Begemann Student Travel Fund in recognition of Professor Haverkamp-Begemann's remarkable career and to provide our students with indispensable access to view art objects *in situ* during the formative period in their careers as art historians. Celebrating Professor Haverkamp-Begemann's vast contributions in this way will have lasting impact on the development of our young scholars.

Next semester, the Institute's Conservation Center will launch the first U.S.-based dual MS/MA degree program in time-based media art conservation. This new specialization will require students to cross the disciplinary boundaries of computer science, material science, media technology, engineering, art history, and conservation. I would like to congratulate Hannelore Roemich and Christine Frohnert who, in collaboration with the Conservation Center's Chair, Margaret Holben Ellis, are launching this preeminent program that will leverage the resources of NYU and the notable connections found in the New York art scene. With the support of The Andrew W. Mellon Foundation and Rachel and Jonathan Wilf, the Institute is poised to provide a world-renowned education for our Conservation Center graduates who will become the foremost experts and researchers on the preservation and conservation of TBM works for generations to come.



With the arrival of fall it is wonderful seeing everyone return to the Institute. The days will be filled with courses taught by our distinguished faculty and the evenings will offer a range of free public lectures and special events to satisfy our intellectual curiosity. I hope you will continue to enjoy being a part of our esteemed community or consider becoming more involved by taking a class, attending a lecture, or establishing a student fellowship. We welcome your engagement and thank you for contributing to the Institute's ability to educate the most talented scholars in the art world today.



Marica Vilcek  
Chair



## Board of Trustees

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**Daniel H. Weiss**

# The Institute | A Brief History

Art history became a dedicated field of study at New York University in 1922, when the young scholar-architect Fiske Kimball was appointed the Morse Professor of the Literature of Arts and Design. He laid the foundation for much of what still distinguishes The Institute of Fine Arts: its core faculty of the highest quality, special relationships with New York's museums, liberal use of the expertise of visiting faculty, and twin commitments to graduate education and advanced research.



In 1932, NYU's graduate program in art history moved to the Upper East Side in order to teach in the collections of The Metropolitan Museum of Art. Under the energetic leadership of its chairman, Walter W. S. Cook, the program became one of the world's most distinguished centers for art historical research and education, and was renamed The Institute of Fine Arts in 1937. The Institute was strengthened greatly by refugee professors from the German and Austrian institutions that had given birth to the modern discipline of art history. Foundational art historians such as Erwin Panofsky,

Walter Friedländer, Karl Lehmann, Julius Held, and Richard Krautheimer set the Institute on its course of rigorous, creative, and pluralistic scholarship and strong worldwide connections. The National Endowment for the Humanities has commended the Institute as a national asset for its leadership role in art historical scholarship and training. The Endowment is one of numerous institutional and private benefactors that continue to support the Institute's work.

The Graduate Department moves to the second floor of the Carlyle Hotel at Madison Avenue and 77th Street.

**c. 1936**

The Institute moves to the Paul Warburg House at 17 East 80th Street.

**1938**

The Institute moves to the James B. Duke House at 1 East 78th Street.

**1959**

**1932**

A Graduate Department in Fine Arts is founded separate from Washington Square and moves uptown to Munn House, opposite the Plaza Hotel.

**1937**

The name is changed to the Institute of Fine Arts.

**1958**

Curatorial Studies program established.

## Directors of The Institute of Fine Arts

1931 Walter W. S. Cook  
 1951 Craig Hugh Smyth  
 1973 Jonathan Brown  
 1979 A. Richard Turner  
 1983 James R. McCredie  
 2002 Mariët Westermann  
 2008 Michele D. Marincola, Interim Director  
 2009 Patricia Rubin  
 2017 Christine Poggi



The Conservation Center in the James B. Duke House, 1960s.

The curriculum was designed as a “three-legged stool” by which the conservator is supported in equal measure by art historical study, scientific training, and practical experience—an interdisciplinary approach that still forms the core of the program. Initially located in the former kitchen of the Duke House, the Conservation Center has been housed in the Stephen Chan House across the street since 1983.

Almost from its inception, the Institute has conducted significant archaeological projects staffed by its faculty and students. Excavations are currently thriving at Aphrodisias, Turkey (conducted jointly with NYU’s Faculty of Arts and Science); at the Sanctuary of the Great Gods in Samothrace; at Abydos, Egypt; at Selinunte, Sicily; and as of 2018, at Sanam, Sudan. In the course of its history, the Institute of Fine Arts has conferred over 2,400 advanced degrees and trained a high number of the world’s most distinguished art history professors, curators, museum administrators, and conservators.

In 1958, Nanaline Duke and her daughter, Doris Duke, presented the Institute with the James B. Duke House at 1 East 78th Street. By the end of the year, Robert Venturi had completed the remodeling of the house for the Institute’s use. Two years later, the Institute became the first graduate program in the United States to offer an advanced degree in conservation. There was the conviction that a new kind of conservator would be trained at the Center, an alternative to the artist-technician.

The Stephen Chan House opens as the Conservation Center’s new home.

**1983**

The Institute of Fine Arts celebrates its 75th anniversary.

**2007-08**

The Duke House marks its 100 year anniversary.

**2012**

**1960**

Conservation Center founded.

**2004**

Faculty expansion initiative begins with NYU funding.

**2010**

The Conservation Center celebrates its 50th anniversary. The Institute welcomes its first entering class of the new MA program.

### Chairs of the Conservation Center

- 1961 Sheldon Keck
- 1967 Lawrence J. Majewski
- 1975 Norbert S. Baer and Lawrence J. Majewski, Co-Chairmen
- 1987 Margaret Holben Ellis
- 2002 Michele D. Marincola
- 2008 Hannelore Roemich, Acting Chair
- 2011 Michele D. Marincola
- 2014 Hannelore Roemich
- 2017 Margaret Holben Ellis

# Institute Faculty and Fields of Study



Juanita Solano Roa defending her dissertation, May 2018

## Administrators

### Christine Poggi

*Judy and Michael Steinhardt Director; Professor of Fine Arts*  
Modern and contemporary art and criticism, early twentieth-century avant-gardes, Italian studies; gender, sexuality, and women's studies; the invention of collage; the rise of abstraction

### Edward J. Sullivan

*Deputy Director for Faculty and Administration; Helen Gould Sheppard Professor in the History of Art, The Institute of Fine Arts and Department of Art History*  
Latin American art, colonial and modern periods; Iberian art; art of the Caribbean; Brazilian art

### Robert A. Maxwell

*Director of Graduate Studies (until 08/2018); Associate Professor in the History of Western European Medieval Art*  
Early Christian, Byzantine, and Western Medieval art

### Priscilla P. Soucek

*Director of Graduate Studies (as of 09/2018); John Langeloth Loeb Professor in the History of Art*  
Persian and Arabic manuscripts; portraiture; history of collecting

### Marvin Trachtenberg

*Director of Masters Studies; Edith Kitzmiller Professor of the History of Fine Arts*  
Romanesque, Gothic, and Renaissance architecture and urbanism; problems of temporality in architecture and historiography; problematics of architectural authorship; the origins of perspective

### Margaret Holben Ellis

*Chair of the Conservation Center; Eugene Thaw Professor of Paper Conservation; Conservation Consultant, Villa La Pietra*  
Technical connoisseurship of works of art on paper; conservation treatment of prints and drawings; twentieth-century materials and techniques of works of art on paper; ethical issues in art conservation

## Faculty in the History of Art and Archaeology

### Jean-Louis Cohen

*Sheldon H. Solow Professor in the History of Architecture*  
Nineteenth- and twentieth-century architecture and urbanism in Germany, France, Italy, Russia, and North America; contemporary issues in architecture, town planning, and landscape design

### Thomas Crow

*Rosalie Solow Professor of Modern Art*  
Seventeenth- and eighteenth-century art; nineteenth- and twentieth-century art; contemporary art

### Colin Eisler

*Robert Lehman Professor of Fine Arts*  
Early Netherlandish, French, and German art; Quattrocento art; graphic arts; history of collecting; Jewish art issues

**Finbarr Barry Flood**

*Director, Silsila: Center for Material Histories; William R. Kenan, Jr., Professor of the Humanities, The Institute of Fine Arts and Department of Art History*

Art and architecture of the Islamic world; cross-cultural dimensions of Islamic material culture; theories and practices of image-making; technologies of representation; art historical historiography, methodology, and theory; Orientalism

**Jonathan Hay**

*Ailsa Mellon Bruce Professor of Fine Arts*

History of Chinese art; contemporary Chinese art; art historical theory and method

**Kathryn E. Howley**

*Lila Acheson Wallace Assistant Professor of Ancient Egyptian Art*

Ancient Aegean, Egyptian, Greek and Roman art; archaeology

**Anne Hrychuk Kontokosta**

*Assistant Professor/Faculty Fellow*

Ancient Aegean, Egyptian, Greek and Roman art; architecture; archaeology

**Robert Lubar Messeri**

*Associate Professor of Fine Arts; Director, NYU/Madrid*

Twentieth-century European art (France and Spain); art since 1945 in Europe and America; critical theory

**Clemente Marconi**

*James R. McCredie Professor in the History of Greek Art and Archaeology; University Professor; Director, Excavations at Selinunte*

Archaic and Classical Greek art and architecture; the reception and the historiography of ancient art and architecture; the archaeology of ancient Sicily

**Kent Minturn**

*Visiting Assistant Professor of Fine Arts*

European and American Modernism; history of photography and cinema

**Mia M. Mochizuki (until May 31, 2018)**

*Associate Professor of the History of Art, NYU Abu Dhabi and The Institute of Fine Arts*

Iconoclasm and the recycling of art; material cultures of Renaissance and Reformation; early modern art networks and the poetics of place; global methods of art history; constructions of the Baroque

**Philippe de Montebello**

*Fiske Kimball Professor in the History and Culture of Museums*

Early Netherlandish art; history of collecting; history of museums; issues of cultural patrimony

**Alexander Nagel**

*Professor of Fine Arts*

Renaissance art; the history of the history of art; relations between artistic practice and art theory

**Patricia Rubin**

*Professor of Fine Arts*

Italian Renaissance art; museums, collecting, and cultural patrimony; historiography; portraiture; graphic arts

**Hsueh-man Shen**

*Ehrenkranz Associate Professor in World Art*

Funerary and religious practices in pre-modern China; word and image in the visual culture of East Asia; art and material culture along the ancient Silk Road

**Robert Slifkin**

*Associate Professor of Fine Arts*

Contemporary art; history of photography; nineteenth- and twentieth-century American art

**Thelma K. Thomas**

*Associate Professor of Fine Arts*

Late Antique, Byzantine, and Eastern Christian art and architecture

**Kathleen Weil-Garris Brandt**

*Professor of Fine Arts, The Institute of Fine Arts and College of Arts and Science*

Italian Renaissance art and culture



Andrea Achi defending her dissertation, April 2018



## Faculty Emeriti

### **Jonathan J. G. Alexander**

*Sherman Fairchild Professor Emeritus of Fine Arts*  
Medieval European art, especially manuscript illumination

### **Jonathan Brown**

*Carroll and Milton Petrie Professor Emeritus of Fine Arts*  
Spanish and new Spanish painting, 1500-1800; history of collecting; art at European courts, seventeenth century

### **Günter H. Kopcke**

*Avalon Foundation Professor Emeritus in the Humanities*  
Art and the second millennium BCE; Mediterranean integration: Crete; art and Greek progress from infiltration to Greek statehood, second to first millennium BCE; political origin and role of Classical art

### **Thomas F. Mathews**

*John Langeloth Loeb Professor Emeritus in the History of Art*  
Early Christian and Byzantine art and architecture

### **David O'Connor**

*Lila Acheson Wallace Professor Emeritus of Ancient Egyptian Art; Co-Director, Institute of Fine Arts/NYU Expedition to Abydos, Egypt*  
Ancient Aegean, Egyptian, Greek and Roman art; archaeology

## Visiting Faculty 2018 -2019

### **Elizabeth Cleland**

*Associate Curator, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art*

### **William Hood**

*Visiting Professor; Mildred C. Jay Professor Emeritus, Oberlin College*

### **Maria Dolores Jimenez-Blanco**

*Resident Chair of the King Juan Carlos I of Spain Center, New York University*

### **Linda Wolk Simon**

*Frank and Clara Meditz Director and Chief Curator, Fairfield University Art Museum*

### **Alejandro Vergara**

*Senior Curator of Flemish and Northern European Paintings, Museo del Prado*

## Kirk Varnedoe Visiting Professorship in Art History

### **Lowery Stokes Sims**

*Curator Emerita, Museum of Arts and Design*

## Conservation Center Faculty

### **Norbert S. Baer**

*Hagop Kevorkian Professor of Conservation*

Application of physiochemical methods to the study and preservation of cultural property; environmental policy and damage to materials; application of risk assessment and risk management to the preservation of cultural property

### **Michele D. Marincola**

*Sherman Fairchild Distinguished Professor of Conservation; Conservation Consultant, Villa La Pietra*

Conservation and technical art history of medieval sculpture; decoration of late medieval German sculpture; conservation of modern sculpture

### **Hannelore Roemich**

*Professor of Conservation Science*  
Conservation of works of art and artifacts; non-destructive testing of art objects; indoor environment; glass and enamels, active and preventive conservation issues



Elizabeth Buhe defending her dissertation, August 2018

## Research Faculty in the Conservation Center

### Dr. Marco Leona

Research Professor; David H. Koch Scientist in Charge, Department of Scientific Research, The Metropolitan Museum of Art

### Dianne Dwyer Modestini

Paintings Conservator, Kress Program in Paintings Conservation; Research Scholar, Conservation Center

### Christine Frohner

Research Scholar; Conservator of Contemporary Art, Modern Materials, and Media, Bek & Frohner, LLC

## Visiting Faculty in the Conservation Center

### C. Richard Johnson

Visiting Research Professor 2017-2018; Jacobs Fellow in Computational Arts and Humanities, Jacobs Technion-Cornell Institute, Cornell Tech, NYC; Professor of Engineering, Cornell University

## Judith Praska Distinguished Visiting Professors in Conservation and Technical Studies

### Karl Buchberg

Judith Praska Distinguished Visiting Professor in Conservation & Technical Studies, fall 2017; Former Senior Conservator of Paper, Museum of Modern Art

### David Saunders

Honorary Research Fellow and Former Keeper of the Department of Conservation and Scientific Research, British Museum

## Associate Faculty

### John Hopkins

Assistant Professor of Art History, Department of Art History  
Visual, spatial and physical experience and the diachronic investigation of cultural and societal shift in the ancient Mediterranean

### Dipti Khara

Assistant Professor of Art History, Department of Art History  
Art and architecture of South Asia; cartographic cultures, art, and urban topography; global art histories, theory, and methodology; historiography of cross-cultural encounters; collecting, museums, and contemporary heritage landscapes; postcolonial studies

### Meredith Martin

Associate Professor of Art History, Department of Art History  
Eighteenth- and nineteenth-century French and British art, architecture, material culture, and landscape design; art and gender politics, cross-cultural encounters in European art; interiors and identity; historical revivalism and contemporary art

### Michele Matteini

Assistant Professor of Art History, Department of Art History  
Late Imperial Chinese painting and material culture; antiquarianism and collecting culture; Qing history; artistic exchanges; eighteenth-century art and globalism; craft and embodied knowledge; anthropology and art history; historiography

### Prita Meier

Associate Professor of Art History, Department of Art History  
Visual cultures and built environment of east African port cities, and histories of transoceanic exchange and conflict

## Institute of Fine Arts- NYU Affiliated Faculty

### Miriam Basilio

Associate Professor, Department of Art History and Museum Studies, NYU

### Brigitte Miriam Bedos-Rezak

Professor, Department of History, NYU

### Reindert Falkenburg

Dean of Arts and Humanities, Vice Provost for Intellectual and Cultural Outreach, Faculty Director of The Institute, NYU Abu Dhabi

### Lillian Tseng

Associate Professor of East Asian Art and Archaeology, Institute for the Study of the Ancient World, NYU

### Deborah Willis

University Professor; Chair, Department of Photography & Imaging, Tisch School of the Arts, NYU

### Christopher Wood

Professor, German Department; Chair, Humanities Chairs, Faculty of Arts and Science, NYU





Matthew Adams, Senior Research Scholar; Director, Abydos Excavations



## Contributing Faculty and Collaborating Scholars

**Bruce Altshuler**  
*Clinical Professor, Museum Studies*

**Carrie Rebora Barratt (until 06/2018)**  
*Associate Director for Collections and Administration, The Metropolitan Museum of Art; Curatorial Studies*

**Adrienne Edwards**  
*Curator-at-Large, Walker Art Center*

**Juliet Fleming**  
*Associate Professor of English, NYU*

**Michael Gallagher**  
*Sherman Fairchild Conservator in Charge, Paintings Conservation, The Metropolitan Museum of Art*

**Pepe Karmel**  
*Associate Professor of Art History, NYU*

**Mark McDonald**  
*Curator, Italian, Spanish, Mexican, and early French prints and illustrated books, Department of Drawings and Prints, The Metropolitan Museum of Art*

**Ara H. Merjian**  
*Associate Professor of Italian and Art History, NYU*

**Shelley Rice**  
*Arts Professor of Art History, Department of Photography and Imaging, Tisch School of the Arts, NYU*

**Jon Ritter**  
*Clinical Associate Professor of Art History, Department of Art History, NYU*

**Andrew Romig**  
*Associate Professor, Gallatin School of Individualized Study, NYU*

**Lytle Shaw**  
*Professor of English, NYU*

**Luke Syson**  
*Iris and B. Gerald Cantor Curator in Charge, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art*

**Jeffrey Weiss**  
*Senior Curator, Guggenheim Museum, New York*

**Glenn Wharton**  
*Clinical Professor Museum Studies, Director, Museum Studies*

## Institute Lecturers for the Conservation Center

**Samantha Alderson**  
*Conservator, American Museum of Natural History*

**Lisa Bruno**  
*Carol Lee Shen Chief Conservator, Brooklyn Museum*

**Jean Dommermuth**  
*Senior Paintings Conservator, ArtCare NYC; Conservation Consultant, Villa La Pietra*

**Maria Fredericks**  
*Drue Heinz Rare Book Conservator, Acting Director, Thaw Conservation Center, The Morgan Library & Museum; Conservation Consultant, Villa La Pietra*

**Alexis Hagadorn**  
*Head of Conservation, Columbia University Libraries*

**Nora Kennedy**

*Sherman Fairchild Conservator  
In Charge, Photograph  
Conservation, The Metropolitan  
Museum of Art*

**Lucie Kinsolving**

*Paintings Conservator, New York,  
NY*

**Tina March**

*Associate Objects Conservator,  
Brooklyn Museum*

**Kristin Patterson**

*The Joan and John Thalheimer  
Associate Conservator of  
Paintings, Philadelphia Museum  
of Art, Philadelphia*

**Katie Sanderson**

*Assistant Conservator,  
Photograph Conservation, The  
Metropolitan Museum of Art*

**Steven Weintraub**

*Proprietor, Art Preservation  
Services, Inc., Long Island City,  
NY*

## Additional Conservation Consultants at Villa la Pietra

**Rachel Danzig**

*Proprietor, Rachel Danzig Art  
Conservation LLC, Brooklyn, NY*

**Pam Hatchfield**

*Robert P. and Carol T. Henderson  
Head of Objects Conservation,  
Museum of Fine Arts, Boston*

**Jack Soutanian, Jr.**

*Conservator, The Metropolitan  
Museum of Art*

**Deborah Trupin**

*Textile Conservator, New York  
State Bureau of Historic Sites*

**George Wheeler**

*Senior Scientist, Highbridge  
Materials Consulting*

## Adjunct Instructors in Languages

**Uwe Bergemann**

*Adjunct Instructor, Deutsches Haus,  
College of Arts and Science*

**Eileen Hsiang-ling Hsu**

*Adjunct Instructor in Classical  
Chinese, The Institute of Fine Arts*

**Amir Moosavi**

*Adjunct Instructor in Arabic, The  
Institute of Fine Arts; Visiting  
Assistant Professor of Iranian  
Studies, Brown University*

**Rosalia Pumo**

*Adjunct Instructor in Italian, The  
Institute of Fine Arts*

**Heidi Ziegler**

*Adjunct Instructor in French, The  
Institute of Fine Arts*

## Institute of Fine Arts Research Associates

**Brian Castriota**

*Supervising Conservator,  
Excavations at Aphrodisias*

**Jack A. Josephson**

*Research Associate in Egyptian Art*

**Stephen Koob**

*Consulting Conservator, Excavations  
in Samothrace*

**Anna Serotta**

*Consulting Conservator, Excavations  
at Selinunte*

**Paul Stanwick**

*Research Affiliate in Egyptian Art*

## Institute of Fine Arts Excavation Field Directors

**Matthew Adams**

*Senior Research Scholar, Director,  
Abydos Excavations*

**Kathryn Howley**

*Lila Acheson Wallace  
Assistant Professor of Ancient  
Egyptian Art; Director, Excavations  
at Sanam in Sudan*

**Roland R. R. Smith**

*Lincoln Professor of Classical  
Archaeology, University of  
Oxford; Director, Excavations at  
Aphrodisias*

**Bonna D. Wescoat**

*Professor of Art History, Emory  
University; Adjunct Professor  
and Director, Excavations in  
Samothrace*

## Institute of Fine Arts Honorary Fellows

**Leonard Barkan**

*Class of 1943 University Professor  
and Chair of the Department of  
Comparative Literature, Princeton  
University*

**Jim Coddington**

*Chief Conservator, Museum of  
Modern Art*

**Navina Najat Haidar**

*Curator, Department of Islamic Art,  
The Metropolitan Museum of Art*

**Carol Mancusi-Ungaro**

*Associate Director for  
Conservation and Research,  
Whitney Museum of American Art*

**Martha Rosler**

*Artist*

**Joyce J. Scott**

*Artist*

**Ann Temkin**

*Marie-Josée and Henry Kravis  
Chief Curator of Painting and  
Sculpture, Museum of Modern Art*

**Irene J. Winter**

*William Dorr Board Professor  
of Fine Arts Emerita, Harvard  
University*



# Honorary Fellowship

*The Honorary Fellowship recognizes distinguished scholars in art history, archaeology, conservation and related disciplines, or outstanding figures in the visual arts. The award acknowledges their contribution to learning, teaching, and practice in these fields.*

## Joyce J. Scott

Artist

Commencement introduction by Lowery Stokes Sims, *Kirk Varnedoe Visiting Professor 2018, Curator Emerita*, Museum of Arts and Design

Considering the relative modesty of their size, beads are powerful indicators of historical, social, economic even political forces. One of the first indicators of what we call “civilization” in their manufacture—that is: being made by hand— they are instruments of trade, indicators of status and, most of all, vehicles for incredible creativity.

In the hands of this year’s IFA Honorary Fellow, Joyce Jane Scott, beads have been deployed as decorative and spatial elements, that lay out piercing narratives of culture and history, sex, race, war and politics, and that explore the intricate interactions among these all-too-human phenomena. The resulting neckpieces, earrings, bracelets, brooches, wall hangings, apparel and sculptures intrigue us by her mastery of her medium, seize our consciousness and leave us breathless by their sheer beauty.

Her search to perfect her craft has led her around the world, from Maryland to Mexico, Peru, Panama, Guatemala, Cuba, to Scotland, England, Italy and the Netherlands, to Hong Kong and Thailand, to Senegal, Mali, the Gambia, Morocco and South Africa. This search has garnered her numerous recognitions—including a MacArthur genius grant and an honorary doctorate from The Maryland Institute College of Art—acquisitions by museums, inclusion in too many group exhibitions to count, and we won’t talk about the solo exhibitions and installations—most recently “Harriet Tubman and Other Truths” at Grounds for Sculpture in Hamilton, New Jersey. On this occasion she also debuted two monumental sculptures of the noted emancipator and suffragist rendered in packed earth and Fiberglas. They were yet another creative culmination such as those that have marked her career since she first began her creative explorations with the not-so-humble bead.

It is therefore a privilege to introduce to you Joyce Jane Scott, my sister, my friend, fellow traveler and one of the great talents in the contemporary art world.



Joyce J. Scott at the Institute's commencement, May 2018



Joyce J. Scott, *Heart and Hand*, 2017.  
Image courtesy of Goya Contemporary



# Distinguished Alumna

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## Ronni Baer

*William and Ann Elfers Senior Curator of Paintings in the Art of Europe at the Museum of Fine Arts, Boston*  
Commencement introduction by Edward J. Sullivan, *Deputy Director for Faculty and Administration*; *Helen Gould Sheppard Professor in the History of Art, The Institute of Fine Arts and Department of Art History, New York University*



Photo Credit: Greg Heins

Ronni Baer received her PhD from the Institute of Fine Arts in 1990. Before coming to the MFA in 2000 as senior curator of European painting, she taught art history at the undergraduate and graduate levels and worked in curatorial departments at major museums in New York and Atlanta. She was curator of a monographic exhibition devoted to the paintings of Rembrandt's first pupil, Gerrit Dou, that was shown at the National Gallery of Art in Washington, the Dulwich Picture Gallery in London, and the Mauritshuis in The Hague. She has published widely in the fields of Dutch, Flemish, and Spanish art and in the history of collecting.

In Boston, Ronni has spearheaded numerous acquisitions and gallery installations, including the recent promised gift to the MFA of 113 Dutch and Flemish paintings, and was curator of, among other exhibitions: *The Poetry of Everyday Life* (2002); *Rembrandt's Journey* (with Cliff Ackley) (2004); *El Greco to Velázquez* (2008); and *Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer* (2016). For her work in furthering knowledge and the appreciation of art and culture, Ronni was knighted by King Juan Carlos of Spain in 2008 and by King Willem-Alexander of the Netherlands in 2017.



# Institute Staff

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### **Kathryn Falato**

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### **Sophie Phoenix Lo**

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Development Assistant

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### **Conley Lowrance**

Academic Advisor (until 08/2018)  
Administrator of Academic Programs (as of 08/2018)

### **Hope Spence**

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### **Wilfred Manzo**

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### **Richard Nealon**

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### **Amelia Catalano**

Manager, Laboratories and Study Collection

### **Kevin Martin**

Academic Advisor

### **Shan Kuang**

Samuel H. Kress Fellow in Painting Conservation

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### **Jason Varone**

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Photographer

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Director of Budget and Planning

### **Lisa McGhie**

Financial Analyst

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### **Amy Lucker (until 11/2017)**

Head, Institute Libraries

### **Daniel Biddle**

Supervisor, Conservation Center Library

### **Michael Hughes (until 06/2018)**

Interim Head, Institute Libraries (as of 12/2017)  
Reference and Public Services Librarian

### **Kimberly Hannah**

Library Assistant

### **Abigail Walker**

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### **James Cook**

Public Safety Officer

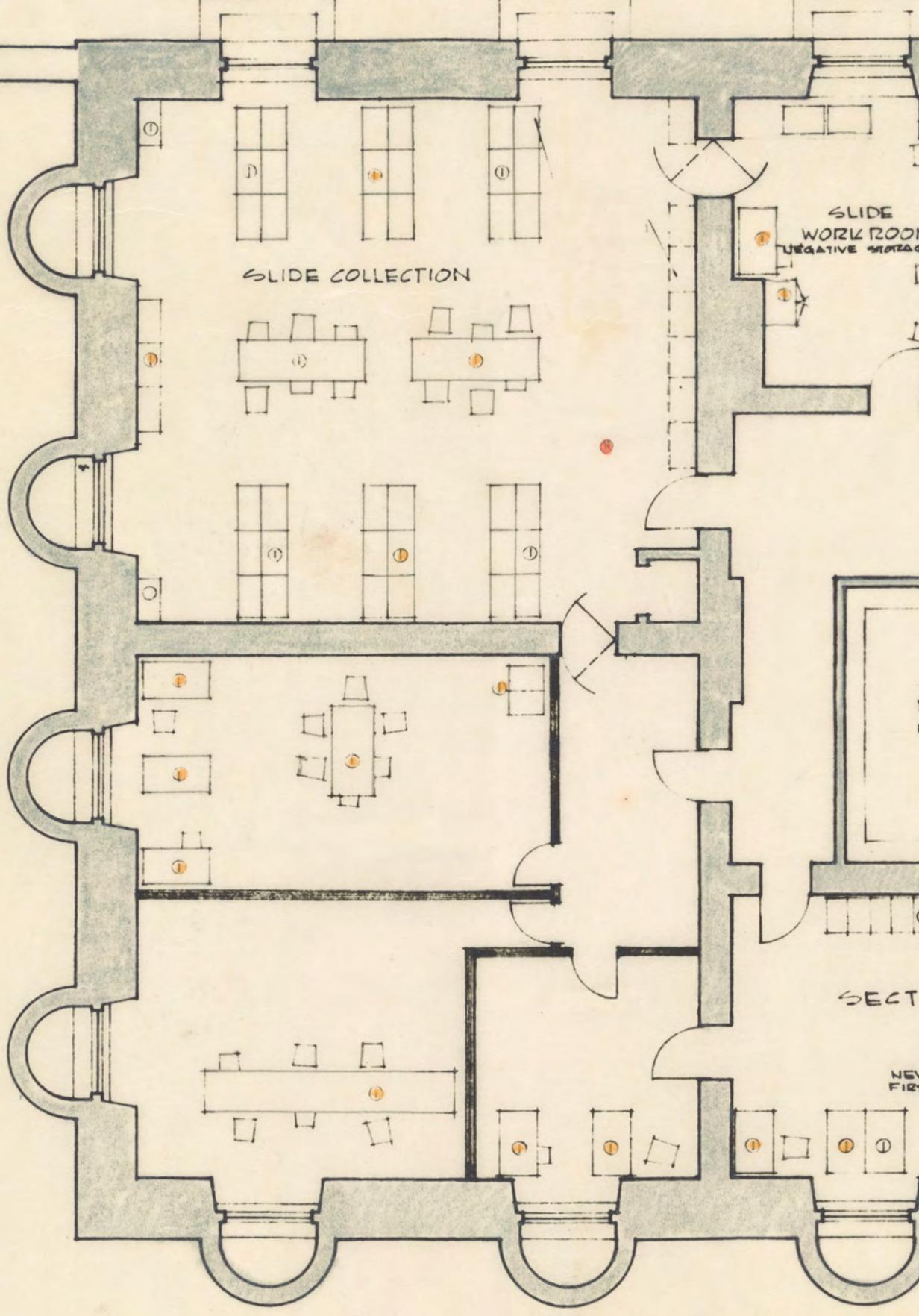
### **Egerton Kelly**

Public Safety Officer

### **Darius Segure**

Public Safety Officer





SLIDE COLLECTION

SLIDE WORK ROOM  
NEGATIVE STORAGE

SECT

NEW FIRE

# In Memoriam

## Faculty Emeriti

Egbert Haverkamp-Begemann (1923-2017)

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

[Read Egbert Haverkamp-Begemann's obituary online](#)

James R. McCreddie (1935-2018)

*Sherman Fairchild Professor Emeritus of Fine Arts; Director, Excavations in Samothrace*  
Greek archaeology and architecture

[Read James R. McCreddie's obituary online](#)

Linda Nochlin (1931-2017)

*Lila Acheson Wallace Professor Emerita of Modern Art*

[Read Linda Nochlin's obituary online](#)

## Former Faculty

Willibald Sauerländer (1924-2018)

Scholar of French Medieval sculpture; *Director, Zentralinstitut für Kunstgeschichte, 1970-1989; Visiting Professor at the Institute of Fine Arts, 1963-1965, 1969-1970, 1992-1993*

[Read Willibald Sauerländer's obituary online](#)

## Supporters of the Institute

Ralph D. Minasian (1927-2017)

*President, The Hagop Kevorkian Fund*

[Read Ralph D. Misasian's obituary online](#)

Eugene V. Thaw (1927-2017)

Influential art collector and dealer

[Read Eugene V. Thaw's obituary online](#)

# In Memoriam

## A Tribute to Egbert Haverkamp-Begemann (1923-2017)

### A Profound and Prolific Scholar Jacquelyn N. Coutré, PhD 2011

Bader Curator and Researcher of European Art,  
Agnes Etherington Art Centre



When Egbert Haverkamp-Begemann passed away on August 5, 2017, the world of Dutch art lost a vibrant scholar, an inspiring mentor, and a generous man. Born in the Dutch city of Naarden in 1923, Professor Begemann grew up in Siberia (owing to his father's interest in Communism) and Haarlem. He completed a PhD on the artist Willem Buytewech at Utrecht University in 1958 under J.G. van Gelder after being introduced to the study of works on paper by I.Q. van Regteren Altena. Between 1950 and 1958 he worked first as curator of drawings, then as curator of paintings, at the Boymans Museum (later Museum Boijmans van Beuningen) in Rotterdam. His illustrious career in America began in 1959, when he arrived at the Institute for Advanced Study at Princeton University for six months at the invitation of Erwin Panofsky. He then spent a year at Harvard University, settling at Yale University in 1960 to teach and work with the university's collection of prints and drawings. In 1978, he was invited to the IFA as the John Langeloth Loeb Professor. During his time at the Institute, he served as the scholarly coordinator for 14 volumes of the catalogue of the Robert Lehman Collection at the Metropolitan Museum of Art (1980-2014) and as the Acting Head in the Department of Drawings and Prints at the Pierpont Morgan Library (2001-2004). His embrace of such roles demonstrated his strong commitment to, and natural comfort in, the academic and

museum worlds. His honors were numerous, including Officer in the Order of Orange-Nassau and a member of the Royal Dutch Academy of Sciences in 1978, *festschriften* in 1983 and 2013, and an honorary issue of *Master Drawings* in 1998.

Professor Begemann's contributions to the field were influential and profound. He could effortlessly bridge the somewhat siloed worlds of Dutch and Flemish art, writing on Willem Buytewech (1959), Hercules Segers (1968 and 1973), Peter Paul Rubens (1975), and Rembrandt (1978 and 1995), to name his more prominent subjects of study. Many would agree, however, that one of the most enduring aspects of Professor Begemann's legacy was his training of several generations of students who would take up positions around the world in the university, the museum, and the art market. With them, he advocated fiercely for direct engagement with works of art and the relentless refinement of one's eye. He was most in his element when investigating the etched lines of a Rembrandt print or venturing an attribution for a painting of unknown authorship. He spoke with compelling clarity in front of works of art, his language combining the scholar's elegance with the sage's perceptiveness. Perhaps the greatest distinction that could be said of him was that he approached every interaction as a potential for learning. His thirst for knowledge will continue to live on with the dozens of students that he mentored at the Institute of Fine Arts.

## A Tribute to James R. McCredie (1935-2018)

### Andria Derstine, PhD 2004

John G. W. Cowles Director, Allen Memorial Art Museum, Oberlin College

James R. McCredie, director of the Institute of Fine Arts from 1983 to 2002 and Sherman Fairchild Professor *Emeritus* of Fine Arts, died in Princeton, New Jersey on July 15, 2018. As director, professor, advisor, colleague, and friend, and through his outstanding work as an administrator and fundraiser, he touched the entire Institute community. A field archaeologist, for decades he was Director of the Institute's archaeological excavations at the Sanctuary of



the Great Gods on the island of Samothrace, in Greece, and there mentored generations of students while contributing significantly to our understanding of the site of one of the most important mystery cults of antiquity.

In addition to his Institute responsibilities Professor McCredie held numerous positions in the larger fields of art and archaeology. His service to the American School of Classical Studies at Athens is unparalleled in the history of that august institution, as he held all its major positions: Director (1969-1977), Chair of the managing committee (1980-1990), and President of the board of trustees (2001-2010), serving on its board until spring 2018.

Professor McCredie's research and fieldwork interests were sparked while at Harvard, where he received his A.B. *summa cum laude* in history and literature in 1958, and his A.M. in 1961 and Ph.D. in 1963, the latter two in classical archaeology and classics. As a student he worked at Gordion and Sardis in Turkey, and at Koroni in Attica, Greece, writing his dissertation on the fortified military camps of Attica (published in 1966 as *Hesperia* Supplement XI). He came to the Institute in 1961 as an instructor, joined the faculty as assistant professor in 1963, served from 1967-1969 as Deputy Director, and in 1978, after his tenure as director of the American School at Athens, returned to the Institute as professor. He became Acting Director in 1982 and Director in 1983, serving in that role until 2002, after which he continued to serve as a trustee.

His work on Samothrace began in 1962 when he was appointed field director by Phyllis Williams Lehmann, who, following the death of her husband, Karl Lehmann, was acting director of the excavations from 1960-1965. Professor McCredie became director of the excavations in 1966, serving in that role until 2012 and continuing to participate in research through the 2017 season.

He put students at the heart of his fieldwork, involving them in all aspects of excavation and study on Samothrace, providing innumerable opportunities for discovery and scholarship. Many who worked there with him went on to prestigious teaching, research, and museum appointments in ancient art. His many publications include *Samothrace Vol. 7, The Rotunda of Arsinoe* (1992), in which he reconstructed the largest

enclosed circular building known from ancient Greece, with drawings by his friend and colleague John Kurtich. In addition to his contributions to the understanding of that important building – and many others – he discovered the circular court, pavilion dedicated by Philip III and Alexander IV, and accompanying porch on the site's Eastern Hill; the purpose of the Neorion, a building housing a ship dedicated to the Great Gods; and the correct size and scope of the Hall of Choral Dancers (formerly known as the Temenos), the largest and oldest marble structure in the sanctuary, which he found to be twice as large, and differently oriented, than previously believed.

Professor McCredie's generosity was legendary; each summer saw invitations to Samothrace for numerous graduate students and specialists in many fields, including archaeology, art history, conservation, dendrochronology, architectural draftsmanship, epigraphy, and numismatics, among others. Professor Bonna Wescoat, current director of excavations on Samothrace, and Olga Palagia co-edited the volume *Samothracian Connections: Essays in Honor of James R. McCredie* in 2010, bringing together contributions by many of those whose work he inspired. In 2012 he received the Aristeia Award from the American School of Classical Studies at Athens for alumni who contributed in exceptional ways to the School's mission, and in the same year, from the Archaeological Institute of America, its Conservation and Heritage Management Award.

Unstinting generosity, patience, modesty, advocacy for others, and a dry sense of humor were his hallmarks; he was also an accomplished cook and raconteur. James McCredie's energy and dedication, to both the Institute and to the excavations on Samothrace – and to the students, faculty, staff, and supporters of these – are to be celebrated, and will be greatly missed.

*There will be a memorial event at the Institute in honor of Prof. McCredie followed by a reception, December 9, 2018, 2:00 to 5:00 p.m.*





Second anecdote, fast forward to the next year, when I arrived at the IFA, 40-years young, and having found the answer to the question jotted on my class notes. In my first meeting in Linda's office I asked her advice on a non-academic question. Although I wasn't so worried about the coursework (I probably should have been), I was feeling so thoroughly out of my element there, so I asked if she had any suggestions for how to thrive personally. She said to go to the Friday Silberberg lectures, AND the receptions.

I have no recollection of who the speaker was, but I have a vivid memory of the first reception. I seem not to have met a single person at the IFA yet, so there I was, plastic cup of wine in hand, everyone else in impenetrable conversation clusters, and me feeling utterly self-conscious and ready to bolt. Then, at some point, Linda spotted me, stepped away from whatever conversation she was in, swept me up, brought me into one of those circles and introduced me around. The night unfolded brilliantly from there. I made some of my first grad school friends, and I knew I was going to be ok. I still remember it as being such a generous act.

These two stories relate to particular issues in my teaching, my scholarship, and my advocacy work. When I went back to review my notes for Deborah Loft's course I recognized, as I hadn't at the time, how dedicated she was to teaching a thoroughly diverse, pluralist, and inclusive art history. It is one thing to acknowledge the change-makers in our midst, and be thankful for the progress they made possible. It is more thrilling to see them being honored in practice, by practitioners taking responsibility for perpetuating that change, proactively, as Prof. Loft has spent a career doing. It is the sort of chain reaction referred to in Linda's quote in the above image.

The second anecdote is harder to contextualize, because it is a personality trait of Linda's that produced the gesture in the Oak Room, and is one of many reasons she was beloved. However, few people know that Linda endowed those receptions for several years, to make sure there was enough social lubricant in the form of wine and food, to create a collegial environment where conversation could flourish. I recognize that she was modeling there, as in so many other instances, a deeply relational way of being, in the enormously fraught and competitive world of academia.

It has never been easy to be a feminist, especially an outspoken one. Repeated backlashes launch a rhetoric of divisiveness and vitriol that infects even academia, at conferences, in publications, and in the thwarted careers of women victimized by discrimination and sexual harassment. Linda's feisty feminist refusal to back down was tempered by her kindness and humor, enabling generations of colleagues and students to thrive.

In order for the work of equality, social justice, fair pay and bodily integrity to continue, there is the need for collaboration and cooperation. These are not fostered in an adversarial environment. In the essay from which I drew the above quote, Linda writes: "...the individual or the self is constantly acting upon and modifying and changing the social group so that the self and society or individual and institution are not hard and fast opposing entities but really a kind of process in a constant state of mediation and transaction."

So to honor my mentor and dear friend, I exhort us all to light fuses, to lift those around us up, to build communities and call out bullies, to check our own biases and proactively create space for newcomers in the conversation. To each, in our own way, "change everything, for all of us."



# the Institute

IN THE FOREFRONT



In this Section

SPOTLIGHT ON FACULTY AND STUDENT RESEARCH

# Faculty Accomplishments

## Honors and Appointments

### Clemente Marconi

2017-2019: Appointed Professore Ordinario a tempo definito (tenured, part-time Professor) of Classical Archaeology at the Università degli Studi di Milano

### Robert Lubar Messeri

2014-2019: Director, NYU Madrid

2013-: Patronato (Board of Trustees), Fundació Joan Miró, Barcelona

2014-2019: Director Científic (Research Director), Càtedra Joan Miró, Fundació Joan Miró/ Universitat Oberta de Catalunya

2014-2019: Director, Grup d'Investigació Internacional Joan Miró, Fundació Joan Miró/ Universitat Oberta de Catalunya

## Exhibitions

### Robert Lubar Messeri

*Ethics and Aesthetics: Miró/Artigas*. Galeria Mayoral, Barcelona, Spain. 2018.

### Edward J. Sullivan

*Roberto Juarez: Processing: Paintings and Prints 2008-2018*. Boulder Museum of Contemporary Art, Boulder, Colorado, 4 June 2018 through 19 September 2018.



## Selected Publications

### Jean-Louis Cohen

Editor, *L'Architecture entre pratique et connaissance scientifique*. Paris: Éditions du Patrimoine, 2018.

Co-editor, with Pippo Ciorra. *Zevi's Architects: History and Counter-History of Italian Architecture 1944-2000*. Rome: MAXXI, Macerata: Quodlibet, 2018.

*Architecture de l'avant-garde russe; dessins de la collection Serguéï Tchoban*. Paris: Beaux-Arts de Paris éditions, 2017.

"Zevi sotto Zevi; Zevi under Zevi," in *Gli architetti di Zevi; storia e contro storia dell'architettura Italiana 1944-2000; Zevi's Architects: History and Counter-History of Italian Architecture 1944-2000*, ed.

Jean-Louis Cohen and Pippo Ciorra. Rome: MAXXI, Macerata: Quodlibet, 2018, pp. 33-40.

"Berber Brutalism and the Grammar of Reconstruction, Conversation with Yto Barrada," in *Yto Barrada*, ed. Lotte Johnson. London: Barbican, 2018, pp. 31-43.

"Le Corbusier's Architectural Oeuvre, or Surprise as a Strategy," in *Le Corbusier, the Paths to Creation*, ed. Danièle Pauly. Seoul: Seoul Arts Center, 2017, pp. 82-90.

"A Lost Vanguard Discovered," in *Papers and Concrete: Modern Architecture in Korea 1987-1997*. Seoul: National Museum of Modern and Contemporary Art, 2017, pp. 238-245.

"Verso una storia transurbana delle città," in *Historia Rerum*. Scritti in onore di Benedetto Gravagnuolo, ed. Giovanni Menna. Naples: CLEAR, 2017, pp. 150-157.

"Conversation with Elisabeth Essaïan," in *Lina Bo Bardi; enseignements partagés*, ed. Alessandra Criconia and Elisabeth Essaïan. Paris: Archibooks, 2017, pp. 238-253.

"Frank Gehry. Studio e residenza Danziger. Los Angeles, 1964-1965." *Domus*, no. 1020, January 2018, pp. 22-31.

## Thomas Crow

*Restoration: The Fall of Napoleon in the Course of European Art.* Princeton: Princeton University Press, 2018.

"The Picture of Allen Ruppersberg as a Young Man," in *Allen Ruppersberg: Intellectual Property 1968-2018*, ed. Siri Engberg. Minneapolis: Walker Art Center, 2018.

"Art by the Many: London Style Cults of the 1960s," in *British Art Studies*, issue 7, October 2017.

"The Roots of Mike Kelley's Realism: Subterranean Homesick Blues," in *Art as Worldmaking: Essays in Honour of Alexander Potts*, eds. Malcom Baker and Andrew Hemingway. Manchester: Manchester University Press, forthcoming October 2018.

## Colin Eisler

"Where's Willibald? A bittersweet NYU Institute of Fine Arts interlude 1963-1965," in *Journal of Art Historiography*, no. 17, December 2017.

"Les caricatures de Puvis de Chavannes," in *A Perspicacious Tenure, Suzanne Boorsch at Yale*, ed. Elisabeth Hodermarsky. New Haven: Yale, 2018.

## Margaret Holben Ellis

"Drawing for Printing: An Expanded Fabrication Narrative for Dürer's Adam and Eve of 1504," with Marjorie B. Cohn. *Master Drawings*, vol. LV, no. 4, 2017, pp. 435-452.

"Computational Connoisseurship: Enhanced Examination Using Automated Image Analysis," with C. Richard Johnson, Jr. *Visual Resources Special Issue on Digital Art History*, in press.

## Finbarr Barry Flood

Co-editor, with Gülru Necipoğlu. *A Companion to Islamic Art and Architecture.* Cambridge, Massachusetts: Harvard University Press, 2017.

"Frameworks of Islamic Art and Architectural History: Concepts, Approaches, and Historiographies," with Gülru Necipoğlu. In *A Companion to Islamic Art and Architecture*, eds. Flood and Necipoğlu, vol. 1. Hoboken, Wiley-Blackwell, 2017, pp. 2-56.

"Picasso the Muslim. Or, how the *Bildverbot* became Modern (Part 1)." *Res: Anthropology and Aesthetics*, 67/68, 2016/2017, pp. 42-60.

"A Turk in the Dukhang? Comparative Perspectives on Elite Dress in Medieval Ladakh and the Caucasus." In *Interaction in the Himalayas and Central Asia: Processes of Transfer, Transition and Transformation in Art, Archaeology, Religion, and Polity, Proceedings of the Third International Conference of the Société Européenne pour l'Étude des Civilisations de l'Himalaya et de l'Asie Centrale, Vienna, 2013*, eds. Eva Allinger, Frantz Grenet, Christian Jahoda, Miria-Katharina Lang, and Anne Vergat. Vienna: Austrian Academy of Sciences, pp. 227-253.

## Jonathan Hay

"Collaborative Painting at the Early Song Directorate of Construction." *Zhejiang University Journal of Art History, Supplement: Proceedings of the International Conference on Song Painting.* Hangzhou, China: 2017.

"Primitivism Reconsidered (Part 1): A Question of Attitude." *RES: Anthropology and Aesthetics*, 67/68, 2016/2017 pp. 61-77.

"Guo Zhongshu: Calligraphy and Paleography in Tenth-Century China." *Journal of Chinese History*, special issue on material culture. Forthcoming July 1, 2018.

## Robert Lubar Messeri

"Joan Miró: El Espacio de la Pintura," in *Miró: Una Colección.* Madrid, Spain: Fundación Mapfre, 2018, pp. 28-77.

"Ethics and Aesthetics: Miró/Artigas," in *Ethics and Aesthetics: Miró/Artigas.* Barcelona, Spain: Galeria Mayoral, 2018, pp. 9-21.

"The Materiality of the Sign, 1968-1974," in *Miró Round Trip. Palma de Mallorca: Fundació Pilar i Joan Miró*, 2017, pp. 30-41.



## Clemente Marconi

"Un busto in terracotta dalla fronte del Tempio R di Selinunte." *Sicilia Antiqua*, 14, 2017, pp. 191-197.

"Contextualizing an Animal Sacrifice in the Foundations of Temple R: A Preliminary Report of the Institute of Fine Arts--NYU Excavations on the Acropolis of Selinunte (2013-2015 Campaigns)," co-authored with R. Micciché and A. Ward, *Mare Internum*, 9, 2017, pp. 71-88.

"Picasso and the Minotaur: A Chapter in Modern Mythmaking," in Picasso: *Minotaurs and Matadors*, exh. cat., Gagosian Gallery, London and New York, 2017, ed. M. Cary, 88-111. New York: Gagosian Gallery, 2017.

"The Frames of Greek Painted Pottery," in *The Frame in Classical Art. A Cultural History*, eds. V. Platt and M. Squire, 117-153. Cambridge: Cambridge University Press, 2017.

## Robert A. Maxwell

"Le livre-objet entre oralité et 'literacy': la memoria du medium dans le monde juridique à l'époque romane," in *Le livre à l'époque romane: production, usages et représentations*, eds. M. Charbonnel, V. Debais. Clermont-Ferrand: Alliance Universitaire d'Auvergne, 017, pp. 141-164.

"The Romanesque Style Capital of the Holma Collection," in *Kauneus, Arvo ja Kadonnut Menneisyys. Näkökulmia Klaus Holman muistokokoelmaan (Taidehistoriallisia tutkimuksia, 49)*, eds. V. Immonen, E. Räsänen. Helsinki: Taidehistorian Seura, 2017, pp. 241-243.

## Alexander Nagel

"Conversations on the Page" (on Michelangelo's drawings on the occasion of the Metropolitan Museum exhibition *Michelangelo: Divine Draftsman and Designer*), *Times Literary Supplement*, January 17, 2018.

## Christine Poggi

"Malevich, the War, and the Crisis in Faciality," in *'Standing upon the Furthest Promontory of the Ages': World War I and Cultural Change*, ed. Ekaterina Vrosova (Moscow: State Institute for Art Studies, 2017), Russian, pp. 186-198; English, pp. 175-186.

## Patricia Rubin

*Seen from Behind: Perspective on the Male Body and Renaissance Art*. New Haven, Connecticut: Yale University Press, forthcoming autumn 2018.

## Hsueh-man Shen

"The China-Abbasid Ceramics Trade during the Ninth and Tenth Centuries: Chinese Ceramics Circulating in the Middle East," in *Blackwell Companion to Islamic Art and Architecture*, ed. Gülru Necipoğlu and Finbarr Barry Flood. Oxford, UK: Wiley-Blackwell, 2017, pp. 197-217.

"De nomadische afkomst," in *The Great Liao: Nomadendynastie uit Binnen-Mongolië (907-1125)*, ed. Vincent T. van Vliesteren. Zwolle: WBOOKS, 2017, pp. 26-34.

## Robert Slifkin

"The Empty Room and the End of Man," in Alexander Nemerov, ed., *Experience* (Chicago: Terra Foundation, 2017), 156-187.

"Exceptional Failure," *American Art* 31 (Summer 2017), 15-16.

"Ladytron," review of Peter Weibel, et. al., *Lynn Hershman Leeson, Civic Radar, Art Journal* 76 (Winter 2017), 133-136.

## Edward J. Sullivan

*Processing: Paintings and Prints by Roberto Juarez*. Boulder, Colorado: Museum of Contemporary Art, 2018.

*Making the Americans Modern: Hemispheric Art 1910-1960*. London, UK: Laurence King Publishing, 2018.

Editor and author of introductory essay. *The Americas Revealed: Collecting Colonial and Modern Latin American Art in the United States*. University Park, Pennsylvania: Pennsylvania State University Press and New York, New York: The Frick Collection, Institute for the History of Collecting, 2018.



"Close Encounters with Edouard Duval-Carrié: A Quarter Century of Friendship and Collaboration," in exhibition catalogue *De-Colonizing Refinement: Contemporary Pursuits in the Art of Edouard Deval-Carrié*, Talahassee, Florida: Florida State University Museum of Fine Arts, 2018, pp. 46-57.

"Esteban Lisa: From Margin to Mainstream," in exhibition catalogue *Esteban Lisa: The Abstract Cabinet*. Madrid, Spain and Palma de Mallorca: Fundación Juan, March 2017, pp. 10-19.

"Portuguese Art History: A View from North America and Observations on the Portuguese Baroque." *Journal of Art Historiography*, June 2017.

## Conferences and Lectures

### Jean-Louis Cohen

"Cities' Futures: Seven Questions," and conclusive address, symposium *Habiter l'Afrique, le futur des possibles*, Université Mohammed VI polytechnique, Ben Guerir, April 5, 2018.

"Subverting the Façade: Paris Architecture between Haussmann and Radical Modernism," lecture in honor of Esther da Costa Meyer, Department of Art and Archaeology, Princeton University, March 27, 2018.

"Modern Architecture and Automobile Culture," Tsentr Avangarda, Moscow, March 18, 2018.

"Becoming Frank Gehry," Eidgenössische Technische Hochschule, Zurich, November 30, 2017.

"L'architecture des avant-gardes russes, de Moscou à Paris," École nationale supérieure des Beaux-Arts, Paris, November 27, 2017.

"Les aventures de Le Corbusier en Union Soviétique," Institut français de Saint-Pétersbourg, November 17, 2017.

"Building a New New World: Americanism in Russian Architecture and Urban Design," Elizabeth and Todd Warnock Lecture, Northwestern University, November 1, 2017.

### Thomas Crow

"Modern Time, Classical Time and Cosmic Time in the Progress of Théodore Géricault," keynote, IX International Congress of Theories and History of Art, Argentine Center for Art Researchers, Buenos Aires, September 27, 2017.

"From Iggy Pop to Sun Ra; the Musical Poles of Mike Kelley's Later Career," *Mike Kelley's Kandors*, The Mike Kelley Foundation, Los Angeles, November 18, 2017.

### Margaret Holben Ellis

"Now You See It, Now You Don't--Documenting Day-Glo," with Chantal Stein, College Art Association, Los Angeles, California, 2018.

"Studies in Technical and Computational Connoisseurship: Dürer and Rembrandt," Winterthur/University of Delaware Program in Art Conservation, Wilmington, Delaware, 2017.

"Computational Connoisseurship of Rembrandt's Papers," Johnson Museum of Art, Cornell University, Ithaca, New York, 2017.

### Finbarr Barry Flood

"Materials from the Margins: Islamic Connections as Pre-Mongol Globalism," keynote address, Medieval Academy of America, Atlanta, Georgia, March 2018.

"Materiality, Sacrality and the Legacies of Late Antiquity," keynote address, *Empires of Faith: Shaping Art in Religions of Late Antiquity c. AD 200-800*," to coincide with an exhibition at the Ashmolean Museum, Oxford, January 2018.

"Globalism Before Europe? Arabia, India and the Architecture of Medieval Ethiopia." Aga Khan Program for Islamic Art and Architecture, Harvard University, November 2017.

"Islamic Textiles from Medieval Svaneti," Rusiko Kochkiani Memorial Lecture, Mestia Museum, Svaneti, Republic of Georgia, October 2017.

"In Search of Ephemera: Prophetic Sandals, Popular Prints, and Transtemporal Flows," keynote address to the 8th annual conference on *Popular Cultures of the Middle East and North Africa*, Ilia State University in collaboration with the University of Vienna, and Al Akhwayn University, Morocco. Tbilisi, Republic of Georgia, September 2017.



"The Relic as Image: Prophet Aura in an Age of Technological Reproducibility," *Bilderfahrzeuge: Aby Warburg's Legacy and the Future of Iconology*, Warburg Institute, London, UK, June 2017.

### **Jonathan Hay**

"Painting in Murderous Times, 885-979: A Discussion about the Tenth Century." East Asian Studies Program, Princeton University, April 17, 2018.

"What is a Tradition?" 58th annual Edward H. Hume Memorial Lecture, Council on East Asian Studies, Yale University, May 26, 2018.

### **Clemente Marconi**

"Continent or Island? Modern Ways of Looking at Sicily." *Insularities: A Diachronic Interdisciplinary Investigation*. New York University, Paris, Science et Lettres Global Alliance, December 7, 2017.

Workshop organizer, "Debating the Boston Throne: Authenticity, Dating, Function & Interpretation." 119th meeting of the Archaeological Institute of America, Boston, Massachusetts, January 4-7, 2018.

### **Michele Marincola**

Michele Marincola and Anna Serotta, "Riemenschneider's *Marienaltar* in Herrgottskirche, Creglingen: A Review of its Restoration History and the Application of a New Examination Method," *Riemenschneider* in situ, Rothenburg ob der Tauber, Germany, June 22, 2017.

### **Robert A. Maxwell**

Santiago de Compostela, invited lecture, April 2018.

Centre d'Études Médiévales de Montpellier (CEMM), invited lecture, November 2017.

### **Philippe de Montebello**

Georgian National Museum, Tbilisi, Georgia, public lecture, fall 2017.

Museum of History and Ethnography, Mestia, Georgia, round table discussion, fall 2017.

"The Multiple Lives of the Work of Art," Cleveland Museum of Art, fall 2017.

NYU Leadership Conference, Madrid, Spain, public conversation with the Director of the Museo del Prado, fall 2017.

The Frick Museum, panel discussion on the collections of the Duc D'Aumale with Prince Amin Aga Khan, January 2018.

The Frick Museum, panel discussion on the Zurbaran exhibition with Jonathan Ruffer of Auckland Castle and Ian Wardropper, Director of the Frick, February 2018.

### **Alexander Nagel**

"Where is our God? Orientation in Renaissance Art," Princeton Institute for Advanced Study, December 18, 2017.

"Objects of Amerasian Anthropology in Early Modern Europe," Association for Asian Studies Conference, Washington, DC, March 25, 2018.

"The Amerasian Extension in the European Imaginary, 1492-ca. 1700," Villa I Tatti Center for Renaissance Studies Thursday seminar, April 12, 2018.

"Through the Slant of Night: The Other Side of the Earth in the Sixteenth Century," invited lecture, Bibliotheca Hertziana, Rome, Italy, May 16, 2018.

"Where are the Anciennes Indes?" invited lecture, Università la Sapienza, Rome, Italy, May 17, 2018.

### **Christine Poggi**

"The Face of Our Time: Kazimir Malevich's *Zaum* Self-Portrait in the Context of War," Rewald Seminar, The Graduate Center, City University of New York, February 6, 2018.

### **Hannelore Roemich**

"Outdoor weathering and laboratory experiments--conclusions for preventive conservation," with K. Wittstadt and G. Maas-Diegeler. International Symposium on Glass Degradation, Paris, France, Musée du Louvre, November 15-17, 2017.

"TBM Art Conservation as a New Specialization with The MA/MA Degree at the Conservation Center," with C. Frohnert. *It's About Time! Building a New Discipline: Time-Based Media Art Conservation*, international symposium, New York, May 20-22, 2018.



"TBM Art Conservation as a New Specialization with The MA/MA Degree at the Conservation Center," with C. Frohner. *It's About Time! Building a New Discipline: Time-Based Media Art Conservation*, international symposium, New York, May 20-22, 2018.

### Patricia Rubin

"'Knowing as much about art as the cat': Nineteenth-century Women Writers on Art," *'The reverence for old masters is not all humbug and superstition': George Eliot, Lady Eastlake, and the Humbug of Old Masters*. London, UK: National Gallery, November 10, 2017. To be published by the Birkbeck College Centre for Nineteenth-century Studies in the online journal *19*.

"Filippino Lippi: Beauty, Invention and Intelligence," session chair. Florence, Italy: Istituto Universitario Olandese di Storia dell'Arte Firenze, December 2, 2017.

### Hsueh-man Shen

"Between 30 and 35 Degrees North Latitude: Ocean Currents and Medieval Sino-Japanese Trade of Artworks." Conference on *Eurasian Connections* organized by NYU Shanghai Center for Global Asia, August 20-22, 2018.

"Mechanical Reproduction and Transmission of Buddhist Iconography: A Case Study of Terracotta Votive Tablets." Invited lecture, Museum für Asiatische Kunst, Berlin, Germany, April 5, 2018.

"Terracotta Votive Tablets: Mechanical Reproduction and Transmission of Buddhist Iconography." Symposium on *Cultural Circulation in Asia--Narrative, Human, and Visual Flows*, 6th IMAP/IDOC in Japanese Humanities Symposium on Premodern Japanese Culture, organized by Kyushu University, Japan, February 1-2, 2018.

"The Multiple Histories of Buddhist Art in China." Buddhist Aesthetics Conference organized by the Ho Center for Buddhist Studies, Stanford University, November 9-10, 2017.

Graduate Research Workshop for the Study of Buddhist Art in Asia, co-organized with Donna Strahan for the Institute of Fine Arts, New York University, and the Freer/Sackler Galleries, the Smithsonian Institution, Washington, DC, May 21-25, 2018. Project funded by the Andrew W. Mellon Foundation.

### Robert Slifkin

"On Dennis Oppenheim's Marionette Theater," *The Resonant Object*, Clark Art Institute, Williamstown, Massachusetts, May 18, 2018; *Experience in American Art*, The Courtauld Institute of Art, London, UK, March 24, 2017; *Humanisms and Anti-humanisms in American Art*, Terra Foundation, Giverny, France, September 23, 2017.

"Postwar Abstract Sculpture as War Monument," College Art Association annual meeting, Los Angeles, California, February 21, 2018.

"Equivalents: On Aspirational and Paradigmatic Photography," *Gayle Greenhill Photography Lecture*, Institute of Fine Arts, New York, April 8, 2018.

### Edward J. Sullivan

"An Inevitable Partnership: A Museums, Libraries, and Archives." Phoenix Art Museum, April 11, 2018.

"Landscapes and Cityscapes of the Americas, 1910-1960." Museum of Fine Arts, Houston, April 9, 2018.

"Mariano Fortuny en América." Museo del Prado, Madrid, March 13, 2018.

"Landscapes of Desire: The Caribbean--Sugar, Enslavement and Colonialism." Johnson Museum of Art, Cornell University, March 22, 2018.

"Francisco Oller and Maestro Rafael Cordero: Revising Questions of Black Identity and Transference in Late Colonial Puerto Rico." Harvard University, March 24, 2018. Conference paper published *Black Portraiture[s] IV. The Color of Silence*.

"Pasión por el coleccionismo: Mecenaszo norteamericano del arte latino-americano, siglos XX, XXI." *Il Coloquio Internacional de Arte Latinoamericano: Perspectivas sobre la circulación de arte*, Museo Gurvich, Montevideo, Uruguay, November 24, 2017.

"Samba as Metaphor: Performativity in Brazilian Art, 1960s-1990s." Keynote lecture, 35th Art History Graduate Symposium, Florida State University, October 6, 2017.

"Between Toledo and Buenos Aires: Radical Modernity and the Mystic Cosmivision of Esteban Lisa (1895-1983)." Roberta and Richard Huber Colloquium on the Arts and Visual Culture of Spain and the Colonial Americas, September 28, 2018.



# Spotlight on Faculty Research



2018 excavations at Abydos, showing a large group of private tombs of the early Old Kingdom (c. 2700–2500 BCE)

## Matthew Adams

Senior Research Scholar; Director, Abydos Excavations

The Institute, through its North Abydos Project, is engaged in an ambitious long-term archaeological investigation of the site of Abydos in southern Egypt, an effort now joined by Princeton University's Department of Art and Archaeology. Abydos was, in ancient Egyptian terms as well as from the perspective of modern scholars, one of Egypt's most important places. It was the ancestral home and burial place of Egypt's first kings, and it later became a major religious and pilgrimage center as the primary cult place of the god Osiris, ruler of the Land of the Dead. The Project aims to build a comprehensive understanding of the ancient activities in the core of the site, how patterns of practice and meaning evolved over time, and the relationship of Abydos to the broader context of Egyptian history and culture.

A major focus of the Project's research in recent years has been an enigmatic series of monumental ritual structures built by kings of the Early Dynastic Period (c. 3000–2700 BCE), which appear to represent Egypt's first royal monumental building tradition, part of the coalescence of a vocabulary of royal expression at the beginning of Egyptian history that would characterize kingship for millennia. The

Project's 2018 field season saw the commencement of a major new but related research initiative: the investigation of a previously underexplored part of the site, the far northern margin of the area of the early royal monuments, which saw the first stage of what eventually became a broad and lasting pattern of reuse as a vast cemetery for the local population.

Excavations inevitably produce as many questions as answers, and the 2018 work was no exception. As the Project builds on this year's results in its regular annual field seasons, Institute students will not only have the opportunity for the unique experience of field training in Egypt, but will continue to contribute directly to new understandings of the history of one of ancient Egypt's truly great places.



## Finbarr Barry Flood

**Director, Silsila: Center for Material Histories;  
William R. Kenan, Jr., Professor of the  
Humanities, The Institute of Fine Arts and  
Department of Art History**

### *Silsila : Center for Material Histories*

This year saw the founding of an exciting new venture to promote interdisciplinary dialogues around the art, architecture and material culture of the Islamic world. Founded by IFA professor Finbarr Barry Flood with the support of the university, *Silsila: Center for Material Histories* is based in 4 Washington Square North. The Center aims to highlight the historical value of material culture; it seeks to explore the entangled relations between artifacts, materials, and techniques and the migrations and movements of human consumers and producers. We are equally interested in tensions between the circulation and mobility of certain cultural forms, practices and techniques and those that are more local, regional, or rooted in character. While there is a particular emphasis on the pre- and early modern periods, a related aim is to bring the study of past precedents into dialogue with the uncertainties and instabilities of our own rapidly globalizing world.

*Silsila* is an Arabic word that denotes connection, chain or link. It was chosen to connote the Center's concern with the intersection between micro- and macro-histories: the individual links and the connected whole to which they contribute. As a term with cognates in many Islamicate languages, *Silsila* reflects the Center's focus on Islamicate cultural geographies in regions including Africa, Arabia, the Indian Ocean, Mediterranean, Middle East, Red Sea, South and South-east Asia. This also includes the material culture of minority communities within the Islamic world and material connections that extended beyond its political boundaries.

The Center offers an annual postdoctoral fellowship. Our first faculty fellow, Dr. Nadia Ali, is a specialist in the early Islamic art and architecture of the eastern Mediterranean, and its relationship to the material culture of the late antique world (including the Arabian peninsula).

We plan a thematic lecture series each semester; the first (details of which will be posted online in late summer) is entitled *Matters of Mediation/Bodies of Devotion*. In spring 2019, the series will address the

theme of replication. In addition, each semester will see a workshop dedicated to a different city; the first (held in March 2018) focused on the Ethiopian city of Harar. Forthcoming workshops take pre-Islamic Zafar in Yemen and Makli/Thatta (now in southern Pakistan) as their focus.

Events at Silsila are public and all are welcome to attend. However, since our capacity is limited, it is essential to reserve a place in advance. To do so, and to find out more about the Centre, [please visit our website](#).

## Kathryn E. Howley

**Lila Acheson Wallace Assistant Professor of  
Ancient Egyptian Art**

### *Return to Taharqa's Temple at Sanam*

While ancient Egypt looms large in the modern Western imagination, its southern neighbor Nubia (located in the northern part of modern-day Sudan) is less well known. However, the two cultures were deeply intertwined from their earliest periods, owing to and facilitated by their shared reliance on the river Nile. This interaction took many forms, and encompassed both military incursions and peaceful trading activity. Egyptians wrote extensively about their encounters with Nubia and its inhabitants and often depicted Nubians in their art, frequently in ways that emphasized the idealized superiority of Egyptians over Nubians in the Egyptian worldview. From the Nubian perspective, however, the major source for the study of Egypt-Nubian interaction is through the Egyptian-style material culture that appears extensively in Nubia, particularly in the first millennium BCE.

At this period, Nubian kings ruled over Egypt for the first time in their history, while at the same time integrating a more extensive range of Egyptian visual and material culture into their self-presentation than ever before. The greatest of these so-called "black pharaohs" was Taharqa, who ruled over an empire stretching from the fifth cataract of the Nile into Syria-Palestine, built monuments in both Egypt and Nubia, and even appears in the Bible.

With the collaboration of the Sudan National Corporation for Antiquities and Museums, I recently initiated a new project at Sanam Temple, an



an Egyptian-style temple built by King Taharqa in the late seventh century BCE near the fourth cataract of the Nile (figure 1). The temple, dedicated to the god Amun, was first excavated over a century ago by Francis Llewellyn Griffith, one of the foundational figures of Egyptology to whom we owe many advances in our understanding of both the ancient Egyptian and Meroitic languages. He is not, however, remembered as a great archaeologist, and according to common archaeological practice in the early 20th century he cleared the entire temple in the course of a single excavation season. Delayed by the First World War and his increasing years, Griffith was able to publish his results only in preliminary form in a journal article of 1922 (though his excavation archives remain in the Griffith Institute in Oxford), and Sanam Temple has remained untouched and understudied since then. Despite its neglect, its status as one of the few accessible and relatively well-preserved Amun temples in Nubia means that it has huge potential to provide evidence of the place Egyptian visual and material culture had in first millennium BCE Nubia, and to address the question of why the Nubian kings used it so extensively.



Figure 1.

One area of Griffith's work on which our project hoped to shed further light was his discovery at the temple of terracotta molds for the production of small funerary figurines (figure 2). These "shabti" figurines would have been made of faience, a kind of self-glazing ceramic with a characteristic blue-green colour. Griffith found the molds at or near the surface outside the temple walls, and while he recognized their original use as part of figurine production at the temple, he did not conduct any further excavations to investigate if any other traces of production and production technology (such as kilns) existed at the site. The molds piqued our interest for several reasons. Firstly, their Egyptian appearance is striking in such a Nubian setting. The shabtis demonstrate several features that are



Figure 2.

impeccably Egyptian: some exhibit a "back pillar" that was not introduced in Egypt until 664 BCE, making these Nubian examples not poor provincial copies of Egyptian originals, but rather exceedingly trendy examples of this object type that followed the latest developments in shabti design in Egypt (figure 3). The shabtis' apparent production location at the temple site is also unusual. Faience objects were only produced in domestic contexts in Egypt, and the possible presence of production facilities rather at a temple in Nubia is therefore an intriguing difference in practice for the same objects in different cultural contexts. Moreover, thanks to evidence from other sites in Nubia, we can now be sure that the shabtis manufactured at Sanam were destined for the royal tombs at the site of Nuri, and that shabtis were in fact a uniquely royal object in Nubian culture, in contrast to their wide distribution across society in Egypt. Griffith, working in 1912 before many key Nubian sites had been excavated, could not have known how interesting these figurines would turn out to be for our understanding of the interplay in Nubian culture of Egyptian appearance and Nubian practice.

Initial results from our first season of excavation were extremely promising. To the rear of the temple,



Figure 3.

just outside the walls, we uncovered an area from which large quantities of faience beads, chunks of molded faience, and shapeless “wasters” (by-products of the faience manufacturing process) were recovered (figure 4). Unusually large amounts of charcoal were also found, suggesting that a kiln may have been used in the vicinity. Although time restraints prevented us from investigating a series of mud brick walls and large pit, we hope to return in future years to fully investigate what pyrotechnology may have been in use here. Perhaps



Figure 4.

the most surprising of the finds from this area was the sizeable quantity of small Nile mollusk shells that appeared with the faience debris and charcoal (figure 5). Though painstakingly fiddly for the excavators to recover, the shells’ presence may tell us something significant about the production of faience in Nubia. An essential ingredient of faience paste is lime, which in Egyptian faience production generally derived from limestone. However, there is no limestone found in the surroundings of Sanam (or indeed in Nubia more generally), where the predominant geology is sandstone. Faience makers



Figure 5.

in Nubia, therefore, would have been forced to obtain their lime from an alternative source. The shells may well have been used for this purpose, an impression strengthened both by their large quantity and by several grinders and grinding stones found in association with them. Faience production at Sanam, therefore, apparently demonstrates a striking local adaptation to the originally Egyptian technology, and allowed Nubian craftsmen to manufacture very Egyptian-looking objects in the Nubian environment. We hope in the future to conduct XRF analysis on faience samples from Sanam to learn more about faience composition in Nubia.

Although results remain preliminary, it is already clear that despite the unarguably Egyptian appearance of the shabtis and their molds, Nubian faience manufacture was clearly differentiated from that in Egypt in its production process, social context, and location within settlements. This has important implications for our understanding of the place of Egyptian visual culture within Nubian society, and of how the Nubian royal family were able to harness Egyptian objects and styles as a powerful tool to express their elevated status within Nubia. These objects are not mere emulations of Egyptian originals, but assiduously adhered to the latest Egyptian stylistic developments while being manufactured with distinctly Nubian practices and within a Nubian social framework. It is clear that Taharqa’s Temple at Sanam, despite the depredations of 2500 years and early archaeologists, still has much to offer.

*The Sanam Temple Project would like to thank the National Corporation for Antiquities and Museums, Sudan, for their indispensable assistance, especially Dr Abdelrahman Ali Mohamed and Mr El Hassan Ahmed; and the Levy White Foundation for their financial support. All photographs by the author.*



## Clemente Marconi

**James R. McCredie Professor in the History of Greek Art and Archaeology; University Professor**

In May and June 2017 the mission of the Institute of Fine Arts – NYU on the acropolis of Selinunte (Western Sicily) made sensational discoveries which are of great significance not only for our knowledge of the ancient site, but for Greek archaeology at large. Work this season consisted of the excavation of a trench right at the center of the cella of Temple R (figure 1): by the end of June, we excavated the Hellenistic, Classical, and Archaic layers, eventually reaching the level corresponding



Figure 1

to the time of foundation of Selinus, c. 628 BCE. Our work opened with the excavation of the Hellenistic fill (c. 300 BCE) that has completely sealed the Archaic and Classical phases inside the temple. This fill consisted—like in the rest of the temple—of earth and stones, along with a large number of transport amphoras, mainly placed near to the bottom of the deposit, and tiles and architectural terracottas, mainly at the top. This fill also included a significant amount of material related to the life of the sanctuary in the Archaic and Classical periods, including several fragments of Archaic polychrome roofs, terracotta figurines, votive metal tools, the forearm of a kouros made of Parian marble, and another fragment of an Attic white-ground lekythos in the style of Douris featuring Eros and a youth.

The Hellenistic fill sealed the Archaic and Classical levels across the entirety of the trench. It was thus possible to identify the floors and floor levels associated with Temple R's main phases, including the clay floor from the original construction in 590–580 BCE, the new floor of c. 500 BCE, which appears to have been covered by a fine layer of white stucco, and the floor belonging to the late fifth century renovation of the temple after its partial destruction in 409 BCE. For all these phases we

were able to identify a series of votive dedications and ritual actions made immediately before laying the floors. Particularly significant was the discovery of part of the foundation deposit associated with the original construction of Temple R, already identified in 2012 (figure 2). Before laying the clay floor, the builders placed towards the top of its foundation, along the inner walls of the cella, a number of objects, including pottery, weapons, and jewelry. This foundation deposit did not simply consist in the laying of votive objects, but also involved a number of ritual actions including animal sacrifice and ritual meals.

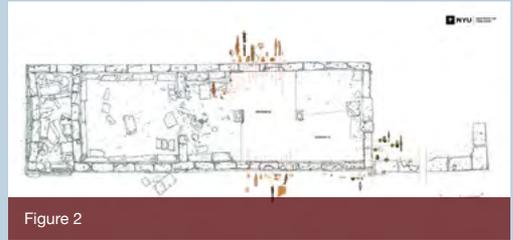


Figure 2

The most significant discovery this summer came from the level underneath the foundations of Temple R. Here, as elsewhere in our excavations inside and outside of Temple R, we found the layer associated with the first generation of the Greek colony's life. This summer, this layer contained a significant amount of pottery, including vases from Megara Hyblaea (Selinus' mother city), but also three iron spearheads, remnants of spears planted blade-first into the ground, two of which crossed (figure 3). These weapons were clearly a form of votive offering to the warrior deity to which the future Temple R belonged. At the same time, it is hard not to think of the action of planting the spears into the ground as a clear symbol of appropriation of the new land by the first generation of colonists.



Figure 3



Figure 4

Our discoveries this past summer made national news. More importantly, they contributed substantially to the opening (figure 4) of a new archaeological museum (Baglio Florio) at the site, in which our finds are prominently featured. The archaeological site of Selinunte, including the new museum, sees approximately 260,000 visitors per year.

### **Dianne Dwyer Modestini** **Research Professor, Kress Program in** **Paintings Conservation**

The past year turned out to be exceptionally busy in a way that I could not have foreseen when I returned to New York from Florence in early July. I was working on the final edits for the book I had been writing for almost a decade on the life and career of my late husband, Mario Modestini. *Masterpieces* was to be published in January by Casalini Editori, Fiesole, under their imprint, Cadmo, and there were many loose ends to tie up. Shan Kuang, the Kress Fellow, and I were attending to a number of paintings in the studio at the Conservation Center and making plans for the Fall term class and visits to various Kress Collections around the country. On Wednesday, July 12, Shan gave me a message: someone wanted to speak to me about Leonardo.



I had restored a by-now famous painting of the *Salvator Mundi* some years earlier and often received requests for information, usually from people who were certain that they possessed another lost painting or had discovered a secret code embedded in the picture. In exasperation, I put the message aside. I looked at it again a few hours later and noticed that it was from someone at “Geller group.” Geller. Then it struck me that what was actually written was “Heller group.” Sandy Heller is an advisor to many important collectors, among whom was the secretive Russian, Dmitri Rybolovlev, who, it had been recently revealed, was the owner of the *Salvator Mundi*. The Rybolovlev Collection had recently received a great deal of publicity. In the February 16, 2016 issue of *The New Yorker*, the investigative reporter Sam Knight had written an explosive piece describing a tangled web of dealings, [which had astounded the art world](#). This was how I learned who Sandy Heller was.

I immediately called and was told that the Leonardo would be coming to New York within a few days. The *Salvator Mundi* is painted on a particularly reactive and badly damaged piece of walnut and when it disappeared I was greatly concerned. The sale had been brokered by Sotheby’s and the buyer was anonymous. Even Robert Simon, the dealer and art historian who had discovered the painting, didn’t know who the new owner was. I wrote to Sotheby’s, asking them to warn the new owner about the fragile nature of the panel support and offering my assistance if there was ever a problem or if advice was needed. I never received an answer and remained deeply troubled. Apparently, however, my offer had been duly noted and the painting was coming back to me, in utmost secrecy. It arrived late one night, and we put it in the vault. I was greatly moved to see it again and much relieved that it was still protected by the glass and Marvelseal envelope in which it had been installed in 2011 just before it went to the exhibition at the National Gallery in London, *Leonardo at the Court of Milan*. No one, I was told, was to know that the painting was even in the country.

It eventually emerged that it was to be sold. Loic Gouzer, the young and brilliant head of the Modern and Contemporary Art Department at Christie’s had conceived the revolutionary idea of offering it in the glittering November sales, the only Old Master in the group. Once the announcement had been made



I was engulfed in a maelstrom of controversy about the attribution and, above all, the condition of the painting, which only intensified after the painting was sold the evening of November 15 for five hundred million dollars, a record breaking price. The Epilogue of *Masterpieces* had always been about the restoration of the *Salvator Mundi* and its attribution to Leonardo. I had chosen to do this for two reasons. Mario played a key role in the purchase by the National Gallery of Art of the early work by Leonardo, *Ginevra de' Benci*, and I had chosen to include his description of those events in the Introduction. Thus, the story of the *Salvator Mundi* neatly bookended Mario's story. More important to me however was that I first saw the painting with Mario, not long before his death, when Robert Simon brought it to our apartment in April 2005. He had an immediate response to its power and said to me that it was by a very great artist, a generation after Leonardo. In fact, from recent research that Robert and I have been doing, we have reason to believe that Leonardo was still making major revisions to the composition during the last three years of his life in France, making it one of the last things he worked on, so that there is a "generation" between *Ginevra* and the *Salvator Mundi*. Mario died six months later. While I worked on the painting over the next few years, I felt his presence in everything I did.



The confluence of the publication of my book about Mario and the reappearance of the *Salvator Mundi* was uncanny. The timing was such that I had just enough time to update the Epilogue to include the sale and the events that immediately preceded it before the final proofs went to the printer.

Overlapping these developments, our everyday work in the Kress Program in Paintings Conservation followed its usual course. Shan and I visited Kress Collections in Memphis, Tulsa, Allentown and Lewisburg. Kress paintings came to the Conservation Center. After restoration the beautiful Cagnacci, *David with the Head of Goliath*, from Columbia, South Carolina was exhibited at the Metropolitan Museum after Keith Christiansen, typically, was overcome when he saw it in the studio. A lovely and, heretofore, nearly invisible painting by Pietro Candido from a church in Cherryville, Pennsylvania went to an exhibition in Florence at Palazzo Strozzi, an exciting event for the small congregation. The fascinating and mysterious painting by an associate of Michelangelo was included in the Michelangelo exhibition. Three students took the Kress Class and worked on paintings by Andrea di Bartolo, Tintoretto, and L'Ortolano.

Now that this academic year is coming to an end, Shan and I recently recounted the story of the hastily jotted phone message to a visitor, still amazed at the events that ensued.





**Hannelore Roemich**  
Professor of Conservation Science

**Christine Frohner**  
Conservator of Contemporary Art, Modern  
Materials, and Media, Bek & Frohner, LLC

**T**ime-based media art conservation – a new specialty at the Conservation Center. Time-Based Media (TBM) works of art are characterized by having a durational element, such as sound, slide, film, video, software, internet, performance, light, or movement, that unfolds to the viewer over time. Conserving this rapidly growing genre presents particular challenges, given the works' conceptual nature and use of components that extend well beyond traditional art materials.

TBM art conservation has been identified as a priority by many leading cultural organizations worldwide due to ever increasing TBM collections and their rapid deterioration and obsolescence. In order to address the diverse challenges of media art conservation, a new generation of conservators will need to cross the disciplinary boundaries of computer science, material science, media technology, engineering, art history, and conservation. Our students will have to learn new approaches to technology-based art, which is

to be more sensitive to damage, loss, misinterpretation, and incorrect installation than a traditional artwork, due to its very specific and sensitive relationship of time, space, and concept. Since these artworks are subject to technical and technological obsolescence, it is often left to the conservator to identify, acknowledge, and define the conceptual nature of the works themselves, in order to respect and preserve their essence.

Over the last two years, the CC/IFA/NYU has been developing a TBM curriculum in partnership with our TBM Advisory Board and a TBM Working Group on Curriculum Development. Our findings show that the CC/IFA/NYU's existing dual MA/MS degree allows for flexibility and adaptation to the new requirements needed for a specialization in TBM. New course offerings will provide options for practical and technological training in media art conservation, utilizing a coalition of experts and specialists in computer science, engineering, and film and video preservation. Our NYU network includes experts from the Interactive Telecommunications Program, Tisch School of the Arts (ITP); Brooklyn Experimental Media Center, Integrated Digital Media, Tandon School of Engineering; Digital Humanities and Social Science, Department of Computer Science, Courant Institute of Mathematical Sciences;



Moving Image and Archiving Program, Department of Cinema Studies, Kanbar Institute of Film & Television in the Tisch School of the Arts; Museum Studies, Graduate School of Arts and Science; Elmer Holmes Bobst Library Conservation Department; as well as NYU's Grey Art Gallery.

Students will benefit from classes offered through other NYU graduate departments. At the Conservation Center, we will create courses specifically for our students, taught by conservators in leading museums in New York and beyond, such as an overview course on collecting and conserving various TBM artworks; Video Conservation; Digital Preservation; Exhibition and Installation; and Acquisition and Documentation. In addition, we will offer individual instructions for students with a special interest in kinetic art, light-based works, or any emerging technology, such as virtual reality.

In January 2018, the Andrew W. Mellon Foundation awarded a four-and-half year implementation grant in the amount of \$1.5 million that includes support for two full-time students for each year, with the first cohort entering in fall 2018. We have already secured another private gift of \$175,000 matching this award for one incoming time-based media conservation student. This will allow the Conservation Center to expand its course offerings by establishing a specialization explicitly for the conservation of TBM artworks—the first of its kind in this country.

We will celebrate the launch of the new specialty in art conservation at a symposium that brings together an international community to think critically on TBM art conservation education, the first event dedicated on this topic, providing a unique opportunity to join forces for establishing a new discipline. This two-day event on May 21st and 22nd, 2018, titled *IT'S ABOUT TIME: Building a New Discipline – Time-Based Media Art Conservation* is promoting education and training opportunities for TBM as a new specialization within art conservation and will provide a forum for educators, artists, art historians, museum curators and directors, collectors, gallerists, engineers, computer scientists, and conservators to foster TBM art conservation as a discipline on an international level. Speakers and panelists from the United States, Switzerland, Austria, Germany, Mexico, Brazil, Italy, Portugal, the UK, Australia, and China will present on: TBM Art Conservation Education Current Offerings and Opportunities; Practical Training,

Professional Development, and Team Building; Challenges and Needs; TBM Art Conservation and the Archives; Advocacy, Implementation, and Collaboration. Several round table discussions will allow the audience to interact with our group of international experts. It's about time to join forces with all stakeholders to shape a new discipline! All presentations at the symposium will be recorded and available to a broader audience after the event.

Sharing our expertise on TBM art conservation will be our mission during the years to come. The grant from the Mellon Foundation also supports specialized courses, workshops, as well as evening lectures on TBM-specific topics relevant to current practices, open to students from other programs and other specialties, mid-career professionals, and the larger professional community. Stay tuned for more!





**Lowery Stokes Sims**  
2018 Kirk Varnedoe Visiting Professor; Curator Emerita, Museum of Arts and Design

***Recalibrating Our View of American Art  
Between the World Wars***

As the Kirk Varnedoe Visiting Professor at the IFA for the Spring Semester, 2018, I had a wonderful opportunity to work with a group of students to interrogate and to expand on the usual approaches to the history of American Art between the World Wars. The course I conceived, “Recalibrating the ‘American’ in American Art,” was a revelation even to me since I usually dwell in the realm of 1970 to the present. But the peculiarities of this period in American art had emerged a year or two previously in conversations I had with Norman Kleeblatt, then chief curator at the Jewish Museum, about how to shake up the canonical view of the history of American art in the first half of the 20th Century.

Of course the prevailing view of this period positions the United States between the opposing philosophies of isolationism and internationalism. But even within the complexity of these dualities, there were numerous stories about American art that allows us to posit a much broader and complicated story of art, along with design and craft. While we certainly took note of the art and movements that have come to define this era in American art history

(i.e. regionalism, Precisionism, Transcendentalism, American Abstract Artists) we also considered the work of artists and movements considered outside the artistic mainstream. Our examination followed themes and subjects such as the perceived dichotomy between urban and rural life, and the economic dynamics of an increasingly militant labor class, immigration, internal migrations of black Americans to the north seeking greater opportunity and of populations in the Midwest to the West in response to the devastations of a prolonged drought. As we waded through a chronology of restrictive immigration laws and distinctions made between “old” immigrants and “new,” and considered the particularly precarious citizen status of Mexican Americans, we found ourselves circling back time and time again to the issue of what constituted an American identity.

In an uncanny coincidence as we approached the spring of 2018, several exhibitions were organized in the field and their publications and source materials became important resources for the class. There was the exhibition on Jonas Lie’s paintings and studies chronicling of the building of the Panama Canal organized with the James A. Michener Art Museum. Two exhibitions on World War I in the visual arts certainly highlighted American artists: Robert Cozzolino led a group of scholars in the organization of *World War I in Art* at the Philadelphia Museum, and at the Metropolitan Museum of Art, Jennifer Farrell in the Department of Drawings and



drew on the Museum's collection to organize *World War I and the Visual Arts*. Then the 1920s, '30s and '40s were fodder for the new interpretive lenses of Judith Barter and her fellow scholars for the exhibition *America After the Fall: Painting in the 1930s*. And as of March, 2018 the Ashmolean Museum at the University of Oxford has opened the exhibition, *America's Cool Modernism: O'Keeffe to Hopper*, featuring paintings that have never before been seen in Europe. We certainly drew on earlier work by art historians and scholars such as Alain Locke, Daniel Boorstein, Barbara Rose, Tey Marianna Nunn, Daniel Cornell and Mark Dean Johnson, ShuPu Wang, Delphine Hirasura, and Michelle McGeough.

We looked at the role of catalytic exhibitions of African, Native American, and Folk and Southwest Religious art organized between the wars. While I worked to include images by artists of African, Latinx, Hispano(a), Native American and Asian origins side by side with the canonical works from the period in our class discussions, we also focused specifically on the search for a positive and affirmative imagery by African American artists (who formed the generation of the New Negro) as they navigated the mechanics of primitivism and ancestralism, on the southwest where artists of Latino descent and Native American artists were grappling with establishing their own visual vocabulary both from traditional vernaculars and modernist ones. We also noted how the intimations of World War II were uncannily perceived by artists at the same time that Japanese Americans—victims of one the most extreme manifestations of xenophobia in this country—produced an unique art from that experience indicating the triumph of the human spirit. Class reports also revealed the dynamics of difference in plain view, and expanded on our discussion of the role of prints during this period, photography and various periodicals, however short-lived.

It may not be overstating the fact that our investigations in this course were particularly timely in light of the current global challenges of dealing with diversity and inclusion. In our own limited way we sought to correlate the non-canonical narratives of American art between the World Wars with those that have been developed in separate intellectual communities and demonstrate the commonalities of these stories relative to the canon as well as their particularities. Inevitably this kind of revisionism in art history is seen in opposition to notions of

connoisseurship, which has been the bedrock of art historical analysis. But ultimately we found that connoisseurship can encompass a variety of criteria within the narrative of art history and we hoped that we have made some contribution to that point of view.

Class members: Samuel Cory Allen, Mia Curren, Brandon Eng, Kathleen Joyce, Kolleen Ku, Alexis Monroe, Mallory Roark, Amelia Russo, Emily Shoyer, David Sledge. Course Assistant: Melissa Young

**Edward J. Sullivan**  
**Deputy Director for Faculty and**  
**Administration; Helen Gould Sheppard**  
**Professor in the History of Art, Institute of Fine**  
**Arts and College of Arts and Sciences**

I am fortunate in having had two books published in the first half of calendar year 2018. The first of these is entitled *Making the Americas Modern: Hemispheric Art 1910-1960* (Laurence King Ltd., London). It is a product of many years of thinking about the problems we face when assessing what could be called the “American-ness of American art.” I am defining the term “American” in its broadest possible context to include a hemispheric-wide analysis of a set of socio-political, aesthetic and philosophical problems and situations that have impacts in American societies (South, Central and North America as well as the Caribbean) in different ways but that, at the same time, may be productively measured against one another to gauge intersecting reactions to the same set of stimuli. The book is divided in eight sections or “stories.” The text is bookended, as it were, by studies of what I call “visionary” art – visual and literary expressions that evoke a sense of interiority and, even, spirituality. Artistic trends such as Symbolism and Surrealism (very different in their politics and visual manifestations but integrally interrelated) may have had their beginnings in Europe but found a distinctly local form of expression in places like Colombia, Mexico or the United States. The end of the book discusses the role of “intuitive” or “untutored” artists (who would, after the 1970s be called Outsiders) in the formation of modernist modes of image making. In between I examine themes related to landscapes and cityscapes, alternating forms of abstraction, or Social Realism in the realm of murals, prints and photographs to express the world-wide anxieties of the late 1920s and continuing throughout my time



period, leading up to World War II and eventually the Cold War, the arms race, etc. One of the most challenging chapters to write was “Visualizing Blackness in the Americas” in which I deal, in several comparative studies, with depictions of the black body by both white artists and those of colors to attempt to “read” the politics of race within a context of its visualization. The time frame was deliberate: 1910 preceded the famous New York Armory Show by three years. It was a moment of burgeoning immigration (both internal and external) and travel on the part of artists from region to region. 1960 is the ending point, perhaps a moment when the “end of the picture frame” could be located while Conceptualism, Performances and Happenings and other forms of non-traditional arts assumed greater roles in the hemispheric art worlds.

The second book to appear this year is called *The Americas Revealed: Collecting Colonial and Modern Latin American Art in the United States* (Pennsylvania State University Press). This is an anthology of essays that derived from a symposium at The Frick Collection’s Center for the History of Collecting that I helped to organize in May 2014. I edited the book and wrote a lengthy introduction. It is not a collection of conference papers but rather a gathering of essays (some derived from the subjects of the talks delivered in 2014, others by authors who were not involved with the project) that focus on a wide swath of collecting history that in my introduction I trace back to the early fascination on the part of European colonizers and, later, travelers to the Americas and their search for the “exotic” of then-little known lands. By the early nineteenth century U.S. collectors (both private and institutional) were eager to include artifacts and works of fine art from the Americas within their holdings. We do not deal with pre-Columbian art in this book but themes related to the taste for colonial Mexican painting on the part of collector-artists like Frederic Edwin Church and the late nineteenth century patrons of the Philadelphia Museum of Art and the Metropolitan Museum of Art form the chronological beginnings of the book. Many other essays focus on both collecting and exhibiting practices of such institutions as MoMA, SFMOMA, the Phoenix Art Museum and many others. Included as well are detailed discussions of the development of collections of colonial and modern Latin American art by such individuals as Roberta and Richard Huber and Patricia Phelps de Cisneros.

The last thing I wish to mention here is what has

given me the most academic and personal pleasure in the first half of 2018: my Institute seminar entitled “The Arts of Brazil: Three Moments of Modernity-1920s, 1960s and Contemporary.” Brazil is a place I know well and where I have done considerable research and curatorial work. I chose to do the seminar this semester for several reasons. In winter/spring of this year there has been a major exhibition of the most well known Brazilian modernist painter, Tarsila do Amaral (1886-1973) at the Museum of Modern Art. Her art served as the starting point for the course. In addition, I am serving as chief curator for an exhibition of the Brazilian modernist designer, garden architect and painter Roberto Burle Marx (1909-1994) for the New York Botanical Garden in June 2019. The seminar was divided into the three modules suggested by the title. The eleven students and as many auditors were divided into “research groups” – each responsible for readings and reporting during our weekly sessions. The students are both MA and PhDs from the IFA, as well as graduate students from the Graduate Center (CUNY), Princeton and Temple University. Students from NYU Comparative Literature, Performance Studies and Spanish and Portuguese programs add immensely to the diversity and liveliness of the course. The last four sessions are dedicated to students’ final projects that range from artist-related panels to Skype interviews with critics and historians of Brazilian art to discussions with curators and art dealers. I feel very privileged to have such an excellent group of students from whom I am constantly learning about a field that has been of passionate interest to me for many years.



## MA Students

### Indira A. Abiskaroon

*Curatorial Research Assistant on  
Mary Corse: A Survey in Light*



Between October 2017 and April 2018, I had the distinct pleasure of working as the curatorial research assistant on the Whitney's exhibition *Mary Corse: A Survey in Light*. When told during my interview that I may be conducting research for a then-unnamed artist's first solo museum survey, I was immediately excited, and intrigued. It wasn't until I began to read about Corse that I realized how significant a moment in art history this show would be. Corse's career began in the 1960s, and her work, through which she harnessed light in truly innovative ways, was a regular fixture in critical exhibitions throughout the past five decades (such as the Getty's 2011 *Pacific Standard Time: Crosscurrents in LA Painting and Sculpture, 1950–1970*). That her work has only now become the subject of a solo museum exhibition, and that I would have a chance to see what that entailed, was a tremendous, inexplicable feeling.

During these months, I worked closely with Kim Conaty, Steven and Ann Ames Curator of Drawings and Prints, and curatorial assistant Melinda Lang—both Institute alumnae—to support research for the exhibition catalogue and to help produce the most comprehensive exhibition history and bibliography for the artist to date. On my part, this involved a significant amount of

time with the New York Public Library's wealth of microforms, as well as corresponding with institutions and galleries we believed exhibited Corse's work in the past, with the hope of discovering exhibition documentation and archival materials. These findings contributed to research for Conaty's essay and a chronology by Lang. The publication also includes essays by artist David Reed, SFMOMA curator Robin Clark, DIA associate curator Alexis Lowry, and LACMA director Michael Govan. In all, this exhibition catalogue promises in-depth insight into Corse's practice over the past fifty years, and I'm grateful to have had the opportunity to contribute to the project. (The exhibition is open June 8–November 25, 2018 at Whitney Museum of American Art.)

### Samantha Rowe

*Contributing to **Benezit Dictionary of Artists***

Gender disparity in the arts is a prevalent issue that persists with each generation. The study titled, *An Asymmetrical Portrait: Exploring Gendered Income Inequality in the Arts* explores gender inequality and determines that across the arts professions women make approximately \$20,000 less than men per year (Danielle J. Lindemann, Carly A. Rush and Steven J. Tepper, "[An Asymmetrical Portrait: Exploring Gendered Income Inequality in the Arts](#)," *Social Currents* 3, no. 4 (2016), 332–348.) Simply put, the battle for women is far from over.



The goal of the *Benezit Dictionary of Artists' 2018* commission is to confront this issue of gender disparity and provide a resolution to alter the course of what has historically been a male-dominated field.

The *Benezit Dictionary of Artists* is a comprehensive reference collection of artists' biographies. In 2010, Oxford University Press acquired the title and worked to develop it alongside *Grove Art Online*.

At present, the *Benezit* aims to increase gender parity by contributing biographies that exclusively focus on women and gender queer artists from diverse backgrounds, across the timeline of art history, and resumes with new contemporary artists.

As a Contributing Author to the *Benezit Dictionary of Artists*, I had the opportunity to research the lives of these accomplished, yet lesser-known, female artists and provide them with the confirmation and affirmation they each deserve. As a female art historian and artist, it is important for me to demonstrate my advocacy by contributing to the *Benezit*, which in previous years had biographical entries written and published primarily by men. This effort to improve and continually update the publication's content to reflect new scholarship highlights the issues of representation for women artists in the canon. In order to establish a trend that incorporates diverse perspectives with efforts to confirm gender parity, a practice must be implemented and followed. Although historically influence has been distributed among the sexes disparately, this approach should not proclaim a standard. It is crucial for the art community to break down these futile barriers and finally embrace change. Only together can we persist.

### **Julián Sánchez González** ***Art Histories from Latin America and the Caribbean: Geographically-based, never Geographically-limited***

In the fall of 2017, a group of PhD Candidates in art history from CUNY's Graduate Center and NYU's Institute of Fine Arts started an unparalleled collaboration to plan the third iteration of the Annual Symposium of Latin American Art. I had the privilege to actively participate in the formation of this new partnership, which proved to be both inspiring and fruitful. As we honed our ideas and set the project in motion, we reaffirmed the long-standing commitment of our schools to the study of Latin American and Caribbean art histories. It was an honor to follow in the steps of our mentors, the professors Edward J. Sullivan, Katherine Manthorne, and Anna Indych-López. Our theme, "Super/Natural: Excess, Ecologies, and Art in the Americas," sought to open a discussion on the intersections between artistic practices, the environment, and distinct regional conceptions of the otherworldly. The selection of panelists and discussants rose to and exceeded the proposed

challenge during the late April proceedings. Their thoughtful scholarly research represented an ample selection of topics spanning from the Pre-Columbian to the contemporary eras.



Moreover, our two keynote speakers, art historian Daniela Bleichmar and artist Eduardo Kac, fittingly embodied the interdisciplinary

and cross-temporal focus we envisioned for the Symposium. Their projects approached the depictions of the natural world in colonial Latin America, as well as art aboard the International Space Station. In doing so, they provided us with a kaleidoscopic glimpse of our intricate rapport to nature as a species. This event was, without a doubt, one of the most formative experiences of my time as a Master's student at the Institute.

Furthermore, by virtue of the Institute's close relationship with several art centers in New York City, I was also able to collaborate in a number of projects with the Patricia Phelps de Cisneros Collection and the Museum of Modern Art. Both institutions share a decades-long interest in bringing the arts from Latin America and the Caribbean to global recognition. This fostered their generous support to my research and writing on the Dominican Republic, Haiti, Cuba, and Brazil. Through these projects, I came to synthesize a growing interest for Black Atlantic Diasporic studies.

Most recently, the Cisneros Collection offered an exceptional opportunity to co-produce and host their first podcast show. In this ongoing project, we will feature one-on-one conversations with a series of contemporary Latin American, Latinx, and Caribbean artists. These interviews will delve into these creators' research-based work and discuss their contributions to expanding the art field, as well as generating a positive impact in society.

As a result, my overall experience at the Institute has been one of great professional accomplishments. I will finish my Master's with the satisfaction of having received life-changing advice from a constellation of inspiring scholars, professionals, and peers I met along the way. Their teachings endorsed my commitment to bring to public attention the work of underrepresented artists in Latin America and the Caribbean, and their Diasporas.



## PhD Students

### Lyla Halsted

#### **Polonsky Foundation Internship in Digital Humanities**

For the Polonsky Foundation Internship in Digital Humanities at NYU, I am developing a project with Professor Dipti Khera (Department of Art History and Institute of Fine Arts) to digitally archive and explore the material, haptic element of a series of 25 Indian painted letter-scrolls. Professor Khera has identified and located these scrolls, dating between 1400-1900 ([see the scrolls in \*Journal18\*](#)). Professor Khera's project combines my interest in paper scrolls as a medium with my secondary field of medieval and early modern South Asia. I have been exploring various digital tools to aid in this project, particularly 3D modelling and animation programs. Assisting on this project enables me to explore the corporeal, material nature of scrolls across regions and genres, while simultaneously allowing for experimentation in the use and viewing of the scrolls. Our goal is to move beyond display of the surface in stages, departing from views of scrolls as static two-dimensional images. Including a 3D experience of the object, in which one can see the entirety of the object as it is rolled and unrolled, draws attention not only to the visible content, but also the rolling process itself at either end that could transform the study and perception of such objects. My hope is to continue to explore scroll animation, ideally to produce an interface where the viewer can interact with the folding or rolling pattern of the scroll at various points.

### Elyse Nelson

#### **Experiences at The Met**

In April 2018, I returned to working on my doctoral thesis after an immensely fruitful 10-month period assisting on two sculpture exhibitions – *Rodin at The Met* (September 16, 2017 – February 4, 2018) and *Like Life: Sculpture, Color, and the Body* (March 21 – July 22, 2018) – as a Research Associate in the department of European Sculpture and Decorative Arts (ESDA) at The Metropolitan Museum of Art. The opportunity presented itself while I was sitting in the department as a Jane and Morgan Whitney Fellow, and the decision to defer my doctoral work was supported by Alexander Nagel and my advisor Thomas Crow, who recognized how beneficial this compressed period of curatorial training would be

for my professional and intellectual development. Looking back, the experience not only provided me with an immersive education in museum work but also enabled my growth as an emerging sculpture scholar through increased access and exposure to works of art and specialists in the field.



Over the summer of 2017, I worked closely with Curator (and Institute alumna) Denise Allen on finalizing the conception of *Rodin at The Met*. Occasioned by the centenary of the artist's death, the exhibition constituted a redisplay of The Met's historic collection of Rodin's sculptures, placed in conversation with the artist's works on paper and paintings by his contemporaries. Always a generous mentor, Allen supervised my writing of the exhibition's interpretive materials, both in the gallery and online, and supported my full participation in the design process – from finalizing floor plans and case arrangements to selecting paint colors for the newly refurbished B. Gerald Cantor Sculpture Gallery. Working on the exhibition allowed me to pursue new research initiatives within the department as well. In December, I visited the archives at the Musée Rodin in Paris to collect documents on The Met's understudied Rodin marbles, which were carved by assistants to the master sculptor's specifications. And in February, I contributed an essay on the history of the Rodin collection at The Met to the exhibition's blog series.

Outside Rodin, the lion's share of my time was spent assisting Luke Syson, ESDA's Iris and B. Gerald Cantor Chairman, in the making of the expansive Met Breuer loan exhibition *Like Life*,



which examines the traditions of realism and color in figurative sculpture. A collaboration between ESDA and Modern and Contemporary Art, the exhibition pushed me to expand my repertoire of historic and living artists working with varied sculptural media and techniques. I was involved in every aspect of the exhibition's planning, from shaping the checklist and negotiating loans to editing the catalogue, creating the audio guide, designing and installing the show, and planning a corresponding symposium and Study Day for sculpture scholars. One interesting project to come out of the exhibition was that of collaborating with the Costume Institute conservator Glenn Peterson to fashion a new tutu for Degas's iconic *Little Dancer*. The vision for the skirt was for it to evoke the fullness, materiality and length of the tutu on the original wax sculpture.

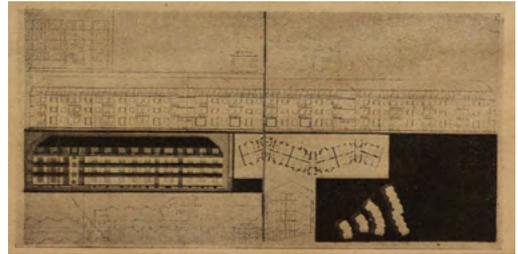
To say that the past year comprised my most rewarding professional experience to date is by no means an overstatement. The opportunities presented by the Institute's relationship with The Met is one of the many reasons it continues to be a superior institution for art historical training.

## Sam Omans

### *Research on El Lissitzky*

After a productive and enjoyable semester abroad, I will begin a Predoctoral Fellowship at the Getty Research Institute to continue work on my dissertation, "El Lissitzky: Architecture as Spatial Form, 1908-1941". Lissitzky is well-known for non-objective painting, graphic design, and montage. Despite his canonical status, there has been little scholarly focus on Lissitzky's architectural practice. My opportunity to do extended research in German and Russian collections has allowed me to piece together disparate elements of this oeuvre, which spans theoretical writings, construction proposals, and realized buildings. As I am discovering, Lissitzky's training and practice as an architect was central to his self-fashioning as an artist. Besides focusing directly on his architecture, I am also questioning it as a horizon to understand other dimensions of his work.

One area of focus is the role of abstract painting in the development of modern architecture in Russia. Lissitzky's *Proun* paintings offered not just a visual target for architectural form; the act of painting proposed a compositional technique and new sequence of drafting room operations. Another subject of interest to me is Lissitzky's status as a messenger between Central Europe and Russia, a function afforded by architectural training in Germany, international publications, and his role as the architect of a number of Soviet pavilions at international expositions. Cultural diplomacy resonates with my local colleagues in Moscow, who emphasize this aspect of the international avant-garde in today's context of declining US-Russian relations. In fact, as I continue to realize, Lissitzky drew hungrily on diverse currents, ranging from American construction technology to German *Kunstwissenschaft*, in his pursuit of a modern architecture.



# Student Voices: Conservation

## Bryanna Knotts

### *Research in Cuba*

This past October, I had the opportunity to participate in a research trip to Havana, Cuba. The trip, which focused on the preservation of Cuban cultural heritage with an emphasis on historic and contemporary photographic materials, was organized by the University of Delaware and the Consejo Nacional de Patrimonio Cultural de Cuba. It was funded by a Chairman's grant from the National Endowment for the Humanities (NEH). Our eight-member delegation was comprised of both established and emerging photograph conservators and included the co-directors of APOYOnline, a non-profit organization dedicated to the preservation of cultural heritage across the Americas. The information gleaned from this visit, and an earlier NEH-funded visit to Havana in 2016, culminated in a four-day workshop in photograph preservation that was hosted in Havana in March. This was the first preservation workshop of any kind in Cuba and included participants from all 15 of the country's provinces.

During our three days in Havana, we toured the Hemingway Museum at Finca La Vigía, the Biblioteca Nacional de Cuba José Martí, the Archivo Nacional de la República de Cuba, the Centro de Estudios de la Conservación, Restauración y Museología at the Instituto Superior de Arte, and the Museo Nacional de Bellas Artes. At each institution, we visited with conservators, archivists, collection managers, educators, curators, and directors. And I especially enjoyed our visit with a private art collector: Ella Fontanals-Cisneros. Fontanals-Cisneros manages Archivo Veigas, the largest collection of Cuban artist archives that contains thousands of documents, photographs, and ephemera related to modern and contemporary Cuban art. Much of the archival material was personally collected from living artists and their estates and is stored in an environmentally-controlled workroom on her property while staff catalogues, rehuses, and digitizes the collection.

After many discussions of current projects, day-to-day responsibilities, and the challenges faced by conservators at their home institutions, it was clear that our Cuban colleagues show great ingenuity

and problem-solving skills regarding environmental control, pest management, disaster planning and preparedness, and the use of locally-sourced storage materials. It is important to continue such fruitful collaborations to build upon our conservation knowledge, strengthen international relations, and encourage the exchange of ideas among conservation professionals. I owe many thanks to Debra Hess Norris, Chair of the Department of Art Conservation and Director of the Winterthur/University of Delaware Program in Art Conservation, for inviting me to join such a rewarding cultural exchange and I hope to participate in similar opportunities throughout my conservation career.

## Hae Min Park

### *Discoveries made from technical examination of a panel from a dismembered polyptych*



**S**aint Paul and Saint Augustine, a gold-ground tempera on panel painting, was the first work by Giusto de' Menabuoi to enter Samuel H. Kress' collection in the early 1930s. Giusto de' Menabuoi (1320-1390) was a renowned fresco painter in Padua, but a rare artist of works on panel. Kress immediately collected four additional panels by the artist, all of which likely belonged to the same register of a large polyptych commissioned in 1363 for a Milanese Dominican church. The five panels were gifted to the Georgia Museum of Art in 1961.

In preparation for the treatment which was to involve reducing a discolored modern varnish and overpaint, *Saint Paul and Saint Augustine* was studied extensively. The construction of the panel appeared to follow an established tradition of Florentine panel painting as recorded in Cennino Cennini's treatise,



*Il libro dell'Arte*. But upon a closer analysis, the examination showed that Giusto did not completely conform to the typical painting methods seen in other Trecento panels: x-radiograph, supported by preliminary elemental analyses, showed a high-density ground containing lead, which is unusual for this time period but may be related to Menabuoi's technique as a fresco painter. Analyses of the paint samples also showed that Giusto did not use the typical green under layer for the skintone. This was also a technique Menabuoi used for his frescoes in Padua.

Another interesting aspect of the painting was the revelation of remnants of punchwork extending beyond the top edge of the panel, suggesting that the panel originally was much taller, with trefoil-arches above each full-figured saint, rather than simple rounded-arch tops as previously assumed. Based on the important information the punchwork provided about the construction of the painting, new fills were carved in imitation of the extant punchwork.

Lastly, there were dark gray encrustations marring the painted passages. These deposits, remnants of old restoration material, had chemically bonded to the painted surface and disrupted the refined gradation of vivid colors for which Giusto is known. These deposits were optically scumbled.

The project provided me the opportunity to collaborate with art historians and a fellow student treating two of four remaining panels. The discoveries from my examination also propelled me to study deeper about the polyptych for my master's thesis and challenge past reconstructions. I hope that my recent treatment of *Saint Paul and Saint Augustine*, which will be exhibited at the Georgia Museum of Art without its non-period frame, as well as complete examinations of the remaining companion panels, encourages future scholarship in Giusto de' Menabuoi and the Terzago polyptych.



## Rachel Mochon

### *Demystifying Monotypes by Hedda Sterne*



This spring, I had the opportunity to study and treat several “monotypes” from the Hedda Sterne Foundation. Recognized for her prominent place among “The Irascibles” in a 1950 issue of *Life* magazine, Sterne, who is often referred to as an Abstract Expressionist or a member of the New York School, created numerous works on paper that fit neither the category of monotype nor of transfer drawing. Monotypes are prints made by applying a wet medium, typically ink or oil paint, to a hard surface or matrix, such as glass, and transferring the image to a sheet of paper using pressure, either applied by hand or through a press.

However, the graphite drawings on the versos of the works I examined indicate Sterne used a pencil to transfer the wet medium from the matrix to the recto of the print, much like transfer drawings. To answer further questions about the process, I reconstructed the “monotypes” with oil paints. The reconstructions elucidated the simplicity of registering layers through glass and flipping both the matrix and paper to draw on the reverse side, as well as the way wet paint preferentially adheres to the previous layer of paint.

To highlight the characteristic features of this process, reflectance transformation imaging (RTI), a multi-light computational imaging technique, was performed on one of the works, *Untitled (Airplane)*. The RTI image of the front of the plane, shown here, reveals the impressions made in the paper from the pressure applied by the pencil. The image also reveals the stiff peaks of paint, that formed when the sheet was pulled from the matrix.



In addition to exploring Sterne's working process, I conducted non-invasive analysis, including infrared spectroscopy, UV-visible reflectance spectroscopy, x-ray fluorescence, and multiband imaging, on the work, *Untitled (Airplane)*, in order to identify the medium and colorants used. The results revealed Sterne was using oil paint, containing linseed oil, which was unsurprising considering the large oil stains surrounding the media on paper. The colorants in the paints are consistent with a palette from the 1950s and included cobalt blue, zinc yellow, and cadmium red.



Overall, the analysis of Sterne's "monotypes" demystified these objects and provided information about the artist's working process and materials. I hope that collaboration between the Hedda Sterne Foundation and other collections will continue to inform future research of these complex works.

## Andy Wolf

### *Considering the History and Treatment of a 19th-Century Cut-Hair Memorial*

**H**uman hair is bound up with a complicated range of meanings and emotions, even more so when it is separated from the body and used in artwork. During the Fall of 2017, I treated a 19th-century cut-hair memorial under the guidance of Conservation Center professor Michele Marincola. These small objects, popular in Europe and America from the late 18th century to the early 20th century, are extremely delicate in both the mastery of their craftsmanship and the stability of their materials. Conservation literature on this particular class of objects is practically nonexistent.

My research into the object's context forced me to deconstruct the feelings that surround worked

human hair. They are a mixture of sentimentality, curiosity, and, of course, utter revulsion. In their day, hair memorials were both intensely personal and highly fashionable, and their status as both intimate and commercial objects is just now beginning to earn scholarly attention. Concurrent with this trend, there is a recent uptick in museum exhibitions dedicated to these media. I also began to experiment with historic reconstructions and methods of manufacture. After attending a Victorian Hairworking workshop at the Mütter Museum in Philadelphia, I began to practice these techniques with bits of my own hair, learning about the construction of the memorial in my care and gaining even more respect for its creator.

The memorial was composed of finely chopped and divided hair painted onto a razor-thin ivory veneer using gum arabic. Hair had also been laid out in glued-together sheets and was cut into shapes to render a wooded cemetery scene. On the reverse of the translucent ivory veneer, the artist painted a cloudy sky in watercolor, whose colors diffused softly through to the front. Encased in a frame, the memorial had been damaged by water, unstable environmental conditions, and an infestation of beetles that consumed much of hairwork. After cleaning the memorial and stabilizing the loose elements, I decided that replacing the lost hairwork with an in-kind material such as human hair from commercially available extensions would be unethical. Instead, I chose to imitate but not replicate the hair, using stable and reversible conservation materials (such as Japanese tissue and fibrous polyester non-weave). This seemed the best way to balance the desire for a whole-looking object with the respect due the now-unknown individuals the memorial was intended to commemorate.

I presented my research and treatment at this past April's conference of the Association of North American Graduate Programs in Conservation, which is attended by established professionals as well as my emerging and student-conservator peers. The response to my talk was extremely heartening: people were glad to have some new background knowledge on these mysterious objects in the collections of their home institutions. Equally importantly, my peers seemed excited about hairwork as a new avenue of treatment and technical research.



# the Institute ON DISPLAY



In this Section

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CONTEMPORARY ART AT THE INSTITUTE

# Exhibitions at the Institute

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## The Great Hall Cases: Case Studies

Lisa A. Banner, PhD 2006

When first conceived, the series of exhibitions in the Display Cases in the Great Hall were confined to the two landings on the Great Staircase, part of the everyday trudge and ceremonial path of the students and professors, as they ascended from the street, to the Stephen M. Chan Library. My thought was that the two landings provided an extraordinary place to rest and contemplate art, up close, within the confines of a display case, much like the experience of encountering a work in a museum, only this was in a library. My focus at the time was to bring living artists whose work combined Word and Image, to best reflect the intention of the Institute.

That mission has changed in the last year, and evolved as the Institute has had a number of renovations to refresh public spaces and the seminar rooms downstairs. These changes resulted in the movement of the cases from their resting places on the landings, one up, one down, to a new home in the Marble Room. This makes the cases better accessible to the public, and brings them into constant contact with the Institute community.

This year, it seemed that a new name for the series should be added, to reflect the purpose, energy, and intention behind the series. They present material objects, created by artists who are articulate about their mission, and their role in contemporary art. I bring a selection to share with the Institute community. But essentially, they are “Case Studies,” focused on examining that intention, and the relation of an artist’s vision to a restricted and confined space within the Institute.

The first show to be installed in the Marble Room this year was *Ornamentations*, which remained on view a bit longer than originally scheduled, because we invited master printmaker Anton Würth to come and speak during the annual Artist Discussion, held on April 9, 2018, with the participation of two other remarkable artists: Nona Faustine, and Kit White. Usually there is a common thread for the artists’ work, or their backgrounds, or some way to tie their statements together. With the Discussion this April,

I had three remarkably talented artists who work in challengingly different ways: photography and performance; printmaking, and painting. Each artist is a master in narrative. Kit White’s paintings, ultimately about human struggle, contain the essence of line needed to convey meaning. He works with color, defining a space that can only be interpreted as landscape, where battling abstract lines stand for figures, intertwined, engaged, and connected. His works are often titled from literature, thus *Kappus* revealed a series of works related to the dialogue between mentor and young poet, or mentor and student. Meaning for the painter is clear, and meaning for the Institute is inherent in the very nature of the painter’s premise.

Anton Würth’s elemental copper plate engravings and etchings are created in series, and each one relates to a historical set of ideas or prints from the 17th and 18th centuries. In the several sets on view in the Display Cases, Würth brings us a study of ornamentations that surround the portrait engravings made by Robert Nanteuil in the 17th century, and 18th century garden designs inspire the swirls and dots that represented where trees and shrubs would be planted in orderly lines, and grouped into carefully cultured accents and follies for the eye. Seeing that Nanteuil was appointed by Louis XIV as designer and engraver, and that Nanteuil wrote a great deal about his work and technique, Würth interprets the 17th century texts to understand the artist’s method, which he then applies to his own work. I felt that this was another perfect fit for the Case Studies exhibitions, where the teacher and artist were one, and where the artist builds his work based upon work by others who preceded in the historical flow.

Nona Faustine was the third powerful voice in our annual Artist Discussion, bringing her extraordinary vision to life with an illustrated talk explaining how she crafts her series of photographs and documentation of what is essentially a performance of historical correction against the backdrop of New York City. Faustine presents interpretations of slave histories from the archival records of New York City institutions, and historic places, and gives life to those stories in her photographs. In her most well-known series, *The White Shoes*, she stands naked in those places of justice and injustice, wearing her





white shoes. The series we showed at the Institute, however, focused on her family, filled with strong women. *Mitochondria*, reflecting the idea of the matrilineal descent of DNA, was expressed in an installation that included shells, photographs of her grandmother and mother as girls, and new photographs of her daughter and herself. The focus on family, and on women of strength, seemed to parallel a growing movement in New York and throughout the world in the last year, to repudiate wrongdoing, and to stand for what women believe.

The series in the next few months will again feature a range of works, in sculpture, painting, drawing, and new media, to capture as many connections to the historical narrative as possible, while opening students' eyes to art around them in this vibrant city of New York. The artists are chosen by how well they can respond to a contained space, one that requires intimate engagement, and looking down, to see the works on view. Many artists prefer a more public place, or a more vertical orientation. They self-select in that way, yet each is invited only after demonstrating a grasp of continuity that goes beyond the present moment, to an engagement with the past and the future in equal measure. For example the work of Gary Schneider, shown a few years ago, and inherently shown standing, was perfectly suited to a horizontal orientation, since he photographs nude bodies. They lay as if in glass tombs, like reflections of living saints, trapped under glass, staring back at the viewer.

Now standing in the Marble Room, the display cases flank the doors into the oak-paneled John Loeb Room. Natural light streams from floor-to-ceiling windows facing Central Park, giving viewers the chance to see works in natural light.

On view this spring: Kate Breakey's orotones, photographs made using the hundred-year-old technique of printing negatives on a glass plate that has been coated, and then the verso is burnished with a layer of 24 karat gold leaf. These fragile works resemble antiques *avant la lettre*, but they are contemporary. Since her practice embraces natural light and the dimensionality given by the gold backing, it is fitting that her work is shown in the natural light of the Marble Room.

**Case Studies exhibitions academic year 2017-2018, through February 2019**

- Peter Hristoff, "Silhouettes"
- James Perkins, "Tempus Fugit," installation with video
- Jean Shin, "Elevated"
- Kit White, "Kappus"
- Anton Würth, "Ornamentations,"
- Kate Breakey, "Light of the Moon"
- Hisao Hanafusa, "Radiation Maps"
- Scott Hunt, "Paper Cut"
- Anne Gilman, "Scrolls"
- Lex Braes, "Brogue"



## Curatorial Collaborative

Haley S. Pierce, MA 2018

The 2017–2018 academic year marks the fourth season of the NYU Curatorial Collaborative, a student-led initiative designed to pair graduate student curators from the Institute of Fine Arts with seniors from Steinhardt School's Department of Art and Art Professions BFA program in Studio Art. This year, we welcomed a new group of eight curators from the Institute and fifteen artists from Steinhardt, who together planned and executed a total of six exhibitions: one group show in the Commons Gallery of Steinhardt's Barney Building and five smaller shows in the Project Space of 80WSE Gallery. The exhibitions included student work in an array of media and ranged from the conceptual to the innovative. In *Body Building, Body Blurring, Body Breaking* curated by Phoebe Herland, artist Jackie Kong offered a sign-up sheet hung on a clipboard advertising "a call from the artist at a scheduled date and time." Featured in this year's group show *Precarious*, curated by Emily Shoyer, Samantha Rowe, and Chao Chi Chiu, artist Jay S. Yoon's sculpture *ΠΡΟΕΚΤ ΗΕΟ-ΧΕΡΥΒΙΜ (Project Neo-Cherubim)* was a robotic figure complete with an interior hydraulic water filtering system. In a work that veers towards social practice, Catalina Granados' *06200—shown in MOTHER TONGUE / LENGUA MATERNA* curated by Amelia Russo—was the result of a collaboration with an elementary school drama class in Tepito, Mexico City, incorporating letters, drawings, and handmade costumes. These curators and artists represent only a fraction of the creativity and vision displayed by the members of this year's cohort, who together showed once again an esteemed level of dedication to motivate and inspire one another in a truly collaborative spirit. Not only does the NYU Curatorial Collaborative facilitate the opportunity to form collegial relationships across the University, but it also allows students to gain professional, hands-on experience as curators and exhibiting artists in the gallery world of New York City. This season of the NYU Curatorial Collaborative was organized by the Institute's co-coordinators, Haley S. Pierce and Kathleen Robin Joyce, and Steinhardt's Priyanka Dasgupta, Tammy Brown, and Shadi Harouni, with many thanks to the numerous devoted faculty and staff from both programs.

## 2018 Exhibitions

### Precarious

Works by Jay S. Yoon, Shinan Wang, Maya Pollack, Bambou Gili, and Audrey Gascho  
Curated by Samantha H. Rowe, Emily Rose Shoyer, and Chao Chi Chiu  
Opened Wednesday, January 24, 2018  
On view through February 10, 2018  
The Commons Gallery  
34 Stuyvesant Street

### Sense and Insensibility

Works by Jongho Lee and Daniel Evanko  
Curated by Jiaying Sun  
Opened Wednesday, February 7, 2018  
On view through February 10, 2018  
80WSE Gallery  
80 Washington Square East

### Signs as Places

Works by Olivia Chou and Marta Murray  
Curated by Mengyao Wang  
Opened Wednesday, February 14, 2018  
On view through February 17, 2018  
80WSE Gallery  
80 Washington Square East

### translation: in different terms

Works by Catalina Granados and Alexa Jefferson  
Curated by Amelia Russo  
Opened Wednesday, February 21, 2018  
On view through February 24, 2018  
80WSE Gallery  
80 Washington Square East

### Do you begin where I end?

Works by Lilli Biltucci and Monilola Ilupeju  
Curated by Sam Allen  
Opened Wednesday, February 28, 2018  
On view through March 3, 2018  
80WSE Gallery  
80 Washington Square East

### Body Building, Body Blurring, Body Breaking

Works by Jackie Kong and Nathan Storey Freeman  
Curated by Phoebe Herland  
Opened Wednesday, March 7, 2018  
On view through March 10, 2018  
80WSE Gallery  
80 Washington Square East





Exhibition view of *MOTHER TONGUE / LENGUA MATERNA* at 80WSE Gallery. Artwork by Catalina Granados and Elexa Jefferson, curated by Amelia Russo.

## The Great Hall Exhibitions Series

Haley S. Pierce, MA 2018

Since 2013, the Institute of Fine Arts Great Hall Exhibition Series has sought to bring contemporary art to the Institute, inviting artists to display their work amid the Duke House's historic landmark interior. Curated by Institute students Haley S. Pierce, Kendall Follert, Scott R. Davis, and Mattos Paschal, this year's series featured work by Berlin-based artist Judith Hopf in the fall of 2017, and this spring we opened an exhibition entitled *Universe of Logs* by Jamie Isenstein, on view throughout the summer of 2018. As curators and coordinators, Pierce, Follert, Davis, and Paschal were involved in every step of organizing each exhibition, gaining hands-on, professional experience from commissioning proposals and selecting artists, to managing loan agreements, and planning associated programming events. Judith Hopf's exhibition, which included brick sculptures in the form of human feet as well as a fully-working, curtained cinema built for the space, examined the emotion of human existence imbued with unique humor and irony. The installation of Hopf's *Flying Cinema*—which was suspended from the Institute's second-floor landing—required the construction of a cantilevered hanging system designed by Dr. J. Jong Lou of NYU's Tandon School of Engineering. On continuous play inside the *Cinema* was Hopf's *Some End of Things: Conception of Youth*, whose ambient noise of rumbling thunder and clucking chickens could be heard throughout the Great Hall. This semester, Jamie Isenstein's installation, *Universe of Logs*, exists as a meditation on the artifice and theatricality of decorative fireplace logs, displaying logs on loan from museums and historic houses throughout the five boroughs. Inspired by torches depicted in the Neoclassical friezes throughout the Great Hall as well as the Institute's own set of fireplace logs, Isenstein seeks to highlight these seldom-noticed objects and how they contribute to our contemporary understanding of truth and knowledge. Placed on pedestals, Isenstein's logs question the politics of the art object while surrounding mirrors add a performative effect through their reflection of light. This year's Great Hall Exhibition Series would not have been possible without the generous support of Valeria Napoleone XX, Kaufmann Repetto Gallery, and Andrew Kreps Gallery, as well as the dedication of the Institute's faculty and staff including Christine Poggi, Kent Minturn, Robert Slifkin, Sarah Higby, Sophie Lo, Wilfred Manzo, and numerous others.

### Fall 2017

#### Judith Hopf

October 19, 2017 - January 2018

Opening October 19, 2017, 6:30 pm - 9 pm

Open to the public daily, 1 pm - 4 pm

The exhibition was made possible through the generous support of Valeria Napoleone XX and Kaufmann Repetto. It was curated by Scott R. Davis, Kendall Follert, Mattos Paschal, and Haley S. Pierce.



### Spring 2018

#### Jamie Isenstein: Universe of Logs

Opening May 2, 2018

On view through Fall of 2018

Open to the public daily, 1 pm - 4 pm

The exhibition was made possible through the generous support of Valeria Napoleone XX and Andrew Kreps Gallery. It was curated by Scott R. Davis, Kendall Follert, Mattos Paschal, and Haley S. Pierce.





## The Duke House Main Floor Exhibitions

**Xin Wang, PhD candidate; and Megan DiNoia,  
MA 2018**

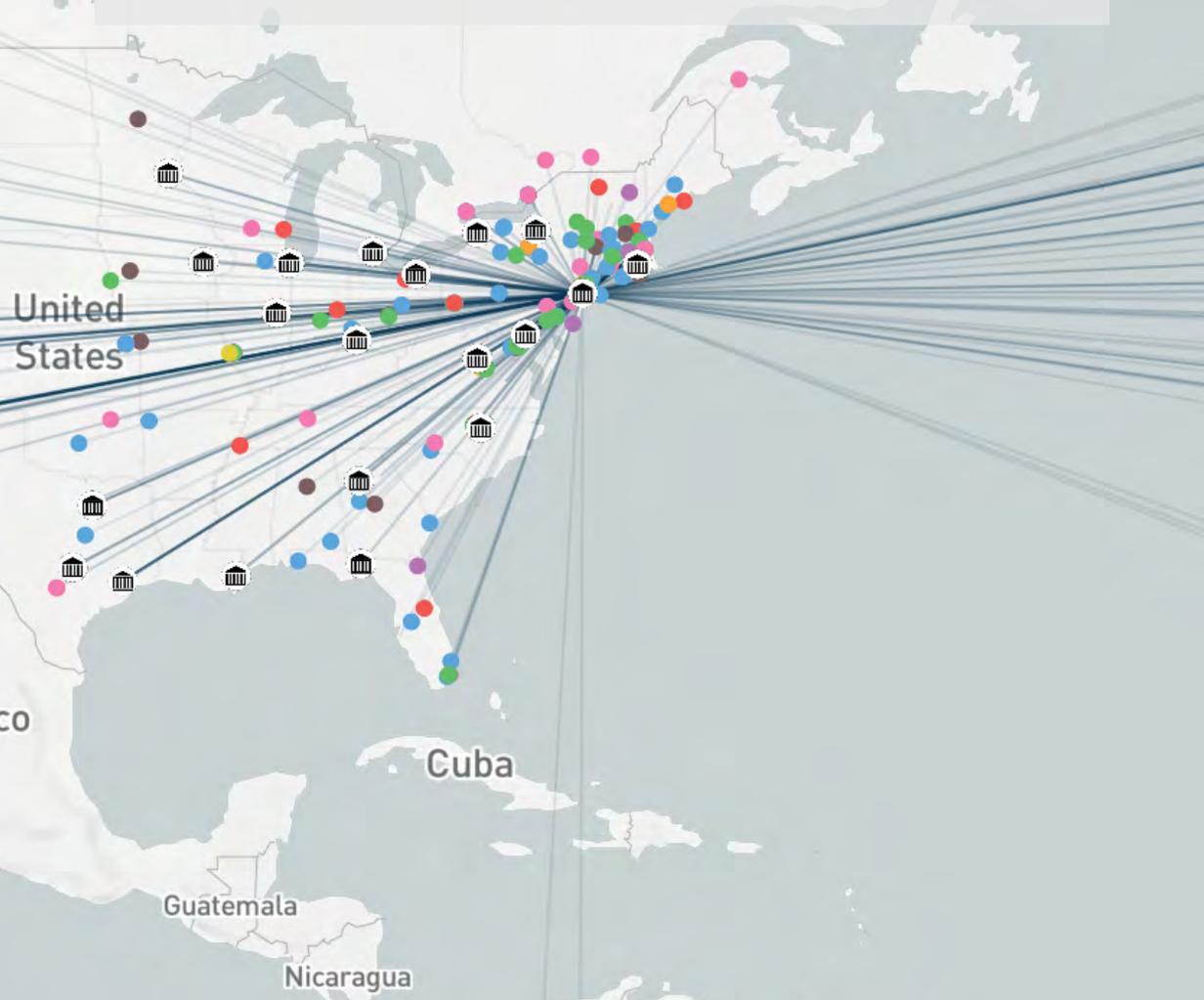
The most rewarding aspect of working on “chin(A)frica: an interface,” curated for the 2017-2018 Duke House Exhibition Series, was the numerous dialogues generated during its run. It began as a direct response to the architectural environment and the discourse of portraiture, by staging large scale photographic works that feature bodies and physiognomies historically absent in these gilded halls. At the same time, the genre of portraiture necessarily constellates familiar and highly contested ideas of representation, identity, and performance, here delineated in brave new parameters: the recent cultural, economic, and infrastructural exchanges between China and various African nations over the past decade. When histories of solidarity clash with quasi-colonial ambitions, new terms of the “other” are negotiated and articulated, sometimes in bizarre, unexpected pop cultural response that escape (though not fully) the pull of Euro-American centrism. The ongoing and expanding dialogues involved colleagues in the field (curators, artists, scholars) who participated in various programs, friends who provided feedback, critique, and heated discussions, visitors who

shared knowledge and perspectives and enriched our (the curators’) own engagement with the topic. In March 2018, shortly after the physical exhibition came down, two artists from the exhibition, Samuel Fosso and He Xiangyu, and one program participant, art historian and curator Oluremi C. Onabanjo, joined me for a conversation during Art Basel Hong Kong, where new resonances and reckonings began.



# the Institute

## IN THE WORLD



In this Section

STUDENT ACHIEVEMENTS AND SPOTLIGHT ON ALUMNI

# Student Achievements

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## Teaching Experience

### **Dustin Aaron, PhD candidate**

*History of Art 1*, NYU Department of Art History, course section leader

### **Cristina Aldrich, PhD candidate**

*History of Western Art*, NYU Department of Art History, course section leader

### **Maite Basaguren, MA candidate**

*Latin American Art*, History Department, John Jay College, CUNY, sole teacher;  
*Western Art*, NYU Department of Art History, recitation leader

### **Alexander Bigman, PhD candidate**

*Art: Practice and Ideas*, NYU Steinhardt, sole teacher;  
*Art after 1945*, Department of Art History, Wesleyan University

### **Francisco J. Chaparro, PhD candidate**

*Cultures and Contexts: Civil War and its Aftermath in 20th Century Spain*, NYU College of Arts and Science, course section leader

### **Tianyuan Deng, PhD candidate**

*Global Contemporary Art*, NYU Department of Art History, teaching assistant

### **Jordan Famularo, PhD candidate**

*Writing About Art*, School of Art, San Francisco State University, sole teacher

### **Hannah Feniak, PhD candidate**

*History of Architecture in New York City*, CORE Curriculum and NYU Department of Art History and Urban Design and Architectural Studies, course section leader;  
*Avant-Garde New York, from the Armory Show to Andy Warhol*, CORE Curriculum and NYU Department of Art History

### **Annika Finne, PhD candidate**

*Reading Surfaces: Painting Techniques Over Time*, Cooper Union for the Advancement of Science and Art, sole teacher

### **Madeleine Glennon, PhD candidate**

*History of Western Art*, NYU Department of Art History, course section leader

### **Marina Kliger, PhD candidate**

*Introduction to Western Art II*, NYU Department of Art History, course section leader

### **Elizabeth Lee, PhD candidate**

*Art of the Brush in East Asia*, Art and Art History Department, Hunter College, CUNY, sole teacher

### **Kirsten Lee, PhD candidate**

*Introduction to Art History: Europe*, Art History Department, Fordham University, sole instructor;  
*The Streets of New York*, Visual Arts Department, Fordham University

### **Emily Lyver, PhD candidate**

*Contemporary Art*, Art Department, Pace University

### **Sam Omans, PhD candidate**

*History of Art 10000*, Department of Art, CCNY; *Early 20th Century Art*, Department of Art, CCNY

### **Saarthak Singh, PhD candidate**

*History of Architecture*, NYU Department of Art History, course grader

### **Xin Wang, PhD candidate**

*Three Critics Seminar*, RISD, co-teacher

## Awards and Accomplishments

### **Indira Abiskaroon, MA 2018**

- Summer 2017: Recipient of the Newington-Cropsey Foundation's In Residence Paestum Fellowship
- Fall 2017-Spring 2018: Curatorial Research Assistant for the Whitney Museum's June 2018 Mary Corse exhibition

### **Andrea Achi, PhD 2018**

Opened the Met exhibition "Art and Peoples of the Kharga Oasis" in October 2017

### **Edina Adam, PhD candidate**

Recipient of The Metropolitan Museum of Art - Marica and Jan Vilcek Fellowship



### Alexander Bigman, PhD candidate

Published essay "Architecture and Objecthood: Donald Judd's Renaissance Imaginary," in *Oxford Art Journal*, vol. 40, no. 2

### Julie Bozer, PhD candidate

Recipient of the Museum of Modern Art Museum Research Consortium Fellowship

### Elizabeth Buhe, PhD 2018

Recipient of the ACLS Fellowship

### Megan DiNoia, MA 2018

Freelance copywriting for an upcoming Artbook D.A.P. catalog after internship with Artbook D.A.P. in summer 2017

### Annika Finne, PhD student

[Published article](#) on the art history elective proposed and taught at Cooper Union

### Emily Frank, MA/MS 2018

- Gave a talk about ongoing Digital Humanities work with Chantal Stein (Conservation Center) and Sebastian Heath (ISAW) at 2017 IPERION 3D Modeling in Cultural Heritage Conference at British Museum: *Integrating Multispectral Imaging, RTI, and Photogrammetry for Archaeological Objects*.
- Gave two talks at 2018 AIA-SCS Annual Meeting in Boston: *Integrating Multispectral Imaging, RTI, and Photogrammetry for Archaeological Objects* and *Parsing the Efficacy of Fifty-Plus Years of On-Site Metals Conservation at Sardinia*.
- Chaired a Session at 2018 AIA-SCS Annual Meeting in Boston: *Preventing Cultural Loss*
- Co-authored two papers in reviewed Proceedings of CISS2018 at Princeton: *The Computational Analysis of Watermarks: Setting the Stage for the Development of a Watermark Imaging Box (WImBo)* and *Art into Data | Engineering WImBo*
- Forthcoming talk at CISS2018 at Princeton: *The Computational Analysis of Watermarks: Setting the Stage for the Development of a Watermark Imaging Box (WImBo)*
- Forthcoming talk at 2018 AIC Annual Meeting in Houston: *Integrating Multispectral Imaging, RTI, and Photogrammetry for Archaeological Objects*

### Lyla Halsted, PhD candidate

Recipient of Polonsky Internship in Digital Humanities from NYU/GSAS pursue a research project with Professor Dipti Khera

### Katerina Harris, PhD candidate

Recipient of the Kress Institutional Fellowship at the Warburg

### Charlotte Healy, PhD Candidate

Recipient of MRC MoMA Fellowship for 2018-2019 academic year

### Kristin Holder, MA/MS dual degree candidate

Recipient of George Stout Grant from the Foundation of the American Institute for Conservation to attend a workshop "Framing Techniques and Microclimate Enclosures for Panel Paintings" at the Stichting Restauratie Atelier Limburg in Maastricht, Netherlands

### Anna Majeski, PhD Candidate

Recipient of the American Academy in Rome Fellowship

### Alexis Monroe, PhD student

- Summer 2017: received the Rosenwald Travel Grant to visit Land Art sites; received the Fund Beukenhorst/Rijksmuseum Fund Grant to attend the Rijksmuseum summer school
- Spring 2018: presented *Cloths of Honor and Visual and Spiritual Abstraction* at the IFA/Frick In-House Symposium; will be presenting *The Homoerotics of Transcendentalism* at the conference "Male Bonds in 19th Century Art" at the Museum of Fine Arts, Ghent, Belgium (supported by Dean's Student Travel Grant)

### Elyse Nelson, PhD candidate

Worked as a Research Associate on *Like Life: Sculpture, Color, and the Body (1300-Now)* on view at The Met Breuer from March 21 – July 22, 2018; Paul Mellon Centre Junior Fellowship (July--September 2018)



### **Sam Omans, PhD candidate**

- Published chapter “Architecture, Industrialization and Empire 1830-1914: Russia,” in Sir Banister Fletcher’s *A History of Architecture*, 21st Edition, forthcoming from RIBA 2018
- Predoctoral Fellowship, Scholars Program, Getty Research Institute (September 24, 2018--June 28, 2019)

### **Ilhan Ozan, MA 2018**

Invited to participate in *Young Curators Invitational* organized by Foire internationale d’art contemporain (FIAC) in collaboration with Fondation d’entreprise Ricard during FIAC in Paris (October 19-22, 2017)

### **Fatima Quraishi, PhD Candidate**

Recipient of the CASVA Fellowship

### **Haley S. Pierce, MA 2018**

Spring 2018 intern in the European Paintings department at the Metropolitan Museum of Art; research for the upcoming Fall 2018 Delacroix exhibition

### **Mallory Roark, MA student**

Recipient of the Louise Fitz-Randolph Fellowship from Mount Holyoke College

### **Samantha Rowe, MA student**

Contributing author to the *Benezit Dictionary of Artists* as part of University of Oxford Press.

### **Julián Sánchez González, MA 2018**

- Participated in the Museum Research Consortium (MRC) Study Sessions of the Spring of 2018 at MoMA. An article of his authorship on the Brazilian artist Rubem Valentim will be published by the Museum after completion of the program.
- Invited to host a podcast show for the Patricia Phelps de Cisneros Collection.
- Published three articles based on 2017 summer traveling in the Patricia Phelps de Cisneros Collection website. They feature commentaries on the work of contemporary artists from the Dominican Republic, Haiti, and Cuba.

### **Ksenia Soboleva, PhD candidate**

Curator for *Spring/Break* art show

### **Scarlett Strauss, PhD Student**

Accepted into the Paleography and Archival Summer Study program at the Medici Archive Project

### **Xin Wang, PhD candidate**

- Spoke at the Para:Site International Conference in Hong Kong, October 2017.
- Co-curated *chin(A)frica: an interface at the Duke House*, NYU IFA (highlighted at Art Basel Hong Kong Conversations in March).
- Moderated two panels at the [Art Basel Hong Kong Conversations](#)
- Co-curated exhibition at the Walther Collection, Ulm, Germany: *Life & Dreams: Photography & Media Art in China since the 1990s* (May 13--November 18, 2018).
- Curatorial residency at Para:Site, Hong Kong in October and November 2018.

### **Melissa Young, MA candidate**

Summer 2017 - Curatorial Intern at the New-York Historical Society, working on the upcoming exhibition *Feathers: Fashion and the Fight for Wildlife*

## **Selected Placements**

### **Abigail Abric, MA 2018**

Gallery Assistant, David Zwirner Gallery

### **Andrea Achi, PhD 2018**

Assistant Curator, Department of Medieval Art, The Metropolitan Museum of Art

### **Edina Adam, PhD candidate**

Assistant Curator of Drawings, J. Paul Getty Museum

### **Emily Behzadi, MA 2018**

Associate Attorney at Meehle & Jay (focus on business and entertainment law)

### **Caroline Benson Evans, MA 2018**

Assistant Librarian and Archivist, Wadsworth Atheneum Museum of Art, Connecticut

### **Melanie Buehler, MA 2018**

Curator of Contemporary Art, Frans Hals Museum, Netherlands



**Elizabeth Buhe, PhD 2018**

Sabbatical Teaching position, Fordham University (2018-2019)

**Megan DiNoia, MA 2018**

Graduate Fellowship, Publications Department, Getty Conservation Institute, Los Angeles

**Emily Frank, MA/MS 2018**

PhD program in Ancient Studies, Institute for the Study of the Ancient World, NYU

**Bronte Hebdon, MA 2018**

PhD program, The Institute of Fine Arts, NYU

**Allison Kidd, PhD 2017**

Post-doc, University of Edinburgh

**Eana Kim, MA 2018**

PhD program, The Institute of Fine Arts, NYU

**Fosca Maddaloni, MA 2018**

PhD program in the History of Art, Brown University

**Stacy Newport, MA 2018**

Assistant Development Officer, Major Gifts, The Metropolitan Museum of Art

**Ilhan Ozan, MA 2018**

PhD program in the History of Art and Architecture, University of Pittsburgh

**Fatima Quraishi, PhD Candidate**

Acting Assistant Professor, Art and Material Culture of the Islamic World, Department of Art History, University of California - Riverside

**Louisa Raitt, MA 2018**

PhD program, The Institute of Fine Arts, NYU

**Julián Sánchez González, MA 2018**

PhD program in Art History, Columbia University

**Mi Tian, MA 2018**

PhD program in Art History, Princeton University



**GET ON THE MAP!**

The Institute maintains an interactive map of all active alumni [on our website](#)

## Alumni in the Field

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**Kelly Keegan, MA, 2006**

**Associate Conservator of Paintings, the Art Institute of Chicago**



It's a beautiful day in Chicago; the view from the conservation studio is northward from the Art Institute, over Millennium Park. The light is perfect for retouching, which is fortuitous as I am just putting the finishing touches on the treatment of an early painting by Ivan Albright. A Chicago-area artist most famous for the titular *Picture of Dorian Gray* from the 1945 film, Albright and his meticulous methods are also the subject of my current research. An artist who controlled every step of his process, from making his own materials, to assembling complex set-ups and dioramas, to painstakingly working his paintings one square inch at a time, Albright is a fascinating subject, and one who is often viewed as distinctly individual, midwestern.

Unlike Albright, I am not midwestern. A transplant from the east coast, I came to Chicago in 2005 for my graduate internship, and have stayed at the Art Institute for more than 12 years. I have watched the construction and opening of the Modern Wing, seen three different museum directors, and been part of some amazing projects during my tenure. One of the primary endeavors was the development of the Art Institute's *Online Scholarly Catalogues*. Being involved in the development of the digital platform as well as content creation, a marriage of curatorial and technical analysis, was extremely fulfilling. The catalogues entailed thorough, systematic investigation of the artworks and a broad range of imaging and analysis. Once acquired, we had to figure out how to process and present this

information in a clear way to readers, simultaneously highlighting our findings while still allowing readers to make their own discoveries. Collaboration can be a tricky process, from the careful translation processes between web developers and conservation and curatorial professionals, to the combination of imaging, conservation science, art historical and technical information to create a clear picture of each artwork presented.

Work on these catalogues also expanded my interest in technical imaging and image processing. I seem to come from a transitional generation in terms of imaging: weaned on film and learning digital processes as I went along. When I came to Chicago, Photoshop was just some software I'd heard about once. Now it's another tool in my processing arsenal, a way to help bring clarity to the work we do, so that everyone from my fellow academics to my parents can experience the story of a painting the way I do.

A few years ago, I was part of a team studying Gustave Caillebotte's 1877 *Paris Street: Rainy Day*. I had, what seemed to me, some crazy theories about the relationship between the schematic preparatory drawing also in the collection, the original site in Paris, and the famous painting. With a little help from my friends (read: expert colleagues), we were able to make some amazing discoveries about the artist's process, and ultimately recreate the making of the drawing at the original site in Paris. How many times in life can you have a theory about something created almost 150 years ago, be able to test it out, and have it actually work?!

My work is a series of mysteries and discoveries, each artwork like a new case that needs cracking. It's time to pick up my clipboard, my camera, and my magnifier and get back to it.



**Sandhya Jain-Patel, MA/MS, 2003**  
**Director General, private museum**



When I first came to the IFA nearly 20 years ago (!), I was intent upon becoming a conservator of Italian Old Master paintings. I had spent my undergraduate and previous graduate studies pursuing the dual disciplines of microbiology and art history, and had become enamored with Caravaggio, Bernini, and other giants of Italian art history. The Conservation Center and the IFA were the perfect combination of my passions. The thought of traveling throughout Italy to augment my studies, the idea that I would play a small part in the immortality of these works—it was nearly too much to bear.

My years at the IFA exposed me to a wide array of materials and cultures, including my first courses in Asian art. I enjoyed my seminar on Gentileschi with Keith Christiansen, adding to my first love of Italian art, and also felt the pull of my ancestral land with a course on Mughal art with Priscilla Soucek. I feel immense gratitude to have studied the conservation of Italian panel painting with Mario and Dianne Modestini, and then to have translated those skills to treating Indian court paintings during my fourth year in the Department of Paper Conservation. After spending a year on

a Fulbright Scholarship in India, I came back to New York City with lots of ideas but few options. There are surprisingly few jobs for a person with three Masters degrees in seemingly diametrically opposed disciplines! Fortunately, through a connection at the new Rubin Museum of Art, I learned about an opportunity in the Department of Indian and Southeast Asian Art at Christie's, New York. While of Indian origin, I was embarrassed that I had not been able to study that visual culture in depth, and was eager to learn.

Thus I embarked on a 13-year career at Christie's, where I eventually became the Head of the Department. My team and I were responsible for studying, appraising, cataloguing, and selling fine art from the Gandharan period up to the early 20th century, and thereby raising the understanding and awareness of the richness and diversity of South and Southeast Asian art. I handled thousands of objects, developed a very real understanding of value, a highly refined sense of connoisseurship, and fell in love all over again with the arts of Nepal, South India, and Khmer, to name just a few of the cultures I worked with. I was fortunate to catalogue and preside over the sales of several prestigious Asian art collections, including the Pal Family Collection, the James and Marilyn Alsdorf Collection, and the Doris Wiener Collection. I'm proud to have been instrumental in winning the Collection of Robert Hatfield Ellsworth, which made \$134 million in March 2015, the highest sale total for any collection of Asian art at that time. During all those years, I was fortunate enough to meet scholars, collectors, and connoisseurs all over the world and to evaluate collections that are not available to the public—not even through anonymous loan. Being at Christie's gave me access to a deep and real-world knowledge of art that I could not have acquired through graduate study. I am grateful to the IFA for preparing me to succeed in this role.

Of the many highlights of my career, there are three that stand out. The first was when I identified a lost Indian court painting by Nainsukh of Guler, which eventually sold for \$1.6 million, thus cementing my relationship with a private buyer with an incomparable collection of Indian court paintings. The second was when, during that same auction, I sold three important and exceedingly rare sculptures of Gupta, Chola, and Khmer origin to another private collector, who has become one of the most important collectors and philanthropists in our field. And to that same collector, in March 2018, I sold

an over-life-size black stone figure of *Lokanatha Avalokiteshvara*, from Pala-period India, for nearly \$25 million, the highest price ever achieved at auction for any work of South or Southeast Asian origin. These astounding values reflect my success in representing my ancestors' culture so well that an increasing number of collectors worldwide had become aware of its importance, and were willing to invest to protect it for future generations.

When the time came for me to consider my next step, one of those collectors offered me the role of a lifetime, to be Director General for his new private museum. I'm simultaneously humbled and honored to announce that, as of March 2018, I am now in charge of a completely new (and yet-to-be-named) institution in Chicago. Our mission is to create a safe and accessible space for the intersection of art, architecture, and activism. At the time of this writing, we are showing Ai Weiwei's *Trace*, on loan from the Hirshhorn Museum and Sculpture Garden, from May 9 to June 30 (possibly to be extended), and have a robust program of exhibitions under development for the next two years. I am delighted to greet any IFA alumni in our space while they are in Chicago. Please email me at [sandhya.jain@gmail.com](mailto:sandhya.jain@gmail.com) to connect.

**Richard Turnbull, PhD 2004**  
**Professor, Fashion Institute of Technology,  
SUNY**

[www.furioussdaypress.com](http://www.furioussdaypress.com)



When I defended my dissertation in the spring of 2004 I already had a full-time teaching job at the Fashion Institute of Technology in New York and was in fact the last full-time faculty there to be hired with ABD status. (This is probably unheard of at most institutions now.) I was hired as a non-western specialist, as we were still called in those ancient days (SUNY, the watchful parent of FIT, now refers to non-western art history courses as Other World Civilizations), and though I have continued to teach courses in Islamic art and civilization, my focus has swung between the modern, medieval, and ancient worlds ever since.

FIT is a teaching rather than a research institution and faculty are encouraged to develop courses and pursue projects outside their specializations. I have developed and taught courses in Oceanic art and civilization, the history of the modern printed image, Islamic cities, the history of manuscripts and artists' books, and many others. I was Chair of the History of Art Department at FIT from 2006-2013, during which time I also developed a kind of additional micro-career as a visual artist. I make artists' books, prints and chemigrams (a form of experimental cameraless photography) and now regularly exhibit and even, gasp, sell my work to discerning consumers.

While at the IFA I probably could not have anticipated any of these developments, nor could I imagine being asked regularly to lecture on high-end cruise ships. Though this last is a form of travel I doubt I would have undertaken voluntarily, I have enjoyed journeying to places from Alaska to the Black Sea to Polynesia to New Guinea (and I've been stranded in Sri Lanka and been dramatically seasick in the North Atlantic and survived a day in Maputo). Though I enjoy the life and food onboard—it was in a ship's dining room that I ate for the first and probably last time watercress foam—I usually tack on self-propelled travel both before and after a cruise adventure, preferably in brutally hot and humid places where the venomous wildlife is abundant.

The accompanying photo was taken in a market in Vietnam in April 2018 where I had a large snake draped on me without my permission. I did not panic, having had pet boa constrictors as a boy (though much smaller than this one). The glazed smile on my face may suggest otherwise. You may wonder where the other end of the snake is; I sure did.



**Jason Rosenfeld, MA 1993, PhD 1999**  
**Distinguished Chair and Professor of Art**  
**History, Marymount Manhattan College**



I have been teaching at Marymount Manhattan College, home of the Griffins, since 2003, and have helped oversee a robust Art History undergraduate program of over thirty majors and twenty minors involving academic work, offsite teaching throughout the New York Metropolitan area, and pre-professional training. We have alumni in graduate programs and in all areas of the art world, and are particularly well-represented in New York art galleries. I teach all over the map, as is a necessity in a two-person department, but have also branched out from my focus on British Victorian Art to embrace contemporary art and curatorial studies. This has been a product of teaching offsite throughout the metropolitan area, and curating a number of exhibitions. The first was John Everett Millais at Tate Britain, London, in 2007, a show that travelled to the Van Gogh Museum, Amsterdam, and the Kityakushu Municipal Museum of Art, Fukuoka, and the Bunkamura Art Gallery, Tokyo, in 2008. In 2012 I co-curated the large exhibition, *Pre-Raphaelites: Victorian Avant-Garde* at Tate Britain. This show travelled to the National Gallery of Art, Washington, D.C., the State Pushkin Museum of Arts, Moscow, the Mori Arts Center, Tokyo, and the Palazzo Chiabrese, Turin in 2013-14. It was seen by over 1.2 million visitors. And the highlight was giving a lecture to over 400 twenty- and thirty-something Russian art fans at the Garage in Gorky

Park, Moscow. Since that show, I have consulted on *The Pre-Raphaelite Legacy: British Art and Design* at the Metropolitan Museum of Art in the summer of 2014, and *Truth and Beauty: The Pre-Raphaelites and the Old Masters*, a show opening in June, 2018, at the Palace of the Legion of Honor, and written for the catalogue.

But much of my recent work has been in modern and contemporary art. I have productively partnered with the painter Stephen Hannock on a number of his exhibitions at Marlborough Gallery in New York and London, and in 2015 he and I co-curated *River Crossings*, an exhibition at Frederic Edwin Church's Olana State Historic Site, Hudson, New York, and Cedar Grove, The Thomas Cole National Historic Site, Catskill, New York, and filled those venerable houses with works by contemporary artists associated with a continuity of experience in the Hudson River Valley and upstate, including Martin Puryear, Maya Lin, Kiki Smith, Charles LeDray, Cindy Sherman, Tom Nozkowski, and over twenty more artists both established and upcoming.

Since that time I have curated an exhibit on the little-known abstract painter Ben Wilson at the George Segal Gallery, Montclair State University, and am now Senior Writer and Editor-at-Large at *The Brooklyn Rail*. In the past two years I have written twenty-five reviews of museum and gallery exhibitions and published extensive interviews with Cecily Brown, Walton Ford, and Barry McGee, in addition to essays on Walter De Maria's *Lightning Field* at forty and Glenn Ligon's *Blue Black* exhibition at the Pulitzer Arts Foundation in St. Louis. I credit the IFA and my exposure to the work of Linda Nochlin and Robert Rosenblum for teaching me how to integrate my expertise in historical art with an awareness of the contemporary, and Rob Lubar for helping me to develop a writing style both intelligent and accessible.

My present project is to co-curate the first ever career retrospective of the British Land artist, Andy Goldsworthy, to open at the Yale Center for British Art, New Haven, Connecticut, in early 2021. He is the most innately aesthetic artist since J.M.W. Turner, and it is going to be a blast.



**Ayşin Yoltar-Yıldırım, PhD 2002**  
**Hagop Kevorkian Associate Curator of**  
**Islamic Art at the Brooklyn Museum**



When I had begun my studies at the IFA as a Fulbright fellow from Turkey in 1992, I had no idea how long this journey would last or where it would take me, perhaps a few years in New York at most I thought. Not only continuing onto the PhD but meeting my husband, also an IFA student (yes, these things happen), changed this plan forever.

All of this now seems so long ago as I look out to the Eastern Parkway from the window of my office at the Brooklyn Museum. I am making plans to open up the new galleries of the Arts of the Islamic World, I am researching the collection, getting involved with fundraising, coming up with ideas for future exhibitions, and finding ways to use and expand the collection: basically, all the different types of work of a curator. Although my previous job at the Harvard Art Museums first as a fellow, then as an assistant curator was quite different, it certainly prepared me well for my present job.

When I first started at Harvard we were preparing for a major exhibition, "In Harmony: The Norma Jean Calderwood Collection of Islamic Art" at the Sackler Museum, as well as a catalogue and lots of programming related to the exhibition. Then we were closed for several years to prepare for the new Harvard Art Museums as the three museums (Fogg, Sackler and the Busch Reisinger) moved

under one roof. Much time was spent on planning and the gradual implementation of this plan. One had to be ready for execution but also ready for changes or adjustments since so many people in very different roles were working towards one big goal. Floor plans, gallery plans, checklists, conservation lists, rotation lists, labels seemed as if they were never going to end. Although I was mostly in a supporting role while this whirlwind was happening I think I had the best models in front of me to learn from. When the new Harvard Art Museums opened I think we all shared a bit of the pride, excitement, and gratitude.

After the opening, I took a larger role to prepare a loan exhibition from Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence Italy. This collaborative work between two institutions resulted in a beautiful and thoughtful exhibition at the Harvard Art Museums, "A New Light on Bernard Berenson: Persian Paintings from Villa I Tatti," and a volume to be published by Villa I Tatti, for which I am the editor. From its conception to its final implementation, I owe much again to many of my seniors and colleagues who let me steer this interesting yet challenging project. As a scholar I learned a great deal from my research at Villa I Tatti, as well as from the numerous colleagues who contributed to the edited volume. Who knew Persian manuscripts would have brought such places and people together? As this exhibition was coming to a close last summer, I was already at my new job at the Brooklyn Museum yet again looking at floor plans and checklists, ready for action.

I am reminded once again of my long journey from the IFA to the Brooklyn Museum with several uncharted paths along the way packed with experiences. I feel ready and excited for what is yet to come....



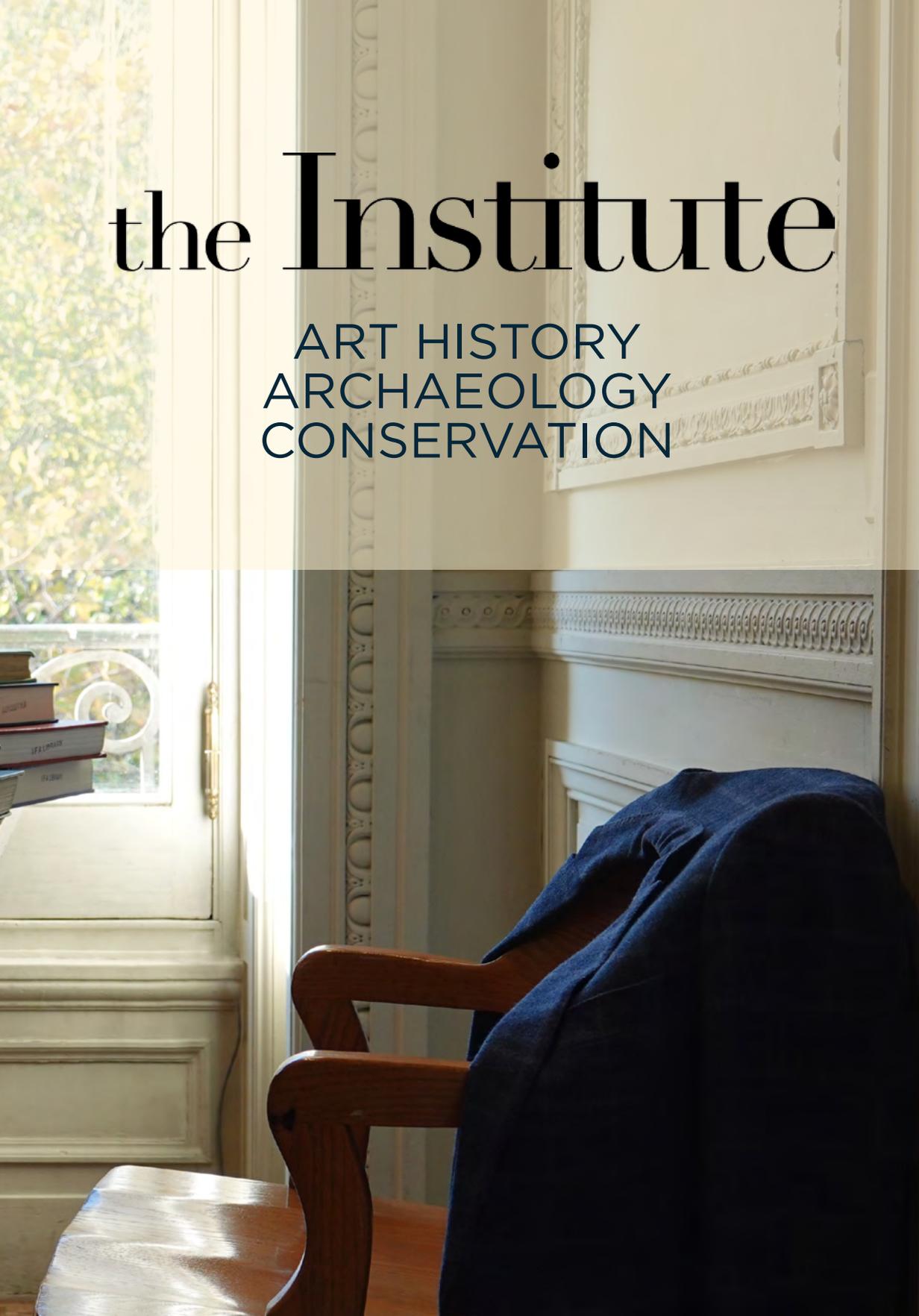


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WEIMAR SURFACES  
FROM PAUL CÉZANNE  
TO THE PRESENT

The Letters of  
PAUL CÉZANNE

THE MASTER'S EMBROIDERY  
THE LOVES OF THE GODS

A photograph of a study room. On the left, a window with a white frame and a brass handle looks out onto green foliage. A stack of books is on a ledge in front of the window. In the foreground, a wooden chair with a blue jacket draped over its back is visible. The wall features ornate white decorative moldings.

# the Institute

ART HISTORY  
ARCHAEOLOGY  
CONSERVATION

# Study at the Institute

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The Institute of Fine Arts is dedicated to graduate teaching and advanced research in the history of art, archaeology, and the conservation and technology of works of art. The Institute encourages students to excel in historical and material investigation as well as to develop skills in close visual examination and critical thinking. The degree programs provide a focused and rigorous experience supported by interaction with leading scholars, and access to New York's museums, curators, conservators, archaeological sites, and NYU's Global Network. The PhD and MA programs at the Institute offer a course of study designed for individuals who wish to investigate the role of the visual arts in culture through detailed, object-based examination, as well as historical and theoretical interpretation. The dual-degree MS/MA program in conservation and art history is the only one of its kind in the nation.



## Doctor of Philosophy

The Institute's PhD program prepares students to conceptualize, plan, and execute ambitious and original research projects and to make contributions to scholarship. The program is designed for six years of full-time study for students *without* a Masters in Art History or five years of full-time study for students *with* a Masters in Art History. Students are exposed to a wide range of questions and approaches through a combination of courses that both introduce major historical issues and allow students to specialize by conducting in-depth research. Students have opportunities to pursue their studies in museum settings and in fieldwork. Research-led teaching and close mentoring equip students to work critically and creatively in specialist fields and to take a sophisticated approach to broader areas of art historical inquiry.

## Master of Arts

The Institute's MA program is intended for students who wish to strengthen their writing and academic areas of interest before pursuing a PhD, as well as for students with a developed interest in the visual arts who wish to earn an advanced degree without the commitment to a doctoral program. The MA degree will prove useful for students interested in careers in art museums, galleries, auction houses, cultural centers, arts foundations, archaeological site management and development, art conservation, or eventual doctoral work in art history or archaeology. The program requires two years of full-time study or three years of part-time study for those with established professional careers, who wish to continue working while attending the Institute.

## Master of Science in Conservation/ Master of Art in Art History

The Institute's Conservation Center 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, dual-degree program that combines practical experience in conservation with art historical, archaeological, curatorial, and scientific studies of the materials and construction of works of art. While earning their MA in art history and MS in conservation, students undertake research projects, laboratory work, and seminars in special areas of conservation, such as advanced x-ray techniques and the treatment of modern and contemporary paintings.

Students gain intensive conservation experience through research projects and laboratory work, as well as advanced fieldwork and a nine-month, capstone Internship. They are encouraged to obtain additional conservation experience during summer archaeological excavations or other formal work projects. The Center also provides courses in connoisseurship and technical art history for those pursuing studies in art history, archaeology, and curatorial studies, which are intended to acquaint them with the physical structure of works of art, and the need for preservation, as well as the possibilities and limitations of conservation practice. Classes are taught by the Center's distinguished full- and part-time faculty, many of whom serve as conservators and scientists at New York City's prestigious museums.

## Curatorial Studies

In response to the continued interest of both MA and PhD students in more courses that integrate the study of objects with curatorial and museum practice, the Institute has enhanced its roster of curatorial seminars for the academic year 2018-2019.

In Fall 2018, Professor Edward Sullivan will teach an introductory seminar focusing on curatorial and museum practice as well as collection history. This course, open to all Institute students, will be a combination of in-class discussions, dialogues with museum curators, directors, and other appropriate museum staff members at a wide variety of institutions throughout the City. As a final project students, divided into “research groups,” will create either real or virtual exhibitions utilizing all necessary tools, both intellectual and practical, on which curators depend for their work.

Also in Fall 2018, Monika Bincsik, curator of Japanese decorative arts at the Metropolitan Museum of Art, will teach a seminar based on the museum’s collections. In Spring 2019, we are delighted to offer three curator-taught seminars: Anne Umland of MoMA (IFA alumna) will teach a seminar on Sophie Tauber-Arp as she prepares for a major, multi-media exhibition on this artist; John Carpenter of the Metropolitan Museum of Art will teach a course on Japanese painting and sculpture; and a course co-taught by Metropolitan Museum of Art curators Blair Fowlkes-Childs (IFA alumna) of the Greek and Roman Department, and Michael Seymour and Kim Benzel of the Ancient Near Eastern Department, will focus on cultural interactions between Parthia and Rome.



## **The Director of Graduate Studies**

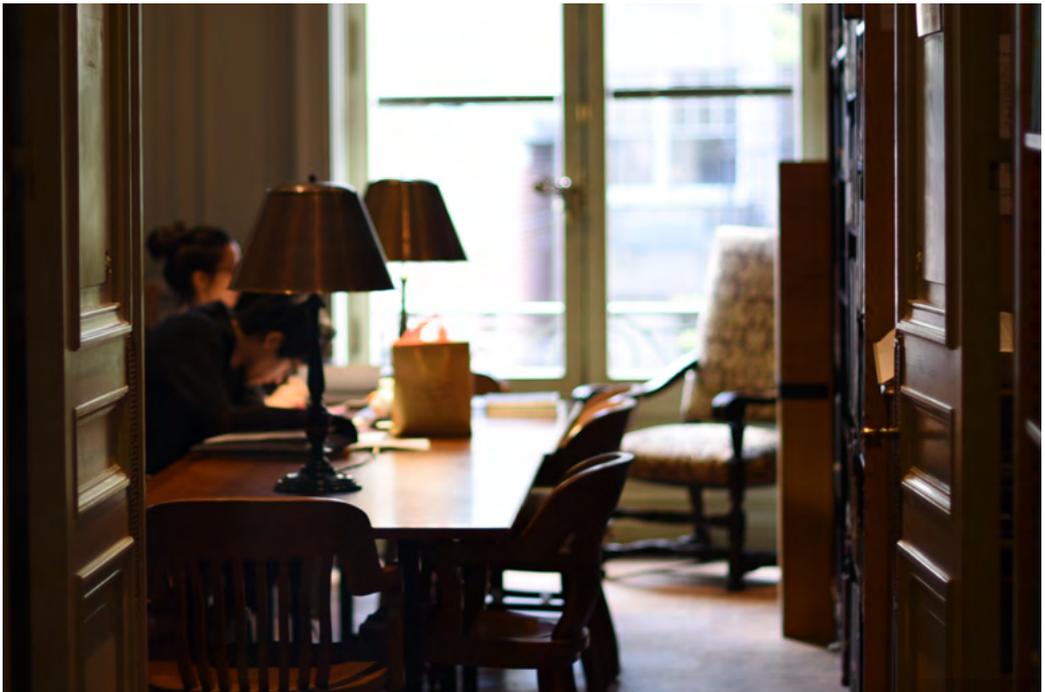
**Robert A. Maxwell, Sherman Fairchild  
Professor of Fine Arts**

We have all heard it before: one size doesn't fit all. Every day at the Institute is a reminder of this adage. Students come to the Institute with diverse interests, varied experiences, niche specialties, and above all different goals. Our challenge as teachers is to engage those diverse profiles and bring students forward in their training and careers as the next generation's leaders in art, archaeology and conservation. The whole of the Institute's community contributes in that regard—its students, faculty, alumni and trustees all participate in realizing common and individual goals.

At the end of my first year as Director of Graduate Studies, I have come to understand this even more acutely than before. I have seen creative forms of pedagogy and interactive learning, admired students' support of one another in their coursework and research, and witnessed the warm interactions at daily events and special happenings. As Director of Graduate Studies I want to encourage and coordinate our varied outlets for intellectual exchange and moral support.

For an institution that thrives on the production of knowledge and the seriousness of academic research, it is worth remembering what building a community is all about.

Yet it is also good to be attuned to the diversity. Students are making hard choices in their studies and the path to a successful career can seem studded with obstacles. One size doesn't fit all. What course might best complement my previous museum internship? What assistantship would provide the most useful teaching experience? Should I rush to defend now or wait a semester? Should I take this job even if the defense is...far off? These are common concerns. The solutions are anything but common to all. I have discovered how the Director of Graduate Studies plays a special role in helping individual students meet their goals, whatever they may be. This means asking questions, offering advice, and drawing on experience, but most of all, it means listening. Listening to the diverse needs and desires. Of course, this isn't solely the DGS's terrain. The Director of Graduate Studies may have special access to those conversations across the student body, but the role is shared widely, not least by the faculty, who all share in the desire to see the Institute's students thrive as young scholars and future leaders in the arts.





**Director of Masters Studies**  
**Marvin Trachtenberg, Edith Kitzmiller**  
**Professor of the History of Fine Arts**

The position of Director of Masters Studies (DMS) was created in 2010 as part of the present program of Masters Studies at The Institute. In my first year as DMS last year (2016-2017), I realized that some fine-tuning would be useful in resolving certain administrative and procedural problems that had gradually become evident. I worked closely with the capable and dedicated administrative staff of the Academic Office, Lisa Hoang, Conley Lowrance, and Hope Spence. Our main concern was to improve the MA thesis process in virtually all respects: identifying a topic, engaging a faculty adviser, formulating and articulating the project, researching its various aspects, and last but not least the actual writing.

One of our strategies was to variously shift these phases to points earlier in the two years of study, so that the thesis formulation and writing would be rushed as little as possible. We now ask students, for example, to confer with one or more possible thesis advisers in the spring semester of their first year rather than the following fall semester. But perhaps the most significant step was to establish a set of MA thesis-writing workshops to run during the actual thesis writing period (last semester of

the second year). This year these weekly sessions were conducted by four very able members of our PhD program (Daniella Berman, English Cook, Marlee Miller, and Andrea Achi). The process seemed to help many students significantly in producing their theses, as well as giving the instructors valuable graduate teaching experience.

The other aspect of my work as DMS that I would note has been the admissions process, which again produced what appears to be a large group of exceptionally talented new students who have accepted our offer to study at the Institute beginning this Fall. In this the Institute continues to successfully attract many potential, well-qualified students in all areas of art history, and the acceptance rate of our offers of admission has remained gratifyingly high. Although many of the faculty contributed to the recruitment effort, once again Lisa and Conley have performed flawlessly in managing the immensely detailed work involved in the procedures of vetting, sorting, judging, and informing the members of next year's incoming class.

In all, the year has been a source of much pleasure and satisfaction on my part in doing what I could to assist the capable Institute staff, but above all in working with our wonderful students, who in general continue to give members of advanced generations more hope for the future than is often evident in the public media.

# the Institute

## IN THE FIELD



# Institute Supported Excavations

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*The Institute offers a unique experience to its students through a range of sponsored archaeological projects. Students of any discipline are invited to participate in annual excavation seasons, to enhance their historical studies with object-based research.*

## **Abydos, Egypt**

The Institute is engaged in an ambitious long-term archaeological investigation of the important site of Abydos in southern Egypt, an effort now joined by Princeton University's Department of Art and Archaeology. Abydos is known as the burial place of Egypt's first kings, and later became the primary cult place of the god Osiris, ruler of the Land of the Dead. The excavations aim to build a comprehensive understanding of the ancient activities in the core of the site, how patterns of practice and meaning evolved over time, and the relationship of Abydos to the broader context of Egyptian history and culture.

## **Aphrodisias, Turkey**

Aphrodisias is one of the most important archaeological sites of the Greek and Roman periods in Turkey and has been one of NYU's major archaeological projects since 1961. The city was famous in antiquity for its cult of Aphrodite and for its marble sculptures. It enjoyed a long, prosperous existence from the second century BCE through the sixth century CE, and its buildings, marble sculpture, and public inscriptions are remarkably well preserved. The current excavation focuses on the recording and conservation of previously excavated monuments, establishing permanent systems for documentation and conservation, new targeted excavations, and scientific research and publication.

## **Samothrace, Greece**

Since 1938, the IFA has worked in the Sanctuary of the Great Gods on the island of Samothrace. Home to one of the most significant mystery cults of the Hellenistic era, the Sanctuary has a series of innovative marble buildings dedicated by Hellenistic royalty, which are seminal in the formation of Greek and Roman architecture. *Samothrace* Volume 9, *The Monuments of the Eastern Hill*, was published in 2017. We are now at work on *Samothrace* Volume 8, I, *Monuments in the Vicinity of the Nike*, which centers on the performative heart of the Sanctuary around the Theater, Stoa, and Nike Precinct. In 2018, we will begin a five-year program of excavation, aimed to address the region in advance of

publication, as well as explore the terrace east of the Hieron and the passage of prospective initiates from the ancient city to the Sanctuary. In addition, using 3D modeling and photogrammetry, we have reconstructed the Sanctuary digitally to understand its several phases and follow the path of the initiate through its complex topography.

## **Sanam, Sudan**

The Temple of Sanam, located in northern Sudan, was built in the 7th Century BC by the Kushite king Taharqa. Taharqa, a native Nubian who also ruled over Egypt, constructed the temple in an Egyptian style and dedicated it to the god Amun; nevertheless, many traces of the king's distinctive Kushite culture are still to be found at the site. The first excavations at the site in over a century were initiated in January 2018, and demonstrated the large amount of archaeological deposits still remaining, particularly outside the walls of the temple. Now under the auspices of the Institute, the project will investigate not only how the temple was used by the Kushite kings, but what this monumental structure might have meant to the local Nubian population living around it.

## **Selinunte, Sicily**

Located in Western Sicily, Selinunte was famous throughout the Classical world for the richness of its farmland and monumental temples. The Greek colony enjoyed a prosperous existence from the second half of the seventh century BCE through the end of the fifth century BCE, and its sanctuaries, temples, fortifications, and houses are well preserved. In 2007, the IFA began its investigations on the acropolis of Selinunte, focusing on the area of the main urban sanctuary. The excavations document the history, religion and art of an ancient Greek city in unusually fine detail. Fieldwork to date has provided important evidence concerning the history of Selinunte prior to the arrival of the Greek settlers, as well as significant finds related to the foundation of the Greek colony and the life of the sanctuary in the Archaic and Classical periods.



# Course Highlights

The Institute's curriculum is vibrant and varied. Below are highlights of the 2017-2018 course listings, and a preview of the 2018-2019 offerings. A full list of courses past and present can be found on the Institute's web site.

## Art History Course Highlights

### Fall 2017

#### Rethinking the British Decorative Arts Galleries at The Met: A Case Study in Curatorial Practice

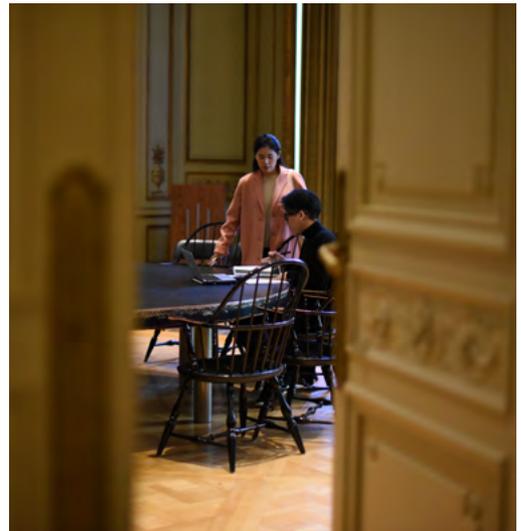
**Elizabeth Cleland**, *Associate Curator*, European Sculpture and Decorative Arts, The Metropolitan Museum of Art

Connoisseurship, interpretation and stewardship are the three core principles at the heart of curatorial practice at The Met. This course explored how curators and other museum professionals engage these skills by taking as a case study the ambitious reimagining of its galleries devoted to British decorative arts and sculpture from 1500-1900, scheduled to open in mid-2019. We analyzed how the full spectrum of museum professionals has an angle to contribute to such a major reinstallation and re-interpretation of this area of the decorative arts' collection: curators of sculpture, ceramics, tapestries, metalwork, and furniture reevaluate objects, engaging anew with the history of creativity in early modern Britain; curators, educators and designers think afresh about interpretation and gallery narrative; conservators reexamine objects, documenting, conserving, restoring. Taken as a whole, the project to refurbish The Met's British Decorative Arts galleries provided a rare chance to fully engage with all aspects of curatorial practice. Week-by-week, students focused on the three key aspects of connoisseurship, interpretation, and stewardship through a combination of curator-led discussions, gallery visits and focused case-studies, behind-the-scenes access to storage and conservation labs, and in-depth conversations, viewings, and object analyses with Met curators and conservators, designers and educators.

#### Size Matters: Meanings of Scale in the Arts of China

**Hsueh-man Shen**, *Associate Professor of Fine Arts*; Ehrenkranz Chair in World Arts

"Size Matters" is not a mere slogan seen only in modern commercials. In ancient China, an army of thousands of life-sized terracotta soldiers accompanied the First Emperor to his mausoleum, while in most other tombs miniatures of servants and houses provided the comfort needed by the deceased in their life after death. During the early Medieval period, colossal Buddhas appeared in north China; so did monumental-sized carving of Buddhist texts. Meanwhile, the court frequently issued decrees to regulate the size, material, and number of ritual objects appropriate for one's social status. As put by Stephen Houston about scale orientations in Classic Maya, "making something large or small confers practical and symbolic benefits." This seminar explored the meanings of scale in the visual and material culture of pre-modern China, drawing examples from all media and all periods.



Spring 2018

## Recalibrating the 'American' in American Art, 1914-1945

**Lowery Stokes Sims**, *Curator Emerita*, Museum of Arts and Design; Kirk Varnedoe Visiting Professor

Over the last four decades art history has been subject to any number of revisions and revelations that have sought to expand what effectively constituted a canonical roster of artists and works of arts. This course focused on the story of American art between 1914 and 1945 that has been the particular interest of art historians and scholars such as Erika Doss, David Driskell, Daniel Cornell and Mark Dean Johnson, Delphine Hirasura and Michelle McGeough. The approach of the discussion was based on an ongoing dialogue between Lowery Stokes Sims and Norman Kleeblatt who share this interest.

Reflecting the specific dualities of this era when Americans entertained positions of isolationism and internationalism, this course will examine a selection of the usual roster of works of art and movements that have come to define this era in American art history (i.e. regionalism, Precisionism, Transcendentalism, American Abstract Artists) alongside the work of artists and movements considered outside the artistic mainstream but which nevertheless reflected the main events and concerns of this era. We will focus on how American art was informed by debates on what constituted the American identity in the wake of immigration, the dichotomy between urban and rural life, and the economic dynamics of an increasingly militant labor class (particularly in light of the migration of populations of black Americans to the north seeking greater opportunity and from the Midwest in response to the devastations of a prolonged drought).

As we examined the search for a positive and affirmative imagery by African American artists (who formed the generation of the New Negro) as they navigated the mechanics of primitivism and ancestralism, we also looked to the southwest where artists of Latino descent and Native American artists were grappling with establishing their own visual vocabulary both from traditional vernaculars and modernist ones. We also noted how the intimations of World War II were uncannily perceived by artists at the same time that Japanese Americans—victims of one the most extreme

manifestations of xenophobia in this country—produced a unique art from that experience indicating the triumph of the human spirit. And lastly we examined works that point to a new age of the sacred and the profane that would emerge from the displacement and disruption of populations of artists and creative individuals during World War II.

The focus of this course was particularly timely in light of the current global challenges of dealing with diversity and inclusion. It also sought to correlate the non-canonical narratives of American art between the World Wars that have been developed in various intellectual communities and demonstrate the commonalities of these stories relative to the canon as well as their particularities. Inevitably this kind of revisionism in art history is seen in opposition to notions of connoisseurship, which has been the bedrock of art historical analysis. So this qualifier was a constant element in our discussions of the various works of art as we continually adjudicate the importance of social context for art in relationship to the “masterpiece” complex of art history.

## Inscribing the Body/The Body as Text

**Kent Minturn**, *Visiting Assistant Professor of Fine Arts*

The course covered a wide range of case studies from the ancient regime to contemporary art, by way of LeBrun's physiognomic studies, Darwin's *Expressions of Man*, Galton and Bertillon's photographic archives, Muybridge and Marey's chronophotographs, Charcot's photographs of Hysterics at the Salpêtrière Hospital, Corbusier's postwar ideas about the Modular Man, Yves Klein's Anthropometries, to feminist artist Carolee Schneeman and Eleanor Antin's inscriptions of themselves in various projects in the 1960s.



## Fall 2018

### **Curatorial Practice - Curatorial Study: A Cross-disciplinary Approach**

**Edward J. Sullivan**, *Deputy Director; Helen Gould Sheppard Professor in the History of Art*, Institute of Fine Arts and College of Arts and Sciences

This seminar, an integral part of the Institute's re-configured approach to Curatorial Studies, will provide students with an overview of a wide variety of museum practices and curatorial challenges observed in a broad spectrum of museum settings. After initial lectures from Professor Sullivan, who throughout his career has served as independent curator for projects in the US, Latin America and Europe, the bulk of the course will be comprised of face-to-face meetings with curators, museum directors, museum educators, registrars, development officers, collectors, donors, and supporters. We will consider case studies drawn from art, history, and other specialized museums throughout New York City. A final project for the students may consist of a group-organized exhibition (virtual, in 'real time') and other initiatives to be determined at the start of the seminar.

### **Entangled Objects: The Work of Art in a Global World**

**Prita Meier**, *Associate Professor of Art History*, Faculty of Arts & Science, NYU

This seminar examines the significance of globalism for the study of art and visual culture, especially related to the African, African Diaspora and Global South experience. How do we attach meaning to objects that have moved from one locale to another or from one context to another? How does the meaning of art change if we think of it as a thing, object, or a commodity in circulation? What exactly is a "global" perspective in art history? Subjects to be studied include: recent developments in networked and oceanic art histories, the politics of the contemporary global art market, museums as sites of transculturation, the arts of borderlands, and the cultural politics of global empires.

## Spring 2019

### **Byzantine Silk, 7th to 12th Centuries**

**Thelma Thomas**, *Associate Professor of Fine Arts*; with Jennifer Ball (PhD 2001), *Professor of Early Christian and Byzantine Art*, The Graduate Center, CUNY

Utilizing local area collections, this course will explore how silk came to symbolize Byzantium both within the Empire and abroad as it was employed strategically and, often on a monumental scale, to spectacular effect, conveying conceptions of wealth, power, luxury, and exoticism, as well as sacrality. Byzantine silk was deemed special enough to clothe and shroud the saintly and the powerful, often well beyond the borders of the Empire, and to delineate and encompass sacred spaces and places of political power. We will attend to the visual, the material, and the phenomenological as inextricable from the meanings of Byzantine silk objects. We will consider as well how the ambiguous exoticism that resulted from silk's portability, the pan-cultural emulation of designs, and the shared tastes for and entangled uses of silk across the Mediterranean, Middle East and Central Asia can open inquiry into multiple cultural responses and developments over time.

### **Japanese Literature in Art**

**John T. Carpenter**, *Mary Griggs Burke Curator of Japanese Art*, The Metropolitan Museum of Art

This course investigates the interrelationship of art and literature in Japanese cultural history, focusing primarily on how classical works of prose and poetry were illustrated, reinterpreted, and popularised by artists of pre-modern times. Taking an interdisciplinary approach, we consider how artists sought inspiration in the literary tradition and at the same time had a major role in shaping readers' perception of certain canonical works. While primary attention will be given to pictorial arts and calligraphy, discussions will frequently extend to sculpture, architecture, and decorative arts. Each week we discuss aesthetic issues related to visual representations of specific works of religious or secular literature, relying on direct study of works on view in the galleries or in storage. The course will coincide with *Tale of Genji* exhibition on view in the Japan Galleries at The Met from March 5th to June 16th.



# Conservation Course Highlights

Fall 2017

## Practical Problems of Preservation: Conservation of Organic Decorative Objects

**Michele D. Marincola**, *Sherman Fairchild Distinguished Professor of Conservation; Conservator, The Cloisters, The Metropolitan Museum of Art (part-time); Conservation Consultant, Villa La Pietra*

The course was designed to provide students with an introduction to the technology and conservation of decorative objects created from organic materials, with an emphasis on ivory, bone, horn, tortoiseshell, and hair. Each student was assigned two to three objects for examination and/or treatment. The relevant chemistry, methods of identification, material history and facture of these related materials, as well as their appropriate conservation, were reviewed. Themes of the course included the challenges of treating composite objects made from environmentally sensitive materials; 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 were examined by the class where possible.

Spring 2018

## Imaging Technologies & Other Non-Invasive Methods of Analysis

**David Saunders**, *Honorary Research Fellow, British Museum*

The course introduced students to non-invasive analysis techniques and their advantages and disadvantages when used in conservation. We looked at the questions asked by curators and conservators and how these are best addressed using the range of equipment typically available in small or large facilities. Lectures introduced the principles of analytical techniques, reinforcing earlier teaching in Instrumental Analysis I & II. Case studies included technical analysis of materials in works of art and in studies of the deterioration of objects and will focus on works of art on paper and painted surfaces. Techniques covered included optical, fluorescence and video microscopy, transmitted light imaging, fluorescence imaging, multi- and hyper-spectral imaging, infrared reflectography, raking light imaging, polynomial texture mapping (PTM), optical coherence tomography (OCT), spectrophotometry, colorimetry, gloss measurement, X-ray fluorescence, Raman and infrared spectroscopy. The emphasis was on gaining practical experience in the use of techniques and the interpretation of results to complement an understanding of their principles and strengths. Throughout the course students engaged in critical reading around the subject with discussion. Exercises included the preparation of written reports aimed at different audiences or specializations as well as critical reading of multi-author, multidisciplinary papers. Each student was assigned a special project to practice the planning, execution, and presentation of a non-invasive examination process.



Fall 2018

**On Paper: Artists' Methods and Materials in Context**

**Harriet K. Stratis**, *Senior Research Conservator in the Department of Prints and Drawings, the Art Institute of Chicago*

This course will investigate materiality in the context of art-historical study, with an emphasis placed on 19th- and 20th-century drawings and unique multiples. Thirty years ago technical art history was a burgeoning field of study among a small number of museum conservators, curators and scientists. Today curatorial/conservation partnerships are common and analytic methods to examine and characterize artworks are sophisticated and often nondestructive. The intersection of the three disciplines – art history, conservation and materials science – has made it possible to study art in a more holistic and objective manner by understanding the art-making materials, the methods of using them, and the conscious choices made by artists to achieve their aesthetic goals. Additionally, changes to works of art, whether the result of inherent instability, external environmental factors, or artist's intent may be more readily identified and assessed.

Students will evaluate selected recent technical studies and other scholarship, primarily within the pages of exhibition catalogs and the galleries of museum exhibitions. Case studies will be presented to show how artists' methods and materials inform the broader art-historical context. The course will address the meaningful integration of technical study into one's own curatorial/ art history practice. Additionally, students will examine works of art firsthand to see how various manipulations of different art-making materials influence their appearance. A presentation and paper on selected works by a specific artist or in a particular medium, for example, collage or pastel, will be required. Dialogue will be encouraged. Classes will take place at the IFA and within the study rooms and galleries of nearby museums.

**Technology and Structure of Works of Art III: Time-based Media**

**Christine Frohnert**, *Conservator of Contemporary Art, Modern Materials, and Media, Bek & Frohnert, LLC (Coordinator) and guest speakers*

This course will introduce the technology and media that constitute various categories of time-based media (TBM) art, in both theory and practice. A historical overview of the development of TBM art will provide an introduction to the conservation challenges associated with media categories such as film, slide, video, light, sound, kinetic, interactive installations, as well as born-digital, software-based, and Internet art. The issues related to the acquisition, examination, documentation, exhibition, installation and the conservation of TBM will be discussed through case studies. Conservation concerns will be identified in the context of media and equipment obsolescence, to illustrate the consequences of rapid technical changes in components used by artists in the creation of these works. Emphasis will be put on the decision-making processes based on ethical standards in this new and quickly evolving discipline. The main resources and research projects addressing TBM art preservation will provide the conceptual framework for future professionals entering this highly collaborative field.

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



Spring 2019

### Reassembly of Large-scale Objects of Terracotta and Stone

**Carolyn Riccardelli**, *Conservator*, The Metropolitan Museum of Art; and **George Wheeler**, *Senior Scientist*, Highbridge Materials Consulting

The reassembly of fragments of large-scale objects in terra cotta and stone requires an in-depth understanding of the properties and conditions of the materials of construction as well as an equally in-depth understanding of the materials and methods of conservation. An additional challenge inherent with large-scale objects is their mass and the associated requirement of creating stable constructions during the process of reassembly. This course makes relationships between theory and practice by exploring how to think about and trial materials and methods as well as perform reassembly and associated activities on objects and object surrogates.

### Materials and Meaning in Abstract Expressionism

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

The material study of abstract expressionism has expanded substantially in recent years. Extensive literature on materials and techniques has accrued around Pollock, de Kooning, Hofmann, Rothko, and Still and, to a lesser extent, other key artists of the period. This seminar will examine and question the contribution of technical studies to art historical literature and will assess their significance in understanding abstract expressionism and the artists associated with this movement. Visits to museums and collections will focus on developing skills in “reading” paintings, applying relevant material studies, and evaluating the results. Additional focus will be placed on artists heretofore under-represented by material studies.





LET US RAISE A STANDARD FOR  
AND THE HONEST CAN REPAIR  
IN THE HAND OF GOD





the Institute  
2017-2018  
GRADUATES

# Institute Graduates

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## May 2018 Master of Arts Graduates and Thesis Titles

### **Indira Abiskaroon \***

“Reframing Paul Cézanne’s Classicism”

Advisors: Clemente Marconi and Kent Minturn

### **Abigail Abric**

“The Deviant and the Disease: An Interdisciplinary Analysis of Prostitution and Syphilis in the Work of Félicien Rops”

Advisor: Kent Minturn

### **Taylor Lauren Alessio**

“Sebald Beham’s Siege of Vienna: Perspective, Politics, and Religion at the Dawn of Military Cartography”

Advisor: Christine Poggi

### **Emily Behzadi**

“Maruja Mallo: The Framing of a Feminista”

Advisor: Edward J. Sullivan

### **Quinn R. Bolte**

“The Ornament of Personal Adornment: Silver Stained Bracelets in the Byzantine World”

Advisor: Thelma Thomas

### **Phoebe Boosalis**

“From Page to Paint: Love Letters in Eighteenth-Century France”

Advisor: Thomas Crow

### **Melanie Bühler**

“Portraiture’s Bleeding Edges: Frans Hals’s Unruly Paintings and Their Afterlife in Contemporary Art”

Advisor: Thomas Crow

### **Pei-si ‘Peggy’ Chao \***

“Memory and Destruction: The History of Taichung Shrine”

Advisor: Jonathan Hay

### **Scott Ryan Davis \***

“The SAMO Avant-Garde: Henry Flynt’s The SAMO© Graffiti and the Problem with Cultural Production 1963 – 1987”

Advisor: Kent Minturn

### **Megan Ashley DiNoia**

“Joan Miró’s 1970s Landscapes: Unearthing a Post-Franco Nationalism”

Advisor: Kent Minturn

### **Alana Dull**

“Picturing the Garden: Jean Honoré-Fragonard and the French Picturesque”

Advisor: Thomas Crow





**Caroline Benson Evans \***

“Regression, Authority, and Identity in the Works of Federico Antonio Carasso (1899-1969)”  
 Advisor: Kent Minturn

**Kendall Elizabeth Follert**

“Les quelles qui se semblent, se rassemblent...!": George Adéagbo’s Site-Specific Archive”  
 Advisor: Christine Poggi

**Ji Hye ‘Alice’ Han**

“‘New Vision’ of Tomatsu Shomei: Occupation Series and the U.S.-Japan Relationship of 1960s, Early 1970s”  
 Advisor: Thomas Crow

**Brontë Hebdon \***

“Cockades, Cravates, and Hot Pants: Aesthetic Politics and the Visual Language of Citizenship During the French Directory”  
 Advisor: Thomas Crow

**Yuxi Hou**

“From Big-Tailed Elephant to Yangjiang Group: Two Decades of Experimental Art in Pearl River Delta”  
 Advisor: Jonathan Hay

**Yunli Huang**

“Visual Versatility and Cultural Specificity: A Transverse Study of Ink Paintings by Liu Kuo-sung”  
 Advisor: Jonathan Hay

**Alyssa Marie Hughes**

“Golden Years in the Golden Age: Examining the Space and Place of Elderly Women Through the Painted Works of Nicolaes Maes”  
 Advisor: Edward J. Sullivan

**Eva Grace Jensen**

“Eschewing the Footnote: Interrogating History and Memory at the 57th Swiss Pavilion”  
 Advisor: Kent Minturn

**Eana Kim**

“Embodiments of Autonomous Entities: Lynn Hershman Leeson’s Artificially Intelligent Robots, Agent Ruby and DiNA”  
 Advisor: Thomas Crow

**Heyeon ‘Erin’ Kim**

“Elmgreen and Dragset’s Immersive Installations: The Art World, Public Institutions, and Our Society”  
 Advisor: Kent Minturn

**Damla Koksalan**

“Mythologies of Chris Burden: Mediating Theology in Post-War Body Art”  
 Advisor: Robert Slifkin

**Fosca Maddaloni**

“Cushioned Bliss: The Enclosed World of the Children at Play on 12th and 13th Century Cizhou Pillows”  
 Advisor: Jonathan Hay

**Sanya Mirpuri**

"Shifting Views of Women: A View of the Emblematic Shifts in Johannes Vermeer's Works"

Advisor: Edward J. Sullivan

**Susana Montanes Lleras \***

"The Sorceress and the Dragon: Virginia Frances Sterrett's Illustration for Hawthorne's Tanglewood Tales"

Advisor: Kent Minturn

**Stacy Renee Newport**

"The Material of Counterculture: Reconsidering Fiber Art"

Advisor: Robert Slifkin

**Lisa Angela Orcutt \***

"Li Huasheng's 'Grids': Form and Context"

Advisor: Jonathan Hay

**Leah Jeanette Orescan**

"Painting in Bloom: Contextualizing 'Still Life With A Bouquet' in the Making and the Career of Dirck de Bray"

Advisor: Thomas Crow

**Ilhan Ozan**

"Unfolding Abstraction: Regionalism and Diplomacy in the Fifth Tehran Biennial (1966)"

Advisor: Kent Minturn

**Mattos Paschal**

"They Still Live: Barbara Kruger and the Patriarchal Control of Women"

Advisor: Robert Slifkin

**Haley Sierra Pierce \***

"Illustrative Painting: The Influence of Printmaking in Fin-de-Siècle France"

Advisor: Kent Minturn

**Louisa Michelle Raitt \***

"The Affect of Ambiguity: Spatial Construction in the Early Bodegones of Diego Velázquez"

Advisor: Edward J. Sullivan

**Juliàn Sánchez González \***

"The Issue of the 'Double-Outlier': Contemporary Art from the Caribbean and Archipelago of San Andrés, Providencia, and Santa Catalina"

Advisor: Edward J. Sullivan

**Hannah Kate Simon**

"Imperial Cult Imagery in Asia Minor: Purpose, Precedence, and Peculiarity"

Advisor: Clemente Marconi

**Maria Slautina**

"Recontextualization of Imported Chinese Rocks in Early Modern Japan: A Study in Transcultural Interactions"

Advisor: Jonathan Hay

**Arielle Suskin**

"Cista with Cover in the Morgan Library: A Reassessment"

Advisor: Clemente Marconi

**Mi Tian \***

"Visualizing the Dual Identity: A Study of 'Elegant Gathering' Paintings Commissioned by Zeng Yu's Mufu System"

Advisor: Jonathan Hay

**Alison Emilia Tufano \***

"Finding Intimacy in the Union Square Subway Station: The Public Art of Mary Miss"

Advisor: Robert Slifkin

**Mengyao Wang**

"Portraying the Mother, Portraying the Child: Doubling in the Photographic Portraits by Diane Arbus"

Advisor: Robert Slifkin

**Yifei Wu**

"A Game of Forms: An Analysis of Landscape Prints from Green Mustard Seed Manual of Painting"

Advisor: Jonathan Hay

**Yang Yang**

"Drawing a Fine Line: Artifice and Artistry in Henri Michaux's Mescaline Series"

Advisor: Kent Minturn

**Melissa Noelle Young \***

"Brush, Dab, Zoo: Animals That Paint"

Advisor: Kent Minturn

\*Indicates an MA thesis marked with distinction

## May 2018 Master of Arts and Master of Science Dual-Degree Graduates and Thesis Titles

### Joy Michelle Bloser

"Found in Translation: Art Conservation Between Chinese and English"  
Advisor: Norbert Baer

### Emily Frank

"Preserving Trauma and Memory in the Work of Jef Champion (1961-2014)"  
Advisor: Norbert Baer

### Christine Haynes

"Altering Perspectives: Technical Analysis of the Met Cloisters 13th-Century Catalan Altar-Frontal"  
Advisor: Robert A. Maxwell

### Sarah Mastrangelo

"From Print to Painting to Print Again: The Sentimentalist Milieu of Thomas Stothard's *Nina and Zorayde*"  
Advisor: Margaret Holben Ellis

### Hae Min Park

"From Polyptych to Easel Painting: The Case of Terzagio Polyptych by Giusto de' Menabuoi"  
Advisor: Patricia Rubin

## May 2018 PhD Graduates and Dissertation Titles

### Andrea Mari Myers Achi

"Illuminating the Scriptorium: The St. Michael Collection and Monastic Book Production in the Fayyum Oasis, Egypt during the Ninth and Tenth Centuries"  
Advisor: Thelma Thomas

### Elizabeth Buhe

"Sam Francis: Functional Abstraction"  
Advisor: Thomas Crow

### Laura Dickey Corey

"Mary Cassatt (1844-1926), American Tastemaker: Portrait of the Artist as Advisor"  
Advisor: Jonathan Brown

### Allison Kidd

"Imaginibus vel Simulacris: Depicting Urban Landscapes and Architecture in Roman Antiquity"  
Advisor: Katherine Welch

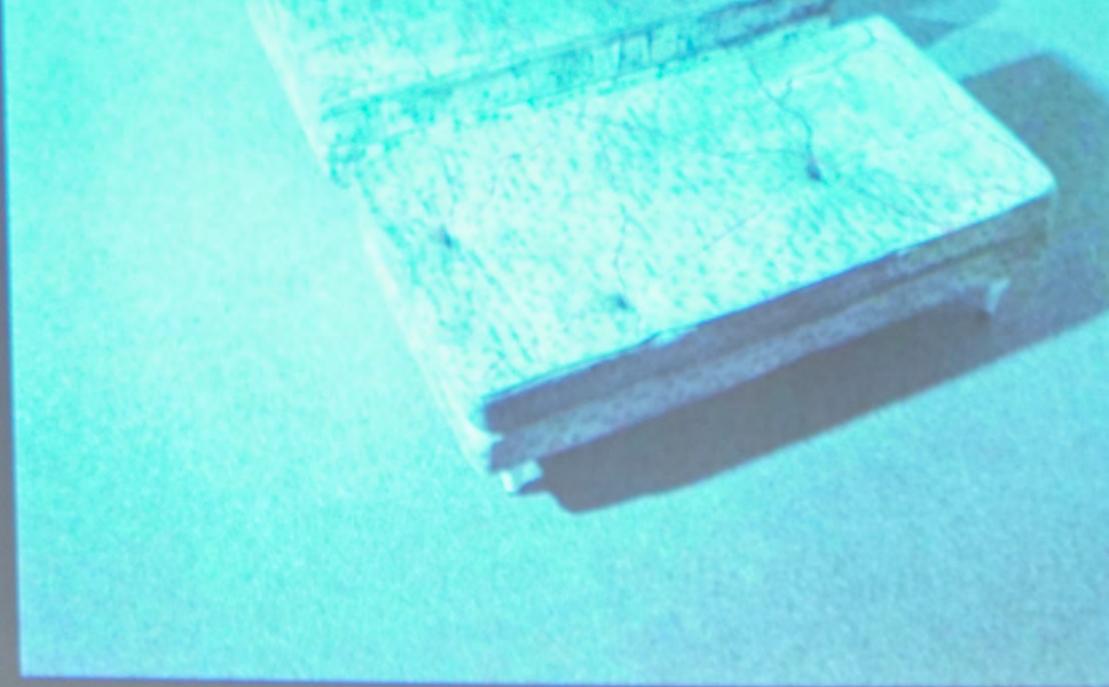
### Heather Kopleff

"A Community in Stone: The 'Cenotaph' Stelae of Abydos"  
Advisor: David O'Connor

### Andrew Larkin Farinholt Ward

"Beyond Hellenization: Terracotta Ritual Furniture in Ancient Sicily"  
Advisor: Clemente Marconi





# the Institute

## IN DISCUSSION



# Public Programming

This list includes events held between 1 September 2017 and 31 May 2018. For more information about events at the Institute, please see [the events archive on our website](#).

## Annual Lecture Series, Colloquia, and Consortia

### Archaeological Research at Aphrodisias

This annual lecture brings together members of the Aphrodisias excavation team to discuss their findings and research results from their most recent trip to the site.

The 2017 lecture was presented by Roland R. R. Smith, Lincoln Professor of Classical Archaeology and Art, University of Oxford; Director of NYU Excavations at Aphrodisias; and Katherine Welch, Associate Professor of Fine Arts, The Institute of Fine Arts, NYU; Deputy Director at Aphrodisias.

### Artists at the Institute

Taking advantage of the Institute's location in one of the world's leading art centers, the Graduate Student Association invites artists to discuss their work at the Institute. Begun in 1983, these talks are now funded by a generous gift in memory of Institute professor Kirk Varnedoe, who inspired the series.

2017-2018 Artists:

**Anika Yi**  
**Toni Dove**  
**Rachel Rose**  
**Lee Mingwei**

### China Project Workshop

Established in 2011, The China Project Workshop is a discussion forum for work in progress on topics in Chinese archaeology and art history.

**Nancy Steinhardt**, University of Pennsylvania  
Title: The Borders of Chinese Architecture and Decoration

**Chen Kaijun**, Brown University  
Title: What Kind of Art did Bannermen Make and Why

**Zhang Fan**, PhD candidate, Institute for the Study of the Ancient World  
Title: Reinventing Ear-Cups: The Impact of Sino-Iranian Interaction on Northern Wei Drinking Culture

**Susan Naquin**, Princeton University  
Title: Images of Gods: Using Big Data

**Daniel Greenberg**, Columbia University  
Title: Visions of Empire: Ritual, Time, and the Construction of History in Eighteenth-Century Chinese Painting

**Mei Mei Rado**, Freer and Sackler Galleries  
Title: Arresting Silk: Textiles, Representation, and Narrative in Late Imperial China



Artist Lee Mingwei (center) pictured with Artists at the Institute coordinators Hyeon Kim and Eana Kim

## Gayle Greenhill Photography Lecture

The Institute hosted the first annual Gayle Greenhill Photography Lecture. Gayle was widely recognized for her passionate advocacy of photography beginning in the early '80s, her adventuresome collecting, and her generous gifts to many museums.

**Christine Poggi**, Judy and Michael Steinhardt Director, The Institute of Fine Arts

**Quentin Bajac**, The Joel and Anne Ehrenkranz Chief Curator of Photography, The museum of Modern Art

**Peter MacGill**, President, Pace/MacGill Gallery

**Robert Slifkin**, Associate Professor of Fine Arts

## Judith Praska Distinguished Visiting Professors in Conservation and Technical Studies Lecture

This visiting professorship, established by an anonymous donor and named in honor of the donor's grandmother, welcomes a prominent conservator or scientist each semester to the Institute who is advancing new areas for research and teaching in art conservation.

**Karl Buchberg**, Judith Praska Distinguished Visiting Professor  
Title: Seurat, Matisse and Degas: The Role of Technical Art History in Museum Publications and Exhibitions

**David Saunders**, Judith Praska Distinguished Visiting Professor  
Title: Seductive Light : Destructive Light

## Samuel H. Kress Lecture

The Samuel H. Kress Lecture is delivered annually by a prominent scholar in conservation, who presents important issues within the fields of painting conservation and technical art history. This event is made possible through the generosity of the Samuel H. Kress Foundation.

**Rupert Featherstone**, Director, Hamilton Kerr Institute; Assistant Director, Conservation, Fitzwilliam Museum, University of Cambridge  
Title: INTERVENTION

## Seminar on Greek and Roman Art and Architecture

The Seminar on Greek and Roman Art and Architecture invites scholars to share their current research with the community. We gratefully acknowledge the support of James R. McCredie and the New York University Center for Ancient Studies for making the Seminar possible.

**Vinzenz Brinckmann**, Liebieghaus Sculpture Museum

Title: The Enigma of the Riace Bronzes. A New Approach

**Rachel Kousser**, CUNY

Title: The Red and the Black: Materiality in Hellenistic Sculpture

**Alessandro Pierattini**, University of Notre Dame

Title: The Temple Before the Order: The Origins of Greek Temple Architecture

**Milette Gaifman**, Yale University

Title: The Two-dimensional and Three-dimensional in Greek Painted Pots

## Archaeological Research at Samothrace

This annual lecture brings together members of the Samothrace excavation team to discuss their findings and research results from their most recent trip to the site.

The 2018 lecture was presented by **Bonna Wescoat**, Samuel Candler Dobbs Professor of Art History, Emory University; Director of Emory University and NYU Excavations, Sanctuary of the Great Gods, Samothrace.



## Archaeological Research at Selinunte

This lecture brings together the project's director, Clemente Marconi, and other members of the team to discuss their findings and research from the Selinunte excavation in Sicily.

The 2017 lecture was presented by **Clemente Marconi**, James R. McCredie Professor in the History of Greek Art and Archaeology, The Institute of Fine Arts, NYU; Project Director of Excavations at Selinunte, and **Andrew Ward**, PhD Candidate, The Institute of Fine Arts.

## Latin American Forum

Sponsored by the Institute for Studies on Latin American Art (ISLAA)

**Cecilia Vicuña**

Title: A Conversation with Cecilia Vicuña

**Miguel Luciano** and **Elizabeth Ferrer**

Title: RIDE or DIE - Miguel Luciano in conversation with Elizabeth Ferrer

**Magali Lara**, **Mónica Mayer**, **Carla Stellweg**, **Madeline Murphy Turner**

Title: Game Changers: Women Artists in 1970s Mexico. A conversation with Magali Lara and Mónica Mayer, moderated by Carla Stellweg

## Daniel H. Silberberg Lecture Series

Planned and coordinated by the Graduate Student Association, this series of lectures invites art historians, archaeologists, and conservators, specializing in a variety of periods and genres to share their latest research with the Institute community and general public.



The 2017-2018 Daniel H. Silberberg Series offers the multivalent concept of projections as its organizing theme. To project is to extend and displace, whether in space, time or perception. Besides cinematic display, the term encompasses practices of mapping and architectural modeling, forecasting and futurology, and the symptomatic behavior of psychological (mis)identification, to name just a few manifestations. Forming a conceptual hinge between these various fields, the notion of "projection" offers a productive and interdisciplinary framework for expanding discourse on art's ability to exceed its immediate material and temporal conditions. The 2017-2018 coordinators were Alex Bigman, English Cook, and Ilhan Ozan.

**Andres Zervigón**, Rutgers, The State University of New Jersey

Title: Photography and Truth in the Radicalized Public Sphere

**Zeynep Çelik**, New Jersey Institute of Technology

Title: Everyday Life at the Dig, c. 1900

**Noam Elcott**, Columbia University

Title: Canvas/Screen/Ghost: Painting and Cinema in Interwar Europe

**Whitney Davis**, University of California at Berkeley

Title: The Dancer and the Dance; or, The Projection and the Projected

**Emine Fetvacı**, Associate Chair; History of Art & Architecture, Associate Professor, Islamic Art, Boston University

Title: The Album of the World Emperor: Cosmopolitan Collecting at the Ottoman Court of the Seventeenth-Century

**Chrissie Iles**, Anne and Joel Ehrenkranz Curator, Whitney Museum of American Art

Title: An Inadequate History of the Projected Image



## Medieval Art Forum

The Forum presents opportunities for discussion and exchange on topics of current interest to medieval art study. All media, all periods, and all approaches are represented. Curatorial and conservation issues are also on the agenda, so as to take advantage of the exceptional resources of New York's medieval collections, particularly those of the Metropolitan Museum, and of the Institute's Conservation Center. Events include traditional lectures and symposia, but the Forum organizes also discussions around pre-circulated papers, round tables with guest scholars, and works-in-progress.

**Martha Easton**, The Material Collective  
Title: "The Most Extraordinary Art Museum in the World": Inventing Medievalism at the Hammond Castle Museum in Gloucester, Massachusetts

**Manuel Castiñeiras**, Professor and Chair of the Department of Art and Musicology, Universitat Autònoma de Barcelona  
Title: From Spain to Italy: Myths as Identity for Emerging Powers in the Medieval Mediterranean (11th-13th centuries)

**Lucretia Kargère**, Conservator, The Cloisters Metropolitan Museum  
Title: Romanesque Polychrome Wood Sculptures: A New Wave of Technical Studies in Europe

**William J. Diebold**, Jane Neuberger Goodsell Professor of Art History, Reed College  
Title: Displaying 'German Greatness' in Nazi Germany: The Middle Ages in the Exhibition 'Deutsche Größe' (1940-1942) and its Legacy

## Colloquium on Modern and Contemporary Art from the Middle East and South Asia

The Colloquium on Modern and Contemporary Art from the Middle East and South Asia offers a platform from which to explore modern and contemporary art and the visual cultures from the Middle East and South Asia. Art historical scholarship on art from these regions is in a state of flux. Rather than propose definitions, the Colloquium aims to support a long-term dialogue with a cumulative impact on critical writing and the study of modern and contemporary art histories of these regions.

**Dr. Anneka Lenssen**, Assistant Professor at UC Berkeley  
Title: Aleppo Surrealism: Fateh al-Moubarrez and the Bleeding Image, 1946-66

**Dr. Mounia Chekhab-Abudaya**, Curator, North Africa and Iberia at the Museum of Islamic Art, Doha  
Title: Images of Mecca and Medina in the Collections of the Museum of Islamic Art, Doha

## The Annual Kirk Varnedoe Memorial Lectures

The Kirk Varnedoe Memorial Lectures were established in 2006 to honor and perpetuate the memory of Professor Varnedoe's dedicated and innovative teaching, mentoring, and scholarship at the Institute of Fine Arts.

**Lowery Stokes Sims**, Curator Emerita, Museum of Arts and Design, Kirk Varnedoe Visiting Professor  
Title: Creative Strategies on the US/ Mexico Border



## The Roberta and Richard Huber Colloquium on the Arts and Visual Culture of Spain and the Colonial Americas

This series of lectures and panel discussions held each semester brings scholars from the U.S. and abroad to explore art historical and broader contextual subjects relating to the arts as well as the visual and material cultures of Spain, from ancient to modern time periods, and the Spanish and Portuguese-speaking Americas from the first Contact era to the nineteenth century. Founded by Professors Jonathan Brown, Robert Lubar and Edward J. Sullivan, the Colloquium is now organized by Professor Sullivan. The Colloquium is the product of the generosity and continuing support of Roberta and Richard Huber, and we thank them heartily for making the current year's activities possible.

**Edward J. Sullivan**, Deputy Director; Helen Gould Sheppard Professor in the History of Art, The Institute of Fine Arts and College of Arts and Sciences  
Title: *Between Toledo and Buenos Aires: Radical Modernity and the Mystic Cosmivision of Esteban Lisa (1895-1983)*

**Jay Levenson**, The Museum of Modern Art  
Title: *Portugal and the World: A History in Three Exhibitions*

**Suzanne Stratton-Pruitt**, Independent scholar and IFA Alumna;

**Marcus B. Burke**, Senior Curator in the Museum Department, The Hispanic Society of America, New York  
Title: *The Art of Painting in Colonial Bolivia, 1600-1825: Celebrating new book by Suzanne Stratton-Pruitt*

## The New York Renaissance Consortium

The Renaissance Consortium was established to bring together scholars, students, curators, and others with interest in the arts of the Renaissance. Now in its 8th year, the Consortium is a network for publicizing information on research, lectures, workshops, and exhibitions in the New York Area. The Consortium maintains an online calendar and a listserv, and it regularly sponsors related events.

**Lorraine Karafel**, Assistant Professor of Art and Design History, Parsons School of Design, and Interim Director, Parsons/Cooper-Hewitt MA Program in the History of Design and Curatorial Studies

Title: *Raphael: Designs for Tapestries*



## Works In Progress

The Works In Progress series was initiated in 2013 by the Graduate Student Association to create a collegial forum where faculty and advanced doctoral students can present current and ongoing research. Open to current students and faculty, the series aspires to facilitate conversations beyond the classroom about methodologies and research, about specific projects and interdisciplinary issues. The Works In Progress talks augment the rich intellectual exchange between students and faculty, and among colleagues, of the Institute of Fine Arts. The 2017-2018 coordinators were Cristina Aldrich, Guillaume Malle, Sarah Mallory, and Tara Trahey.

**Carol Krinsky**, Professor of Art History,  
Department of Art History  
Title: Methods and Resources in Writing about  
Modern American Architecture and More

**Pepe Karmel**, Associate Professor of Art History,  
Department of Art History  
Title: Punctuated Equilibrium: Modernism after  
Globalism

**Meredith Martin**, Associate Professor of Art History,  
Department of Art History, and the Institute of Fine  
Arts, NYU  
Title: The Sun King at Sea: Maritime Art and Slavery  
during the Reign of Louis XIV

**Andrew Ward**, PhD candidate,  
The Institute of Fine Arts  
Title: Cylinder Stamping in Ancient Western Sicily:  
Adaptation and Translation

**Anne Wheeler**, PhD candidate,  
The Institute of Fine Arts  
Title: Robert Smithson: Language as Material

**Jonathan Hay**, Ailsa Mellon Bruce  
Professor of Fine Arts  
Title: The Xu Wei Project: A Research and Writing  
Collective

**Alejandro Vergara**, Visiting Professor and Jefe  
de Conservación de Pintura Flamenca y Escuelas  
del Norte (Senior Curator of Flemish and Northern  
European Paintings), Museo Nacional del Prado

**Charlotte Healy**, PhD candidate,  
The Institute of Fine Arts  
Title: Paul Klee's Hand

**Colin Eisler**, Robert Lehman  
Professor of Fine Arts  
Title: Dürer's Genius of Syphilis: Melencolia I

**Julia Pelta Feldman**, PhD candidate,  
The Institute of Fine Arts  
Title: Charles Simonds and the 'Clay World'

**Lowery Stokes Sims**, Kirk Varnedoe  
Visiting Professor  
Title: Naughty or Nice? Navigating the  
Transgressive in the work of Robert Colescott

**Kent Minturn**, Visiting Assistant  
Professor of Fine Arts  
Title: The Political Unconscious of Art Brut  
Materials

**Ann Macy Roth**, Clinical Associate Professor  
Title: Working and Watching: Active and Passive  
Representations in Egyptian Art

**Danielle Berman**, PhD candidate,  
The Institute of Fine Arts  
Title: Aesthetics of Contingency: History and the  
Unrealized Paintings of the French Revolution

**Hiroko Ikegami**, Visiting Professor  
Title: Pop in Japan: Embracing America,  
Contesting Empire

**Jennifer Buonocore**, PhD candidate,  
The Institute of Fine Arts  
Title: Dan Graham: Possible Poems, 1966-1969

**Hannah De Corte**, Visiting Scholar  
Title: Painting as absorption. Looking at the textile  
of the canvas and its properties of absorption



# 2017-2018 Conferences and Symposia

## The Institute-Frick Symposium

For more than half a century, The Frick Collection and the Institute of Fine Arts have hosted a symposium for graduate students in art history. The Symposium offers doctoral candidates in art history the opportunity to deliver original research papers in a public forum and to engage with colleagues in the field—novice and expert. This event is preceded by an in-house symposium with presentations by three Institute students, of which one is selected to represent the Institute.

In 2017-2018, the following presentations were given:

**Saarthak Singh**, PhD candidate

Title: Viewing the 'World' from Seventeenth-century South India

**Alison Tufano**, MA candidate

Title: Moved Earth, Moving Experience: A Case for the Publicness of Walter De Maria's New York Earth Room

**Alexis Monroe**, PhD candidate

Title: Cloths of Honor as Visual and Spiritual Abstraction in Early Netherlandish Painting

## 2018 IFA-ISLAA Symposium: Super/Natural: Excess, Ecologies, and Art in the Americas

On September 19, 2017, an earthquake struck central Mexico, devastating many cities. Responding to the disaster, a government employee stated, "It's like Sodom and Gomorrah, like God is angry at us." Just one day later, Hurricane Maria hit Puerto Rico, destroying natural landscapes and human infrastructure throughout the island. Carmen Yulín Cruz, the Mayor of San Juan, said, "I've never seen devastation like this. The human spirit is going to have to rise up real high." These comments highlight the power of nature to overwhelm human comprehension. Rooted in a positivist paradigm, modern Western thinking pits "man" and "nature" in a competitive duality, each posturing for subordination and control. However, there are many other ways to imagine such relations. By presenting multidisciplinary case studies from a diverse group of scholars, this symposium seeks to open a conversation about the role of cultural production in understanding and complicating our

relationship with the environment. The proceedings will historically situate these narratives while keeping in mind current debates on climate change and sustainability throughout the Americas. In what ways do artists engage with and intervene in nature and the land to create extraordinary perspectives? Under what conditions do spiritual practices related to nature and land become visualized in art? When, if ever, are we forced to intervene in the natural world, and what are the risks of such endeavors?

Presented by the Institute for Studies on Latin American Art (ISLAA) and the Rewald Endowment, and co-sponsored by The Center for the Humanities at the Graduate Center, CUNY and the Grey Art Gallery, NYU.

The symposium is organized by current PhD candidates Brian Bentley, Gillian Sneed, Juanita Solano Roa, Danielle Stewart, and Madeline Murphy Turner, PhD student Horacio Ramos, and MA student Julián Sánchez González; in conjunction with Anna Indych-López, Katherine Manthorne, and Edward J. Sullivan.

### Panel 1 at The Graduate Center, CUNY: Agricultural Imaginaries

Welcome and Introduction by **Gillian Sneed**, PhD candidate in Art History, Graduate Center and **Anna Indych-López**, Professor of 20th-Century Latin American Art, The Graduate Center and City College, CUNY

Paper 1: **Lesley Wolff**, "Mister Watermelon/Señor Sandía: Fruitful Anxieties in Rufino Tamayo's *Naturaleza muerta* (1954)," PhD candidate, Florida State University

Paper 2: **Javier Rivero Ramos**, "Radicalizing Cybernetics: Chilean Nitrate, Talking Forests and Juan Downey's *Ecopolitics*," PhD candidate, Art and Archaeology, Princeton University

Paper 3: **Caroline Gillaspie**, "Harvesting the Tropics: Representing Brazil's Nineteenth-Century Coffee Plantations," PhD candidate, Art History, Graduate Center, CUNY

Discussant: **Katherine Manthorne**, Professor of Art of the United States, Latin America, and Their Cross-Currents, 1750-1950, Graduate Center, CUNY

Keynote: **Daniela Bleichmar**, Associate Professor of Art History and History at the University of Southern California



## Panel 2 at the Institute of Fine Arts: Peripatetic Ecologies

Introductions by Professor **Edward J. Sullivan** and PhD candidate **Juanita Solano Roa**, The Institute of Fine Arts, NYU

Paper 1: **Mara Polgovsky Ezcurra**, "Steps for an Ecological Aesthetics," Junior Research Fellow, Queen's College, Cambridge

Paper 2: **Kevin Buist**, "The Missing Meteorite: The Irreconcilable Subjectivities of People and Rocks," Master's Student, Kendall College of Art and Design, Ferris State University

Paper 3: **Emily Sessions**, "The White Atlantic of Ramon de la Sagra's *Histoire Physique, Politique et Naturelle de l'Île de Cuba*," PhD candidate, History of Art, Yale University

Discussant: **Mariola Alvarez**, Assistant Professor of Modern and Contemporary Latin American Art Tyler School of Art, Temple University

## Panel 3: Divine Nature (bilingual panel)

Paper 1: **William T. Gassaway**, "On the Edge of Glory: Death, Disease, and Divinity at the Margins of Aztec Art," PhD candidate, Art History, Columbia University

Paper 2: **William Contreras Alfonso**, "Talismans - Sculpture as an spiritual tool in the work of Alicia

Barney and Linda Pongutá," Artist, critic, curator, Bogotá, Colombia

Paper 3: **Agustin Díez Fischer**, "El Apocalipsis según León Ferrari: condena divina y guerra de Vietnam en los años 60," PhD, Art History, University of Buenos Aires. Discussant: **Ananda Cohen-Aponte**, PhD, Assistant Professor of the History of Art Department, Cornell University

## Panel 4: Extractions and Erosions

Paper 1: **Gabrielle Greenlee**, "Natura in Excelsis: Sacred Mountains as Producers of Culture, Wealth, and the Supernatural in the Colonial Andean Mining Space," PhD candidate, History of Art and Visual Culture, UC Santa Cruz

Paper 2: **Sean Nesselrode Moncada**, "Killing the Well," Assistant Professor, Rhode Island School of Design

Paper 3: **Marcelo Nogueira**, "Sonic Matters: Cildo Meireles' Sound Sculptures," PhD candidate, Romance Studies, Duke University

Discussant: Rachel Price, Associate Professor, Department of Spanish and Portuguese, Princeton University

Keynote: **Eduardo Kac**, Professor, Art and Technology Studies, School of the Art Institute of Chicago





## South & About!

With the aims of opening informal communication channels among graduate students of the New York Area focusing on topics related to the arts of Latin America and the Caribbean, IFA Latin America has created South and About! This workshop series is structured as a student-run initiative striving to open a casual space for dialogue and peer-to-peer feedback on the work in progress of emerging scholars in our field. South & About's thematic focus is broad and welcomes interdisciplinary methodological approaches, including, but not limited to, temporal and geographic proposals of an innovative nature. Through this lens, South & About! seek to foster and strengthen further interconnections within communities via creative intellectual exchanges.

**Blanca Serrano de Solórzano**, PhD Graduate, The Institute of Fine Arts, NYU  
 Title: Between Limit and Possibly: Bricolage, Construction, and Restoration in 1990s Art from Cuba

**Emily Rose Lyver**, PhD candidate, The Institute of Fine Arts, NYU  
 Title: Figuring Mexico City in the NAFTA Era

**Aimé Iglesias Lukin**, PhD candidate in Art History, Rutgers University

Title: Signature, Self-Portrait, and Identities in Flux

**Remi Poindexter**, PhD candidate in Art History, CUNY – Graduate Center

Title: The Productive Exotic: Depictions of Labor in the 19th Century Caribbean

**Sonja Elena Gandert**, PhD Student in Art History, The Graduate Center, CUNY

Title: The Liberation of Print and Word: Antonio Martorell's Salmos Portfolio

**Horacio Ramos Cerna**, PhD Student in Art History, The Graduate Center, CUNY

Title: The Manual Industries of Peru: MoMA, Pan-Americanism, and the Crafting of "Peruvian" Native Arts in the 1940s

**Mya Dosch**, PhD candidate in Art History, The Graduate Center, CUNY

Title: Cada generación quiere su 68: Nostalgia and Institutionalization

**Tie Jojima**, PhD Student in Art History, The Graduate Center, CUNY

Title: Pornogramas: photo-performances and performance art documentation in the context of Movimiento de Arte Pornô



## Special Engagements

### José Leonilson: Autobiography of a Brazilian Artist

The Americas Society and The Institute of Fine Arts celebrate the upcoming exhibition *José Leonilson: Empty Man* and the international launch of the three volume Leonilson catalogue raisonné, recently completed by the artist's estate, the São Paulo-based Projeto Leonilson.

Speakers: **Cecilia Brunson**, independent curator; **Gabriela Rangel**, Director and Chief Curator, Visual Arts Americas Society; **Susanna V. Temkin**, Assistant Curator, Visual Arts, Americas Society; **Yuji Kawasima**, PhD candidate Universidad Complutense de Madrid; **Ana Lenice Dias**, President, Projeto Leonilson; **Jenni Sorkin**, University of California, Santa Barbara; **Edward J. Sullivan**, Deputy Director; Helen Gould Sheppard Professor in the History of Art, The Institute of Fine Arts and College of Arts and Sciences

### Mieke Bal Screening *Madame B*

A special screening of the film, *Madame B*, followed by a Q&A with the filmmaker, **Mieke Bal**.

### The Songs of Claude Debussy on the One Hundredth Anniversary of his Death

The Institute hosted a recital and lecture honoring Claude Debussy (1862-1918) on the one hundredth anniversary of his death.

**Sylvie Robert**, soprano

**Steve Beck**, pianist

**Susan Sidlauskas**, Rutgers University

Title: Resisting Impressionism: The Figurations of Claude Debussy

### Symposium on Photography and Media Art in China since the 1990s

Co-organized by The Institute of Fine Arts, New York University and The Walther Collection, the international symposium brought together leading international scholars, curators, writers, and artists to address a wide range of topics pertinent to the

production and reception of photography, video, and new media art practices in China from the 1990s to present.

Participants include: **Dawn Chan**, Artforum; **Thomas E. Crow**, The Institute of Fine Arts, NYU; **Katherine Grube**, NYU; **Jonathan Hay**, The Institute of Fine Arts, NYU; **Pepe Karmel**, NYU; **Lu Yang**, artist; **James Poborsa**, University of Toronto; **John Rajchman**, Columbia University; **Stephanie Tung**, Princeton University; **Artur Walther**, The Walther Collection; **Xin Wang**, The Institute of Fine Arts, NYU; **Wu Hung**, University of Chicago; and **Yang Fudong**, artist. Co-chaired by **Christopher Phillips**, curator, and **Ying Qian**, Columbia University.

## Summer Projects Series

A series of informal talks by conservation students about their summer work projects at Villa La Pietra, Institute-sponsored excavations, and in museum laboratories, libraries, archives, and private conservation studios: Digging Deeper: Conservation In the Field; Looking Closer: Conservation in the Museum; La Dolce Villa! Conservation Projects at La Pietra.

## Great Hall Exhibitions

There are two Great Hall Exhibitions per year showcasing prominent contemporary artists. Taking place in the fall and spring semesters, the expansive Great Hall of the Duke House, a historic landmark building, provides an impressive setting for displaying seminal contemporary art in the center of the Institute's academic home and community. The 2017-2018 Great Hall Exhibitions were organized by Institute students Haley S. Pierce, Kendall Follert, Scott R. Davis, and Mattos Paschal.

### Fall 2017: Judith Hopf

Artist: **Judith Hopf**

Set within the building's beaux-arts interior, Judith Hopf's films and sculptures of brick create a rich aesthetic and promote conceptual interaction with the historic venue. Hopf imbues her work with a sense of humor and irony that finds expression through a variety of media. Her adoption of brick to create sculptures of isolated parts of the human anatomy, as in *Brick-Foot* (2016), allow for the



humble material to assume greater artistic and expressive value. Set within the ornate architectural design of the Duke House, the contradiction of artistic form and utilitarian material is only enhanced. In conjunction with Hopf's sculptural work will be the *Flying Cinema* (2016), which will feature her short film, *Some End of Things: Conception of Youth* (2011). The film retains Hopf's unique humor that also hints at a greater sense of irony and sadness fostering a dialogue with the social and political history of film and architecture.

The exhibition was made possible through the generous support of Valeria Napoleone XX and Kaufmann Repetto.

### **In Conversation: Pepe Karmel and Ben Kafka on Judith Hopf**

**Pepe Karmel**, Associate Professor of Art History, NYU  
**Ben Kafka**, Associate Professor of Media, Culture, and Communication, NYU

**Kendall Follert**, MA candidate, The Institute of Fine Arts, NYU

### **Film Screening and Symposium in Conjunction with Judith Hopf**

**Nathan Storey Freeman**, BFA candidate, NYU Steinhardt

**Katy McCarthy**, MFA candidate, Hunter College  
**Dylan Reitz**, MFA, NYU Steinhardt

**Tan Tian**, MFA candidate, Hunter College

### **Spring 2018: Universe of Logs**

Artist: **Jamie Isenstein**

Inspired by her encounter with the decorative logs in the Institute's Great Hall fireplace, Jamie Isenstein's exhibition highlights the artifice and theatricality of these seldom noticed objects. Isenstein considers how such objects, often found within museums and historic homes, shape our contemporary understanding of truth and knowledge. By borrowing and redisplaying sets of logs from several New York cultural institutions, Isenstein calls attention to their familiar presence and metaphorical meanings.

Participating lending institutions to the exhibition include The Morgan Library & Museum, Museum of the City of New York, Bartow-Pell Mansion Museum, Morris-Jumel Mansion, Fraunces Tavern Museum, The Vander Ende-Onderdonk House, and the Wyckoff House Museum.

The exhibition was made possible through the generous support of Valeria Napoleone XX.

## **Duke House Main Floor Exhibition Series**

The Duke House Exhibition Series brings contemporary art to the walls of the landmarked James B. Duke House. The work is displayed in the Gilded Age interior of the former residence of the Duke family, juxtaposing the historic with the contemporary and inviting viewers to engage with both the past and the future of the Institute. The fall 2017 Duke House Exhibition was organized by Institute students Xin Wang and Megan DiNoia.

### **Fall 2017: chin(A)frica: an interface**

Artists: **Hu Xiangqian, Samuel Fosso, He Xiangyu, Edson Chagas**

chin(A)frica: an interface, investigated some of the ways in which identity, geopolitics, and otherness are re-formulated through expansive exchanges between China and African countries over the past decade. The exhibition presents works by four artists, two Chinese and two African nationals, who have reflected upon recent cross-continental relations and immigration.

### **Roundtable of Non-Others**

**Julián Sánchez González**, MA candidate, The Institute of Fine Arts, NYU

**Qinmin Liu**, artist and choreographer

**Oluremi C. Onabanjo**, Director of Exhibitions and Collections for The Walther Collection Project Space

**Moses Serubiri**, writer, researcher, and curator

**Daniel Traub**, photographer and filmmaker

### **Onyedika Chuke Responds**

Screening:

*Little North Road* (Daniel Traub, 2013, China, 9 min)

*China in Africa: investment or exploitation?* (Aljazeera Inside Story, 2014, Doha, 25 min)

Panelists:

**Onyedika Chuke**, artist

**Megan Ashley DiNoia**, MA candidate, and co-organizer of the fall 2017 Duke House Exhibition

**Xin Wang**, PhD candidate and co-organizer of the fall 2017 Duke House Exhibition





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## Connoisseurs Circle

Membership to the Institute of Fine Arts' patron group the Connoisseurs Circle offers unparalleled access to our rich academic program, renowned faculty, and to the art world in New York City and beyond.

### Course Auditing

Members receive the privilege of auditing Institute courses that cover a range of topics within art history, conservation, and archaeology. Recent courses include Philippe de Montebello's *The History and Meaning of Museums*; Michele Marincola's *Technology & Structure of Works of Art I: Organic Materials*; and Thomas Crow's *Topics in Graphic Design Since 1950*.

### Special Events

Members also receive invitations to exclusive art world events that are designed especially for their benefit. From artist studio visits to faculty- and curator-led exhibition tours, to visits to some of New York's finest private collections, the Connoisseurs Circle offers something for every

interest. Recent events include an after-hours, curator-led tour of *Zurbarán's Jacob and His Twelve Sons: Paintings from Auckland Castle* at The Frick Collection; a private viewing of The Collection of Peggy and David Rockefeller at Christie's; and a visit to the private collection of Amalia Dayan and Adam Lindemann. Programs expand beyond New York City as well with domestic day-trips and global experiences.

To learn more about the Connoisseurs Circle, call us at (212) 992-5837 or visit our website [ifa.nyu.edu](http://ifa.nyu.edu) and click "Support Us."

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The Legacy Society is a group of special alumni, faculty, and friends who have recognized the importance of planning their philanthropy by providing for the Institute through their wills and estates, or other gift planning arrangements, such as gifts that pay income to the donor. We are pleased to honor the generosity of our Legacy Society members. Their loyalty to the Institute will further art history, conservation, and archaeology scholarship and discovery for years to come.

To start planning your gift to the Institute or to alert us you have done so already, please contact the Development Office at (212) 992-5869.

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\*Institute Alumnus/a

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The Corporate Patron Program provides the opportunity for corporations and small businesses to align their philanthropy with their business and marketing objectives. Our institutional supporters receive an array of significant benefits in addition to the unique ability to entertain at our historic landmark building, the James B. Duke House. To learn more about the program, please contact us at (212) 992-5812.

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# Momentum Campaign

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*Over the past several years the Institute of Fine Arts has participated in New York University's \$1 billion Momentum Campaign, which will come to a conclusion this year as the University has successfully met its goal. We are delighted to report that the Institute as part of this campaign has raised over \$36 million for student support to ensure that future art historians, conservators and archaeologists have the chance to achieve their dreams.*

*We are pleased to recognize Institute's trustees, alumni, faculty, and friends who have contributed to the Momentum Campaign for student support. The following list reflects commitments of \$1,000 or more made since the beginning of the Momentum Campaign on September 1, 2011.*

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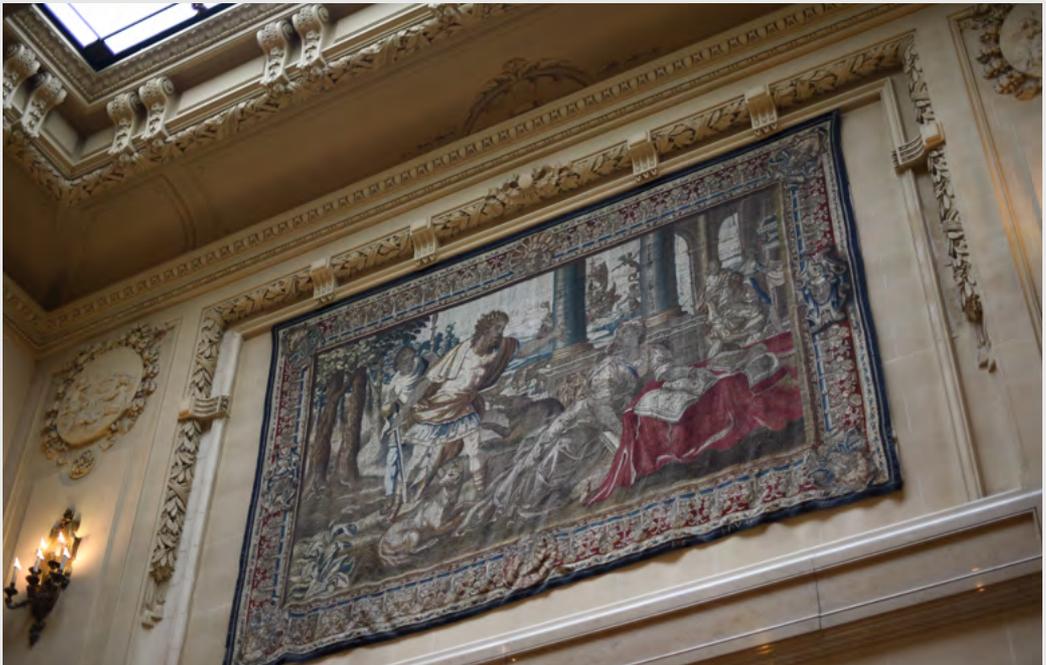
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Nadia Zilkha  
Nicholas S. Zoullas  
Anonymous (9)

\*Institute alumnus/a



# Institute Fellowships

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## Endowed Fellowships

### **Barbara P. Altman Fellowship**

For student summer travel

### **Alfred Bader Fellowship**

For the study of Dutch art in the Netherlands

### **Isabel and Alfred Bader Fellowship in Dutch Art**

For the study of Dutch art at the Institute

### **Isabel and Alfred Bader Fellowship in Italian Art**

For the study of art in Italy

### **Charles and Rosanna Batchelor Fund**

For student summer travel to study Mediterranean art and archaeology

### **Bernard Berenson Fellowship**

For doctoral study in the field of Italian art

### **Suzanne Deal Booth Fellowship in Conservation**

To support conservation students

### **Bernard V. Bothmer Memorial Fellowship**

For the study of ancient Egyptian art

### **Estrellita B. Brodsky Fellowship for Latin American Art History**

For the study of Latin American art

### **Robert Chambers Memorial Fellowship**

For student travel

### **Classical Art or Archaeology Fellowship in Honor of Leon Levy and Shelby White**

For doctoral candidates studying classical art and archaeology

### **Walter W.S. Cook Scholarship Fund**

For study in Spain, or the study of Medieval art and architecture

### **Cook Payer Fellowship**

In memory of Walter W.S. Cook

### **Elkow-Muller Fellowship**

For the study of the arts of Spain, Portugal, and Eurasia within and beyond the Peninsula, 1400-1900

### **Robert H. Ellsworth Doctoral Fellowship Fund in Asian Art**

For doctoral fellowships in the field of Asian art

### **Fellowship for Archaeological Excavation**

For student travel to the Institute's five archaeological sites

### **Fellowship in Greek and Roman Art and Archaeology**

For an outstanding doctoral candidate in the field

### **Shelley Fletcher Scholarship Fund**

For Conservation Center students from underrepresented communities

### **Larry Gagosian Fellowship in Modern Art**

For doctoral candidates studying Modern art

### **J. Paul Getty Trust Fellowship**

For internships in conservation

### **Robert Goldwater Fellowship**

Support for outstanding doctoral candidates

### **Donald S. Gray Fellowship**

For student travel

### **Julia A. Harwood Scholarship**

Support for doctoral candidates

### **Lore and Rudolf Heinemann Fund**

Support for curatorial and scholarly travel, research and conservation of 14th-19th century paintings and drawings

### **Elizabeth A. Josephson Fellowship**

Tuition assistance for doctoral candidates

### **Florence and Samuel Karlan Memorial Fellowship**

To support a student who presents evidence of creativity and initiative

### **Antoinette King Fellowship**

Support for Institute students in paper conservation

### **Richard Krautheimer Fellowship**

For a distinguished student working in one of Professor Krautheimer's fields of interest

### **Nancy Lee Fellowship**

Support for outstanding doctoral students

### **Robert Lehman Fellowships for Graduate Study in the Fine Arts**

For students showing promise of making distinguished contributions to the field



**Leon Levy and Shelby White Fellowship**

For internships in the field of conservation

**Paul Lott Fellowship**

Tuition support for Institute students

**McAfee Liberal Arts Scholarship Fund**

Support for fellowship funding in ancient art

**James R. McCredie Summer Grant**

For student summer travel to archaeological excavations in classical lands

**Andrew W. Mellon Foundation Fellowships**

For the study of conservation

**Valeria Napoleone Fellowship**

To support students specializing in the fields of conservation and/or curatorial students with a focus in contemporary art

**National Endowment for the Humanities Fellowship**

For the study of conservation

**Ann Wood Norton Scholarship Fund**

Tuition assistance for students with a focus on those who are studying an aspect of Asian art

**Maddalena Paggi and Raffaele Mincione Fellowship**

For students with a focus in the study of ancient world

**Dorothy Shepherd Payer Endowed Fellowship**

Tuition assistance with a preference for students specializing in Iranian, and particularly Sasanian, iconographic studies

**Eleanor H. Pearson Travel Fellowship**

For student summer travel

**Khalil R. Rizk Travel Fellowship**

For student travel in Italy

**Jean B. Rosenwald Memorial Fund**

For student summer travel

**Theodore Rousseau Scholarship Fund**

For doctoral candidates who are considering museum careers, for travel and study abroad in the field of European painting

**Roslyn Scheinman Fellowship**

To provide tuition assistance to Institute students who demonstrate academic merit

**Peter Jay Sharp Foundation Fellowship**

To provide tuition, living stipend and travel bursary for an Institute student

**Starr Foundation Fellowship**

For the study of Asian art

**Stein Family Fellowship**

Support for outstanding doctoral candidates

**Judy and Michael Steinhardt Fellowship**

Support for doctoral candidates at the discretion of the Director

**Beatrice Stocker Fellowship**

Tuition assistance for doctoral candidates

**Stockman Family Foundation**

**Art Conservation Fellowship**

To support conservation students

**Stephanie Stokes Student Travel Fund**

Travel stipends for students with a focus on Asian, European, and the Middle Eastern art through the 20th century

**Marica and Jan Vilcek Fellowship in Art History**

To support outstanding doctoral students

**Marica and Jan Vilcek Fellowship in Conservation**

To support conservation students

**Lila Acheson Wallace Fellowship**

For students studying Egyptian, Modern, Ancient Near East, Greek and Roman art

**Florance Waterbury Fellowship**

For students specializing in Asian art and the art of the western hemisphere

**Phoebe Dent Weil Fund for Art Conservation Education**

To support training and research programs in art conservation

**Martin and Edith Weinberger Fund**

For travel and general scholarly purposes

**Willner Family Fellowship**

For scholarly purposes, including travel to Israel and work at the Israel Museum, Jerusalem



## Annual Fellowships

### **Connoisseurs Circle Fellowship**

Support for outstanding doctoral candidates

### **Rachel Davidson and Mark Fisch Fellowship**

Support for outstanding doctoral candidates

### **Dedalus Foundation Fellowship**

Support for a third-year conservation student

### **Richard Ettinghausen Fellowship in Islamic Art**

Fellows supported by the Hagop Kevorkian Fund

### **Friends of the Institute PhD Students**

To support travel for doctoral candidates

### **Elisabeth Hackspiel-Mikosch Scholarship in Decorative Arts**

To encourage the study of the decorative arts, in particular, the study of textile arts or cultural history of dress

### **Donald P. Hansen Student Travel Fund**

To support student travel and research in Ancient Near Eastern and Mediterranean art and archaeology

### **The Egbert Haverkamp-Begemann Student Travel Fund**

To provide travel funding for Institute of Fine Arts students

### **Roberta and Richard Huber Fellowship**

To support students working in field of Latin American Art

### **Institute of Fine Arts Fellowship in Painting Conservation**

For a conservation student studying traditional easel paintings

### **Hagop Kevorkian Fellowship in Conservation**

Support for conservation students

### **Samuel H. Kress Foundation Fellowship**

Fellowship support for a student specializing in painting conservation

### **Leon Levy Fellowship in Archaeological Conservation**

For visiting scholars studying archaeological conservation

### **Shelby White and Leon Levy Travel Grants**

To support student summer travel

### **John L. Loeb, Sr. Fellowship**

To support first- and second-year students at the Institute

### **Pierre and Tana Matisse Foundation Fellowship**

To increase the stipends for doctoral students

### **Andrew W. Mellon Foundation Fellowships**

Support for conservation students

### **Mario Modestini Fellowship in Paintings Conservation**

To support paintings conservation students

### **National Endowment for the Humanities Fellowship**

Support for conservation students

### **La Pietra Conservation Stipends**

To support conservation students traveling to Villa La Pietra

### **Ida and William Rosenthal Foundation Fellowship**

For the support of an incoming student at the Institute

### **The Selz Foundation Conservation Fellowship**

Support for conservation students

### **Deanie and Jay Stein Dissertation Travel Fund**

To provide travel stipend support for PhD students conducting dissertation research

### **Rachel and Jonathan Wilf Fellowship in Time-based Media Art Conservation**

To provide support to one inaugural student in the Institute of Fine Arts Conservation Center's four-year training program in time-based media art conservation

### **Baroness Zerilli-Marimo Travel Fund**

To support student travel and research in Italy



# Annual Donors to the Institute

*Philanthropy plays an essential role in fulfilling the Institute's mission to educate future generations of art historians, conservators, and archaeologists. We gratefully acknowledge the generosity of our supporters.*

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*This list includes commitments received from July 1, 2017 to July 1, 2018.*

\*Institute Alumnus/a



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OF FINE ARTS**