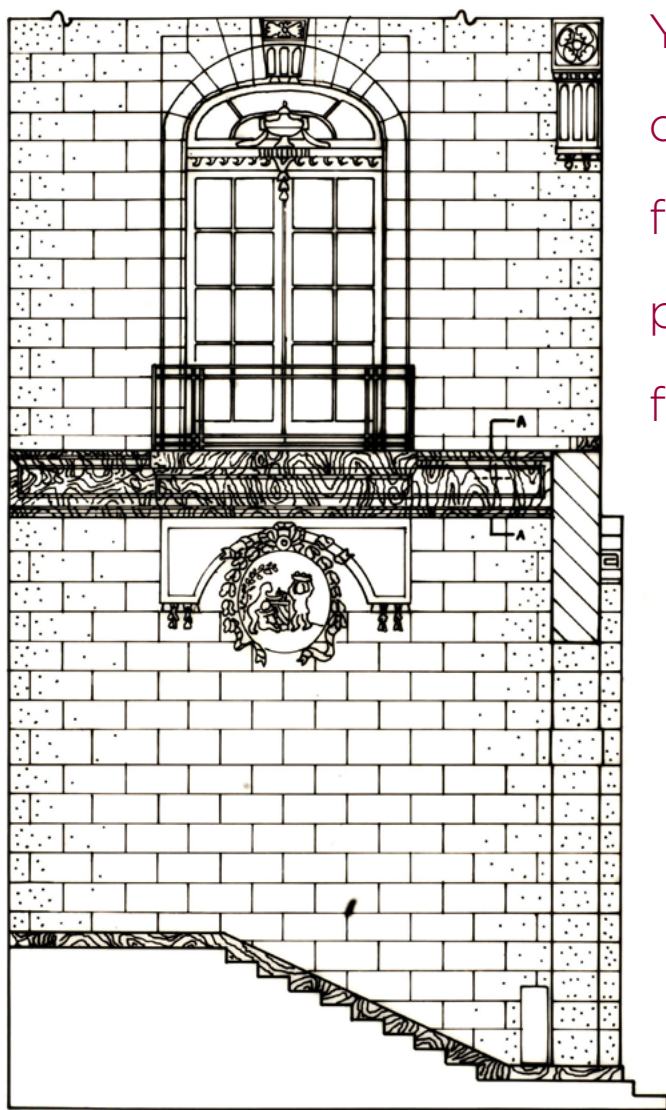




the Institute

Annual 2018-2019

the Institute



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

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Art History and Archaeology
The James B. Duke House
1 East 78th Street
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The Conservation Center
The Stephen Chan House
14 East 78th Street
New York, NY 10075
Tel: (212) 992 5847
conservation.program@nyu.edu



**THE INSTITUTE
OF FINE ARTS**

Welcome from the Director

We are delighted to present you with this overview of a remarkable year at the Institute of Fine Arts. The academic year began and ended with a celebration.

The beginning-of-the-year party brought our community together to welcome four new faculty members to the Institute and the Department of Art History, NYU; the last festive occasion, the commencement ceremony and reception for our stellar 2019 class of MA and PhD students, recognized the achievements of this year's graduates.


In between, we saw the exciting launch of the Marica and Jan Vilcek Curatorial Program; the first year of the Time-Based Media Art Conservation MA program; two wonderful student-organized Great Hall Exhibitions of the work of Elaine Lustig-Cohen and Amy Yao respectively; a reconfigured Duke House exhibition of the paintings of the Argentinian/Spanish couple Sarah Grilo and Jose Antonio Fernández-Muro; two lively presentations of the recent books of IFA faculty; the establishment of *The Art of Music*, a new collaboration with the NYU Steinhardt Department of Music and Performing Arts that brings a series of Saturday late afternoon concerts to the Duke House; our second Gayle Greenhill Annual Lecture on Photography; the publication of the first number of *Lapis: Journal of the Institute of Fine Arts*, a student-edited, peer-reviewed, open access online journal; the first lecture hosted by the new IFA Contemporary Asian Art Forum; a day-long, creatively organized retirement celebration for Norbert S. Baer, Hagop Kevorkian Professor of Conservation; and numerous lectures, conferences, artists' talks, workshops, performances, and other programs.

Last year, the Institute hosted over 100 events, engaging contemporary issues in art, curatorial practice, archaeology, conservation, and cultural heritage from around the globe, and from the distant past to the present. The diversity and global perspectives offered by these programs mirror the interests of our faculty and students, many of whom join us from other parts of the world. For example, the first lecture of the IFA Contemporary Asian Art Forum, a new student-organized group, featured IFA alumna Joan Kee on "Minimalism in Asia Major." Our archaeology lectures

continue to be immensely popular, drawing large audiences from universities and museums, as well as the general public. Similarly, our 2018-2019 Judith Praska Distinguished Visiting Professors in Conservation and Technical Studies (Harriet Stratis and Jim Coddington), lectured to a full house. Like the talks given by our archaeology site directors, these conservation lectures have come to be highly anticipated events that bring together a broad spectrum of arts professionals and well as other aficionados.

As the Institute assumes an expanded role as a vibrant nexus for conversation and debate on crucial issues in the arts, we have also become a more outward facing cultural center. This past year, the Institute hosted four concerts in *The Art of Music* series, as well as the second performance by soprano Sylvie Robert and pianist Steve Beck, this time to commemorate the hundredth anniversary of the death of Guillaume Apollinaire. As we enhance our weekend programming, stay tuned for announcements of further music concerts as well as dance. And look for more student-organized conferences and workshops on a wide array of subjects. We hope you will join us for these events and performances, attend our book launches or exhibition openings, or return to the Duke House for one or more of our alumni programs. We value our larger community and hope you will remain an engaged part of it!

With all best wishes,



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





Message from the Chair

With the arrival of summer, we have time to pause and reflect upon the many achievements of the past academic year. In 2018-2019, we celebrated the establishment of several new initiatives that will have an impact on the Institute for years to come. In my role as the Chair of the Institute's Board of Trustees, I am grateful for the dedication and the commitment of so many close friends and alumni who ensure that we have the resources to support our students and maintain our place as a center of global cultural exchange.

When the Institute approached Jan and me about the possibility of endowing the curatorial program, we knew immediately that this would transform the school's ability to offer its students the most distinctive educational training in the world. Given the Institute's extensive network of colleagues throughout the museum community, this program affords both MA and PhD students direct curatorial experience through courses taught by faculty and renowned museum curators. For two of the PhD students, it also provides once-in-a-lifetime 12-month fellowships, one held at the Metropolitan Museum and the other at another institution. We are thrilled to support this program and to witness the exciting experience of Institute students as they explore their place within the curatorial world.

This past year the Institute also established a new fellowship for its MA students. Graeme Whitelaw generously endowed this fellowship fund in honor of his late wife, Harriet Griffin, an art dealer specializing in 19th and 20th-century art who had an eye for the innate quality of a work of art. This transformative gift will provide a student without the financial resources the ability to fulfill their dreams of studying at the Institute.

Almost every day during the academic year, the Institute is alive with public programs that create a dynamic exchange of ideas by art historians, artists, archaeologists, art conservators, museum professionals, and students. Our interest in finding new ways to engage our public has led to a new collaboration with the Steinhardt School that has filled the halls of the Duke House with classical music. It has been delightful to share with our

audience the remarkable talent of Steinhardt students and faculty, and to highlight the impressive cultural offerings of New York University.

At the March Board of Trustees meeting, we had the pleasure of welcoming Rick Kinsel as a new member of the board. Rick is currently the President of the Vilcek Foundation, an organization dedicated to raising awareness of immigrant contributions to the United States and fostering an appreciation of the arts and sciences. As a close friend, I know Rick will offer valuable insight and a wealth of knowledge that will aid in the advancement of the Institute's mission to educate a more diverse and inclusive generation of scholars.

Later in the spring, the Institute of Fine Arts Conservation Center announced the renewal of a five-year grant from the Samuel H. Kress Foundation to support the longstanding Kress Program in Paintings Conservation, inaugurated in 1989. This award sustains the unique partnership between the two organizations that provides Institute students crucial hands-on experience and mentorship in the care and treatment of Old Master paintings from the dispersed Kress Collection. We are tremendously grateful for this support from the Samuel H. Kress Foundation and for the direction of the program under Dianne Dwyer Modestini, Clinical Professor, Kress Program in Paintings Conservation.

It is always an honor for the Institute to engage with the members of our Connoisseurs Circle who are integral to our community. Throughout the past year, we were privileged to have Institute alumni present their recent exhibitions at The Met, at the Whitney, and during a day-trip to Magazzino Italian Art in the Hudson Valley where we were given a personal tour of this new art space. The Connoisseurs Circle program brings together all of the elements that make the Institute unique: an opportunity to attend exclusive art-world events, to have private tours with renowned curators of their exhibitions, to visit artists in their studios, to learn about recent developments in conservation, and to audit classes with our acclaimed faculty. Members of the Connoisseurs Circle also provide critical support for student fellowships.



Soon we will welcome the students back to the Institute with the arrival of the fall semester and our evening and weekend programs will return in full force. We hope you will continue to be involved and enjoy all that we have to offer, from sitting in on a class, attending a lecture or concert, or even considering the important impact that underwriting a student fellowship would have. We are grateful that you are part of our community, as your commitment to our mission is vital to our success – thank you!



Marica Vilcek

Marica Vilcek
Chair

The Institute of Fine Arts



Board of Trustees

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Sheldon H. Solow, Chair Emeritus
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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.

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 curriculum was designed as a "three-legged stool" by which the conservator is supported in equal measure by art historical study,

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 Institute in its previous home at the Hotel Carlyle.

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 2,720 advanced degrees and trained a high number of the world's most distinguished art history professors, curators, museum administrators, and conservators.

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

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

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

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

Thelma K. Thomas

Director of Graduate Studies (as of 09/2019); Associate Professor of Fine Arts

Late Antique, Byzantine, and Eastern Christian art and architecture

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



The Duke House Main Floor Exhibition: Grilo/Fernández-Muro: 1962-1984

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, 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

Robert A. Maxwell

Sherman Fairchild Associate Professor of Fine Arts

Early Christian, Byzantine, and Western Medieval Art

Kent Minturn

Visiting Assistant Professor of Fine Arts

European and American Modernism; history of photography and cinema

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

Kathleen Weil-Garris Brandt

Professor of Fine Arts

Italian Renaissance art and culture

Katherine Welch

Associate Professor of Fine Arts;

Deputy Director, Excavations at Aphrodisias

Ancient Roman Art and Architecture; archaeology



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

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

Linda Wolk Simon

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

Lowery Stokes Sims

Curator Emerita, Museum of Arts and Design

Kirk Varnedoe Visiting Professorship in Art History

Nina M. Athanassoglou-Kallmyer (Spring 2019)

Professor Emerita, University of Delaware; Editor-in-Chief of The Art Bulletin



Fatima Quraishi defending her dissertation, April 2019



Francisco Rodriguez Chaparro defending his dissertation, April 2019



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

Christine Frohnert

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

Conservation of Works of Art and Artifacts

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

Dianne Dwyer Modestini

Clinical Professor, Kress Program in Paintings Conservation

Conservation of old master and nineteenth-century paintings

Hannelore Roemich

Professor of Conservation Science; Conservation Consultant, Villa La Pietra

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

Research Faculty in the Conservation Center

C. Richard Johnson

Visiting Research Professor 2018-2019; Jacobs Fellow in Computational Arts and Humanities, Jacobs Technion-Cornell Institute, Cornell Tech, NYC; Professor of Engineering, Cornell University

Dr. Marco Leona

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

Judith Praska Distinguished Visiting Professor in Conservation and Technical Studies

Harriet K. Stratis (Fall 2018)

Former Conservator of Prints and Drawings, Head of Paper Conservation, and Senior Research Conservator, Art Institute of Chicago

Jim Coddington (Spring 2019)

Former Agnes Gund Chief Conservator, Museum of Modern Art

Additional Conservation Consultants at Villa La Pietra

Rachel Danzing

Proprietor, Rachel Danzing Art Conservation

Pam Hatchfield

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

Jack Soutanian, Jr.

Conservator, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art

Deborah Trupin

Textile Conservator, New York State Bureau of Historic Sites



Stephanie Caruso defending her dissertation, May 2019



Associate Faculty

John Hopkins

Assistant Professor of
Art History,
Department of Art History and
the Institute of Fine Arts

Visual, spatial and physical
experience and the diachronic
investigation of cultural and
societal shift in the ancient
Mediterranean

Dipti Khera

Assistant Professor of
Art History,
Department of Art History and
the Institute of Fine Arts

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

Carol Herselle Krinsky

Professor of Art History,
Department of Art History

Twentieth-century architecture
and planning; fifteenth-century
painting

Meredith Martin

Associate Professor of
Art History,
Department of Art History and
the Institute of Fine Arts

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 and
the Institute of Fine Arts

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 and
the Institute of Fine Arts

Visual cultures and built
environment of east African
port cities, and histories of
transoceanic exchange and
conflict

Shelley Rice

Arts Professor,
Tisch School of the Arts,
Department of Art History and
the Institute of Fine Arts

Photography and
multi-media art

Kenneth Silver

Professor of Art History,
Department of Art History and
the Institute of Fine Arts

Modern and contemporary art,
design, and culture

Kathryn A. Smith

Professor of Art History,
Department of Art History and
the Institute of Fine Arts
Early Christian and Medieval art;
illustrated Gothic manuscripts

NYU Affiliated Faculty

Miriam Basilio

Associate Professor,
Department of Art History and
Museum Studies

Brigitte Miriam Bedos-Rezak

Professor, Department of History

Mosette Broderick

Clinical Professor of Art History,
Department of Art History

Reindert Falkenburg

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

Dennis Geronimus

Associate Professor of Art History;
Department Chair,
Department of Art History

Ara H. Merjian

Associate Professor of Italian and
Art History

Jon Ritter

Associate Clinical Professor of Art
History, Department of Art History

Ann Macy Roth

Associate Clinical Professor of Art
History, Department of Art History

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

Christopher Wood

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



Contributing Faculty and Collaborating Scholars

Bruce Altshuler

*Clinical Professor, Museum
Studies*

Jennifer Ball

*Professor of Early Christian and
Byzantine Art, Brooklyn College
and the Graduate Center, CUNY*

Kim Benzel

*Curator in Charge, Ancient Near
Eastern Art, The Metropolitan
Museum of Art*

Monika Bincsik

*Diane and Arthur Abbey
Assistant Curator of
Japanese Decorative Arts,
The Metropolitan Museum of Art*

John T. Carpenter

*Mary Griggs Burke
Curator of Japanese Art,
The Metropolitan Museum of Art*

Blair Fowlkes Childs

*Research Associate,
Ancient Near Eastern Art,
The Metropolitan Museum of Art*

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*

Michael Seymour

*Assistant Curator, Ancient Near
Eastern Art, The Metropolitan
Museum of Art*

Luke Syson

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

Anne Umland

*The Blanchette Hooker Rockefeller
Senior Curator of Painting and
Sculpture at The Museum of
Modern Art*

Jeffrey Weiss

*Senior Curator, Guggenheim
Museum, New York*

Glenn Wharton

*Clinical Professor Museum
Studies, Director, Museum
Studies, NYU*

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*

Katie Sanderson

*Assistant Conservator,
Photograph Conservation, T
he Metropolitan Museum of Art*

Steven Weintraub

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

George C. Wheeler

*Senior Scientist, Highbridge
Materials Consulting;
Conservation Consultant, Villa La
Pietra*



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, 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 Castrita

Supervising Conservator, Excavations at Aphrodisias

Jack A. Josephson

Research Associate in Egyptian Art

Anna Serotta

Consulting Conservator, Excavations at Selinunte

Beryl Barr-Sharrar

Affiliate of Classical Art and Archaeology

Paul Stanwick

Research Affiliate in Egyptian Art

Institute of Fine Arts Excavation Field Directors

Matthew Adams

Senior Research Scholar; Field Director, The Institute of Fine Arts/NYU Excavations at Abydos, Egypt

Kathryn Howley

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

Clemente Marconi

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

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

Former Agnes Gund 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

Lynn Zelevansky

Former Director, Carnegie Museum of Art; Curator, Writer, Art Historian

In Memoriam

Former Faculty

Irving Lavin (1927-2019)

First appointed to the Institute's faculty in 1963, then 1967-1973.

[The Institute for Advanced Study's Obituary](#)

Supporters of the Institute

Robert Venturi (1925-2018)

Architect of the initial renovations to the Duke House.

[The New York Times Obituary](#)



Institute Staff

Director's Office

(212) 992-5806

Brenda Phifer Shrobe

Assistant to the Director for Administration and Human Resources

Development and Public Affairs Office

(212) 992-5812

Sarah Higby

Director of Development and Public Affairs

Kathryn Falato (until 08/2019)

Development and Alumni Affairs Officer

Sophie Phoenix Lo

Manager of Public Programming and Special Events

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Conley Lowrance

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Deirdre Nolan (until 08/2019)

Academic Advisor

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Gerard Savoy

Director, Facilities Management

Wilfred Manzo

Facilities Supervisor

Richard Nealon

Building Operator

Robert Doucette

Building Operator

Conservation Center

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Jessica Cayer (until 11/2018)

Grant Administrator

Aakash Suchak (as of 01/2019)

Grant Administrator

Amelia Catalano

Manager, Laboratories and Study Collection

Kevin Martin

Academic Advisor

Shan Kuang

Samuel H. Kress Fellow in Painting Conservation

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Jenni Rodda

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Jason Varone

Web and Electronic Media Manager

Joe Rosario

Computer Services Manager

George L. Cintron

Computer and Network Support Technician

Nita Lee Roberts

Photographer

Fatima Tanglao

Classroom Support Technician

Finance Office

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Jennifer Chung

Director of Budget and Planning

Lisa McGhie

Financial Analyst

Library

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Lori Salmon (as of 01/2019)

Head, Institute Libraries

Daniel Biddle

Supervisor, Conservation Center Library; Interim Head, Institute Libraries (06/2018 to 01/2019)

Kimberly Hannah

Library Assistant

Abigail Walker

Library Assistant

Public Safety

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James Cook

Public Safety Officer

Egerton Kelly

Public Safety Officer

Darius Segure

Public Safety Officer



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.

Lynn Zelevansky

Former Director, Carnegie Museum of Art; Curator, Writer, Art Historian

As introduced by Edward J. Sullivan,

Helen Gould Sheppard Professor in the History of Art, at the Institute's 2019 Commencement event.

Lynn Zelevansky is an art historian, writer and independent curator now based in New York. Lynn received her MA from the Institute of Fine Arts while she was working as a Curatorial Assistant at the Museum of Modern Art. While at MoMA she organized a number of exhibitions in their famed Projects Room series. Gabriel Orozco and Cildo Meireles were among the artists who had early US exhibitions in that series and both were organized by Zelevansky. From New York Zelevansky went to Los Angeles where she worked at LACMA, as Associate Curator, Curator and eventually, Department Head of Contemporary Art. Among her most well remembered shows there were "Love Forever: Yoyoi Kusama" (1998) and "Beyond Geometry: Experiments in Form" (2004). Between 2009 and 2017 Zelevansky served as the Henry J. Heinz II Director of the Carnegie Museum in Pittsburgh where she also continued her curatorial activities with such highly regarded exhibitions as "Paul the Diver" (2011) and "To Organize Delirium: Hélio Oiticica" (2016-2017) which also traveled to the Whitney Museum of American Art in New York.



Distinguished Alumna

Shelley Fletcher

Retired; former Head of Paper Conservation at the National Gallery of Art, Washington, DC

As introduced by Margaret Holben Ellis, Eugene Thaw Professor of Paper Conservation, at the Institute's 2019 Commencement event.

It is an honor for me to introduce a distinguished alumna, colleague, and friend, Shelley Fletcher.

Shelley entered the Institute via Howard University and quickly progressed through its demanding art history and conservation program; notably passing German and French within four months of each other. Receiving her MA in 1971 and her conservation certificate in 1973, she was several classes ahead of me, but we all knew by reputation who Shelley Fletcher was through her early achievements, not to mention her ascension via several prominent DC institutions to a job at the National Gallery of Art, where she became head of Paper Conservation. Under her leadership and personal scholarship, her department at the Gallery became known worldwide for its high level of treatment practice and groundbreaking research into artist's materials and techniques. Her publication on Rembrandt's watermarks, co-authored with Nancy Ash, another Institute alumna,

set a new standard for identifying and interpreting the significance of watermarks. Also, by designing an innovative portable microscope imaging system well before the digital age, her work on the unique engraving techniques of Andrea Mantegna led to a complete reassessment of impression quality and authorship in old master prints. That research culminated in a Rome Prize at the American Academy in 1997-1998.

Perhaps, even more impactful than Shelley's scholarship is the powerful influence of a life led by example. Thanks to her commitment to education and training, there exists a strong tradition of mentoring Interns and postgraduate Fellows at the National Gallery – today her department is on every young paper conservator's wish list as a host destination. Given this occasion, it seems right to salute Shelley for her pursuit of excellence throughout her career; something she demanded of herself – and expected in return – from everyone around her.





the Institute

IN THE FOREFRONT



In this Section

SPOTLIGHT ON FACULTY AND STUDENT RESEARCH

Faculty Accomplishments



Edward J. Sullivan

Distinguished Teacher of Art History

Awarded February 2019 by the College Art Association (CAA)

In February, the College Art Association hosted its annual meeting in New York, and as usual, this provided a wonderful occasion for alumni to return to the Duke House to see friends, colleagues, and faculty, as well as to meet current students. The Institute hosted an elegant and well-attended alumni reception, featuring recently published books and catalogues by faculty and alumni. We also drank a toast to Deputy Director Edward J. Sullivan, who received this year's CAA Distinguished Teaching of Art History Award.

The CAA citation for this award reads: "The Distinguished Teaching of Art History Award, established in 1977, is presented to an individual who has been actively engaged in teaching art history for most of his or her career. Among

the range of criteria that may be applied in evaluating candidates are: inspiration to a broad range of students in the pursuit of humanistic studies; rigorous intellectual standards and outstanding success in both scholarly and class presentation; contribution to the advancement of knowledge and methodology in the discipline, including integration of art-historical knowledge with other disciplines; and aid to students in the development of their careers."

A selection of comments from Edward J. Sullivan's former students provides a vivid picture of his wide-ranging scholarship and role in shaping the field of Latin American art, intellectual openness to new ideas and methods, inspiring teaching, and dedicated mentorship over the years:



Ilona Katzew, PhD 2000

Curator and Department Head, Latin American Art, Los Angeles County Museum of Art

“Dynamic and engaged presentations are certainly one aspect of high-quality teaching, and Edward was (is) always an informed, interesting, and creative presence in the classroom. I took several lecture courses with him during my time at the IFA (Modern Latin American Art and Caribbean Art) as well as seminars on Diego Rivera and Mexican Muralism and to this day remember these as some of the most fascinating and challenging courses of my graduate career. I have also heard him lecture many times since and am always amazed that he continues to expand his body of knowledge, introduce new artists, and think creatively about the field....”

Beyond being a fantastic classroom teacher, Edward J. Sullivan has practically single-handedly defined and built the field of Modern Latin American art history. He understood the importance of the region well before it was ‘fashionable’ or even recognized as a place where art was made after the Pre-Columbian era. His students now teach and curate throughout the US and beyond and have been spreading and expanding on his teaching to make Latin American art history a distinguished discipline within art history.”

Michele M. Greet, PhD 2004

Associate Professor and Director, Art History Program, George Mason University; President, Association for Latin American Art

“Edward J. Sullivan has played an essential role in shaping the field of Latin American art through his numerous pathbreaking books and exhibitions that attest to his genuine and boundless curiosity. Always an inspiring teacher and mentor (now friend and colleague), Edward teaches by example, openly sharing ideas with students and colleagues and generously helping those with whom he crosses paths succeed and flourish.”

Adele E. Nelson, PhD 2012

Assistant Professor, Department of Art and Art History, University of Texas, Austin

“It is impossible for me to quantify how much I have personally been enriched by Edward’s teaching and mentorship. Beyond the two graduate seminars I took with him at the IFA, an embarrassment of riches of opportunities that he made possible in my intellectual formation and professionalization, and his support and advocacy as I sought a tenure-track appointment, Edward is an exceptional role model of humanity and care of others. He is palpably energized and engaged by his students, his role as an educator, and by the study of art history, an ethos that has drawn students flocking to Edward’s classroom for decades.”

Lynda C. Klich, PhD 2008

Assistant Professor, Department of Art and Art History, Hunter College, City University of New York

“During my time at the Institute, Edward’s generous personality and infectious passion for knowledge created a supportive community of Latin Americanists. His engaged teaching brought us together inside and outside the classroom, as he introduced us to curators, collectors, and other scholars.

I know that the dozens of Edward’s PhDs understand the uniqueness of the experience of being taught by a pioneer instrumental in the formation of a field, and who continues, decades later, to have endless fascination for each and every new development in it. Edward is a true inspiration as a scholar and teacher. I feel fortunate to have learned from him.”

[Prof. Dennis Geronimus, Chair of the NYU Department of Art History, posted a glowing summary in the [Fields of Vision blog](#).]



Book Launches

Throughout the year we have also celebrated the publications of our faculty, with a fall book party for Professor Thomas Crow's highly original study of art and politics during the fraught period of the restoration of the French monarchy in European art: *Restoration: The Fall of Napoleon in the Course of European Art, 1812 – 1820* (Princeton University Press, 2018). This book offers historically informed interpretations of the works created by an international network of artists in Rome, Paris, London, Madrid, Vienna, and Brussels, in response to this time of turbulent change and unsettled national and political allegiances. Beautifully illustrated with images closely aligned with the flow of the text, *Restoration* allows the reader to follow the author's detailed readings of works of art seamlessly. Tom Crow's previous book, *No Idols: The Missing Theology of Art* (University of Sydney Press, 2017) was awarded a prize for best book of the year by the Art Association of Australia and New Zealand.



In the spring, we celebrated the publication of one of the three books Professor Jean-Louis Cohen published this year, the monumental *Le Corbusier: The Built Work* (The Monacelli Press, 2018). A major achievement, this book includes the remarkable color photographs of all but two of Le Corbusier's extant structures by Richard Pare, taken over many years of travel and efforts to gain entrance to remote or difficult-to-access buildings in locations in Argentina, India, Russia, and elsewhere. Cohen's text and Pare's photographs collaborate to provide an unusually experiential perspective on the Swiss architect's works. The photographs frequently situate viewers within the built structures under varying conditions of light that bring out the qualities of their materials, colors, and powerful forms, provide stunningly framed views from windows or terraces, or capture the buildings as one moves within them, or in relation to their natural environment. Jean-Louis Cohen and Richard Pare presented this book to a large and highly engaged audience, and a lively exchange of ideas followed.



Selected Publications, Essays, and Exhibitions

Jean-Louis Cohen

Books

Ein neues Mainz? Kontroversen um die Gestalt der Stadt nach 1945, Munich: de Gruyter, 2019, with Hartmut Frank and Volker Ziegler.

Le Corbusier: The Built Work, photographs by Richard Pare, New York: The Monacelli Press, 2018.

Introductions

"Taliesin-France," in Anne-Laure Sol, ed., *Hervé Baley & Dominique Zimbacca, architectes: pour une autre modernité*, Lyon: Lieux-Dits, 2018, pp. 4-5.

Essays in edited volumes and catalogues

"À qui sert l'histoire de l'architecture," in Richard Klein, ed., *À quoi sert l'histoire de l'architecture aujourd'hui?*, Paris: Hermann, 2018, pp. 47-51.

"Le Corbusier's Modulor and the Debate on Proportion in France," in Matthew A. Cohen, Maarten Delbeke, ed., *Proportional Systems in the History of Architecture; A Critical Reconsideration*, Leiden: Leiden University Press, 2018, pp. 437-461.

"Fragments of History and Memory," in Sasha Gutnova, Masha Panteleyeva, ed., *NER - City of the Future*, Turin: Allemandi, 2018, pp. 24-49.

"Memory Erased/Regained: Marseille at War," in Marina Engel, ed., *Fragments*, Rome: British School in Rome, 2018, pp. 54-57.

"Autour de la notion de 'mémoire collective' de Maurice Halbwachs, et son appropriation par les urbanistes et architectes," in Alain Berthoz, John Scheid, ed., *Les arts de la mémoire et les images mentales*, Paris: Collège de France, 2018, pp. 121-132.

"The Exhibition Pavilion for Theodor Ahrenberg, or Le Corbusier Between the Collection and the Museum," in Carrie Piltto, ed., *Living with Matisse, Picasso and Christo, Theodor Ahrenberg and His Collections*, London: Thames & Hudson, 2018, pp. 132-135.

Journal articles

"Yannis Tsiomis, toujours sur le front de la ville," *Archiscopie*, no. 17 (January 2019): pp. 94-95.

Thomas Crow

Books

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

Essays in catalogues and collections

"The Roots of Mike Kelley's Realism: subterranean homesick blues," in Andrew Hemingway and Malcolm Baker, eds., *Art as Worldmaking: Critical Essays on Realism and Naturalism* (Manchester University Press, 2018), pp. 271-287.

"The Fan in the Drawings of George Shaw," in Mark Hallett, ed., *George Shaw: A Corner of a Foreign Field*, exh. cat. (New Haven and London: Yale University Press, 2018), pp. 63-70.

"Bearing Witness in the Art of the Vietnam Era," in Melissa Ho, ed., *Artists Respond: American Art and the Vietnam War, 1965-1975*, exh. cat. (Smithsonian American Art Museum, 2019), pp. 281-305.

"Illuminations Past and Present in the Painting of Mark Rothko," in Jasper Sharp, ed., exh. cat., *Mark Rothko* (Vienna: Kunsthistorische Museum, 2019), pp. 42-57.

"Chris Burden Comes Back to Claremont: Meet in the Middle at Claremont McKenna College," in Robert Faggen, ed., *Chris Burden: Meet in the Middle* (Claremont McKenna College Public Art Project: Gould Center for Humanistic Studies, 2019), pp. 19-47.

"Turn It Up: the Sounds of the Young Ed Ruscha," in Ed Ruscha: *ACE, RADIO, HONK, BOSS* (New York: Craig F. Star Gallery 2018), n.p.



Margaret Holben Ellis

"Computational Connoisseurship: Enhanced Examination Using Automated Image Analysis," with C. Richard Johnson, Jr., *Visual Resources Special Issue on Digital Art History*, vol. 35, no. 1, 2018, <https://doi.org/10.1080/01973762.2019.1556886>.

"Unexpected FAME & unFORTUNE: the conservation consequences of celebrity," Postprints of Institute of Conservation, Book and Paper Group, 2nd Triennial Conference, *Unexpected Fame: Conservation Approaches to the Preparatory Object*, Oxford, October 1-3, 2018.

Finbarr Barry Flood

Essay on "Iconoclasm," *Encyclopaedia of Islam* 3.

"Picasso the Muslim. Or, how the Bilderverbot became modern (Part 2)," *Res: Anthropology and Aesthetics* (69/70, 2018), pp. 251-268.

"Genealogies of Whitewash: 'Muhammedan Churches,' Reformation Polemics and the Aesthetics of Modernism," in Diana Sorensen, ed., *Territories and Trajectories: Cultures in Circulation* (Duke University Press, 2018), pp. 110-150.

"Bodies, Books and Buildings: Economies of Ornament in Juridical Islam," in David Ganz & Barbara Schellewald, eds., *Clothing Sacred Scripture* (Berlin, 2018), pp. 49-68.

Contribution to a questionnaire on monuments, *October*, no. 165, (2018), pp. 49-54.

Jonathan Hay

"Primitivism Reconsidered (Part 2): Picasso and the Krumen," *RES: Anthropology and Aesthetics* (69/70, 2018): pp. 227-250.

"Little review" of Craig Clunas, *Chinese Paintings and Its Audiences* in *Common Knowledge* 24, 3 (August 2018): pp. 444-445.

"Guo Zhongshu's Archaeology of Writing," *Journal of Chinese History* (Summer 2019).

Robert Lubar Messeri

"Joan Miró and the Death of Painting," exh. cat., Museu Serralves, Porto, Portugal (December 2018 - March 2019).

Clemente Marconi

"La dea del Tempio R." In *Gli esametri Getty e Selinunte: Testo e contesto*, ed. C. Antonetti. Alessandria: Edizioni Dell'Orso, 2018.

"Un acroterio equestre da Selinunte?" In *Antico e non antico: Scritti multidisciplinari offerti a Giuseppe Pucci*, eds. Valentino Nizzo and Antonio Pizzo, 377-384. Milano and Udine: Mimesis, 2018.

"Modernism in Three Dimensions: Picasso's Sculpture vis-à-vis Ancient Greek and Roman Art." In *Picasso: The Sculpture*, eds. Anna Colliva and Diana Widmaier-Picasso, 52-65. Officina Libraria: Milan, 2018.

Contribution to Exhibitions

Palermo capitale del Regno: I Borboni a Palermo, Napoli e Pompei (curated by Francesca Spatafora), Museo Archeologico "Antonino Salinas," Palermo, 2018-2019.

Picasso: La Scultura (curated by Anna Coliva and Diana Widmaier-Picasso), Galleria Borghese, Rome, 2018-2019.

Michele Marincola

"The Cloisters' Romanesque Crucifix from Northern Spain: A Reconstruction and Interpretation," in: eds. Lutz, G, Cambareri, M, and Fozi, S. *Striking Images: Christ on the Cross and the Emergence of Medieval Monumental Sculpture*, Brepols/Harvey Miller, Summer 2019.

Alexander Nagel

With Elizabeth Horodowich, "Amerasia: European Reflections of an Emergent World, 1492-ca. 1700," *Journal of Early Modern History* 23 (2019): pp. 1-39.



Christine Poggi

“Stage at the Edge of the Sea: Picasso’s Scenographic Imagination,” *The Art Bulletin* 101, no. 1 (March 2019), pp. 90-118.

Patricia Rubin

Seen from Behind: Perspectives on the Male Body and Italian Renaissance Art (Yale University Press: New Haven and London, 2018).

“‘Pictures with a Past’: Botticelli in Boston’, in *Botticelli: Heroes and Heroines*, ed. Nathaniel Silver, exhibition catalogue, Isabella Stewart Gardner Museum, Boston (London: Paul Holberton Publishing, 2019), pp. 10-31.

“George Eliot, Lady Eastlake, and the Humbug of Old Masters,” 19. *Interdisciplinary Studies in the Long Nineteenth Century*, pp. 1-19 (<https://doi.org/10.16995/ntn.830>)

“Brush and Pen: Vasari’s Visual Rhetoric,” *The Art Newspaper*, January, no. 308, p. 12 (review of Fabian Jonietz, *Das Buch zum Bild: die Stanze nuove im Palazzo Vecchio, Giorgio Vasaris Ragionamenti und die Lesbarkeit der Kunst im Cinquecento.*)

Hsueh-man Shen

Authentic Replicas: Buddhist Art in Medieval China. Honolulu: University of Hawai’i Press, 2018.

Robert Slifkin

“Profane Illumination,” in *Jeff Mermelstein*, Arena (San Francisco: TBW Books, 2019).

“Indecisive Moments: Five Photographs by Ari Marcopoulos,” *Racquet* 7 (Summer 2018), pp. 114-121.

Response to “A Questionnaire on Monuments,” *October* 165 (Summer 2018), pp. 161-162.

“Martha Rosler Irrespective, Jewish Museum,” *Burlington Magazine* 161 (March 2019), pp. 248-251.

[“A Scandal in Bohemia: Art and Conspiracy in New York,” *Burlington Contemporary* \(8 October 2018\)](#)

Edward J. Sullivan

Exhibition and catalogue

The Living Art of Roberto Burle Marx, exh. cat. (New York: The New York Botanical Garden, summer 2019), principal author and editor.

Essays

“Trace and Testimony: The Drawings of Marcelo Bonevardi” in *Marcelo Bonevardi. Magic Made Manifest*, exh. cat. (Miami: Lowe Art Museum, 2019), pp. 6-9.

“Transatlantic Maruja Mallo: Women Artists of the American Vanguard Movements,” in *Maruja Mallo. Catalogue raisonné*, Estrella De Diego, ed. (Madrid: Guillermo de Osma, 2019).

“José Gurvich. Between Tradition and Radicality” in *José Gurvich (1927-1974)*, exh. cat. (Montevideo and Washington D.C.: Galería Sur and Embassy of Uruguay in U.S., 2018), pp. 23-25.

“Tangible Ambiguities: Paintings by Julio Larraz,” Ameringer, McEnery, Yohe Gallery, New York, 2018.

Thelma K. Thomas

“The Honorific Mantle as Furnishing for the Household Memory Theater in Late Antiquity: A Case Study from the Monastery of Apa Apollo at Bawit” for online publication *Woven Interiors: Furnishing Early Medieval Egypt*, Gudrun Buehl and Elizabeth Williams, eds. (Dumbarton Oaks: August 2019) and as print publication, in *Dumbarton Oaks Papers* 73 (2019).

“Portraits of Apa Jeremias at His Monastery in Memphis (Saqqara) as Prophet, Holy Man, and Philosopher,” *Festschrift for László Török*, Tamás Bács, Ádám Bollók, and Tivadar Vida, eds. (Hungarian Academy of Sciences and the Department of Egyptology, Eötvös Loránd University), pp. 659-684.

“Monumental Remnants: Gail Rothschild Interprets Late Antique Textiles,” in *Warren Woodfin*, ed., *From the Desert to the City: The Journey of Late Antique Textiles* (Godwin Ternbach Museum, Queens College, City University of New York), pp. 26-31.





Professor Thelma K. Thomas at the Metropolitan Museum of Art

Conferences and Lectures

Jean-Louis Cohen

Conferences organized

Organization of the symposium *Patientes recherches: redécouvertes de Le Corbusier*, Collège de France, Paris, June 13, 2018.

“Frankreich und UdSSR,” symposium *Mythen Bauhäuser Dogmen*, Akademie der Künste, Berlin, May 25, 2019.

“Casablanca la juive: Private and Public Architecture 1912-1960,” keynote address, symposium *From the Other Shore: Transcontinental Jewish Journeys along Africa’s Shores*, Stanford Humanities Center, Stanford University, November 8, 2018.

Organization of the symposium *How to See Architecture: Bruno Zevi* (March '42), and concluding address, Graduate School of Design, Harvard University, October 26, 2018.

Organization of the symposium *Conserver la ville moderne*, Institut français de Casablanca, October 12-13, 2018.

Roundtable *Sud-Express*, in relationship with the exhibition *Os Universalistas ; 50 anos de arquitectura portuguesa*, Casa da Arquitectura, Matosinhos, June 27, 2018.

Organization of the symposium *Architectures de la politique, politiques de l’architecture*, Collège de France, Paris, June 15, 2018.

Lectures

“Bauhaus East, Bauhaus West: reception in Moscow and Paris,” Goethe Institute, Cracow, May 27, 2019.

La Butte Rouge, paysage urbain d’exception, Association de sauvegarde de la cité-jardin de la Butte Rouge, Châtenay-Malabry, March 15, 2019.

Exhibition Review, “The Codex and Crafts in Late Antiquity,” Bard Graduate Center Gallery, and book of the same title, by Georgios Boudalis, *Studies in Late Antiquity* 3, 2 (Summer 2019), pp. 306-313.

Catalogue Entries

“Fragment of a Hanging with Two Hunters,” and “Fragment of a Hanging with Horses and Lions,” and entry co-authored with Jennifer Ball, “Hero and Lion Silk,” *Woven Interiors: Furnishing Early Medieval Egypt*, Gudrun Buehl and Elizabeth Williams, eds. (Dumbarton Oaks: August 2019).

Marvin Trachtenberg

“Tektonikon and Surfacescape: Architecture and the Body in the Italian Renaissance,” *I Tatti Studies in the Renaissance*, 2018, pp. 7-46.

“Building with Time, History, and Resilience at Yale’s Art Galleries,” in *Architectural Histories* special issue, “Resilience and Recovery in Architectural History and Historiography,” June 2019, <http://doi.org/10.5334/ah.336>

“Perspective as Artistic Form: Optical Theory and Visual Culture from Giotto to Alberti,” in *Perspective as Practice: Renaissance Cultures of Optics*, ed. Sven Dupre, Brepols, 2019, pp. 19-52.

Katherine Welch

“Introduction” and “Neropolis,” in *Visual Histories of the Classical World: Essays in Honour of R.R.R. Smith*, Catherine M. Draycott, Rubina Raja, Katherine E. Welch, and William T. Wooton eds., Brepols (2019), xli-xlii, pp. 209-222.



Art x Architecture: Russian Intersections 1917-37, Leonard A. Lauder Lectures on Modern Art, The Metropolitan Museum of Art: 1. *Cubofuturism, Zhivskulptarkh et al.: Designing Utopia*, February 26, 2019; 2. *Constructivism: giving Shape to the Everyday*, March 5, 2019; 3. *Realism and the Shadow of the Avant-Garde*, March 12, 2019.

“NER, or the Architecture of Optimism,” keynote address, symposium *NER, Tracing the Future City*, Museum of Architecture, Higher School of Urbanism, Moscow, December 21, 2018.

“L’Invention de Frank Gehry,” Faculté de l’aménagement, Université de Montréal, November 28, 2018.

“Moscou: comment régénérer une ville tentaculaire?,” 5 à 7 du Club Ville Aménagement, Paris, October 21, 2018.

Conversation with Kenneth Frampton, Ungers Archiv für Architekturwissenschaft, Istituto universitario di architettura di Venezia, Venice, May 25, 2018.

“L’invenzione di Frank Gehry 1.: un’architettura “senza regole,” et “L’invenzione di Frank Gehry 2.: una resistenza al postmodernismo,” Scuola di dottorato, Istituto universitario di architettura di Venezia, Venice, May 24 and 25, 2018.

“L’Invention de Frank Gehry,” École nationale supérieure d’architecture de Strasbourg, May 22, 2018.

Conversation on Agadir with Yto Barrada, within the program *Architecture on Stage*, The Barbican, London, May 17, 2018.

“1968, or the Magic Cataclysm,” The Berlage Center for Advanced Studies in Architecture and Urban Design, Delft, May 14, 2018.

Thomas Crow

Smithsonian Museum of American Art: symposium on *Artists Respond: American Art and the Vietnam War, 1965-1975*, introduced and moderated artists’ panel, March 15, 2019.

Invited lecture, University of Michigan, Dept. of Art History: “The Hidden Mod in the New Art History: Another Origin Story,” April 5, 2019.

Margaret Holben Ellis

Conferences Organized

Institute of Fine Arts/Metropolitan Museum of Art, New York, NY: *ART BIO MATTERS 2018*, (co-organizer with Julie Arslanoglu), November 8-10, 2018.

Lectures and Professional Presentations

The Frick Collection, New York, NY: *The Watermark Identification in Rembrandt’s Etchings (WIRE) Project at Cornell Examines The Collection’s Rembrandt Prints* (Panelist), December 2018.

International Institute for Conservation – International Training Centre for Conservation (IIC-ITCC), The Palace Museum, Beijing, China; Symposium, *The Care of Prints and Drawings - A Western Perspective*, (Speaker), November 3, 2018.

IIC-ITCC, The Palace Museum, Beijing, China: *Scientific Approaches to Paper and Photograph Conservation*, (Invited Faculty), October 22-November 2, 2018.

Institute of Conservation, Book and Paper Group, 2nd Triennial Conference, *Unexpected Fame: Conservation Approaches to the Preparatory Object*, Oxford, October 1-3, 2018; “Unexpected FAME & unFORTUNE: the conservation consequences of celebrity.”

Finbarr Barry Flood

Slade Professor Lectures, University of Oxford, Hilary Term (January 16 – March 6) 2019: *Islam and Image: Beyond Aniconism and Iconoclasm*

- Lecture 1 (1/16): The Making of an Image Problem
- Lecture 2 (1/23): Mimesis and Magic: The Lives of Images Revisited
- Lecture 3 (1/30): Regulating the Gaze in the Medieval Mosque
- Lecture 4 (2/6): Economies of Imaging: Bowls, Baths and Bazaars
- Lecture 5 (2/13): Grammars of Defacement: Censure and Redemption
- Lecture 6 (2/20): Figuring for Piety: Strategies of Negotiation
- Lecture 7 (2/27): Statue Histories: Iconoclasm as Anti-Colonialism
- Lecture 8 (3/6): Beyond Enlightenment? Towards a Conclusion



Other Lectures

"A Seljuk horizon and pre-Mongol 'globalism' ", York Islamic Art Circle, February 2019.

"Architecture as Archive: India, Ethiopia and a 12th-century World System", Global Asia, NYU, March 2019.

"Other Statue Histories: Jacquemart's Lions and Iconoclasm as Anti-Colonialism in Khedival Egypt," Rewald Lecture, Graduate Center, CUNY, November, 2018.

Invited participant in the workshop "Imagining Indonesian Islamic Art," University of Leiden, 2018.

Jonathan Hay

China Project Workshop, together with project colleagues: "The Xu Wei Project: A Collaborative Study of the Sixteenth-Century Polymath, Xu Wei (1521-1593), December 7, 2018.

"Annual Anita Glass Memorial Lecture," Department of History of Art and Architecture, Brown University. "Xu Wei's Visuality of Noise," February 25, 2019.

Kathryn E. Howley

Invited talks

Archaeology of Sudan and Nubia Colloquium, Yale University: "Taharq-who? Preceding palaces, secondary squatters and colonial cast-offs from the 2019 Sanam Temple Project fieldwork season," April 6, 2019.

Center for the Ancient Mediterranean, Columbia University: "The modern values of foreign art in the ancient world: interpreting the use of Egyptian style in first millennium BC Nubia," March 8, 2019.

The Explorers' Club, New York (New York, NY): "New discoveries from the Kingdom of Kush: reclaiming Africa's ancient heritage from the shadow of Egypt," February 25, 2019.

Conference papers

American Research Center in Egypt Meeting (Alexandria, VA): "Tattooing and the 'aesthetics of erotics' in Egyptian representation," April 13, 2019.

Public IFA Lecture

"Archaeological Research in Sudan, 2019," April 25, 2019.

Robert Lubar Messeri

Co-organizer, with Rémi Labrusse, Symposium: *Joan Miró and Poetry*, November 9-10, 2019.

"Painting as Writing: Miró, Junoy, and the Catalan Avant-Garde," Symposium: *Joan Miró and Poetry*, NYU Paris, November 9, 2018.

"Miró's Birth of the World and Cubism," Scholars' Evening, held in conjunction with the exhibition "Joan Miró: Birth of the World," Museum of Modern Art, New York, April 3, 2019.

Clemente Marconi

Discussant, *Columbia Workshop of Etruscan Art*, April 11-12, 2019.

Colloquium discussant, *Musical and Choral Performance Spaces in the Ancient World*, 120th Annual Meeting of the Archaeological Institute of America, San Diego, January 3-6, 2019.

Colloquium discussant, *Archaeology and Ritual in the Ancient Mediterranean: Recent Finds and Interpretive Approaches*, 120th Annual Meeting of the Archaeological Institute of America, San Diego, January 3-6, 2019.

Clemente Marconi, Andrew Farinholt Ward, and David Scahill, "New Discoveries from The NYU-UniMi Excavations in the Main Urban Sanctuary of Selinunte, Sicily." 120th Annual Meeting of the Archaeological Institute of America, San Diego, January 3-6, 2019.

"Archaic Sicily." *Connectivity and Localism: Architecture, Urban Planning and Social Interaction in Greek Archaic Communities of the Northern Peloponnese, Southern Italy, and Sicily*, Austrian Archaeological Institute in Athens, November 22-23, 2018.



“Meeting the Indigenous People in Selinus: When, Where, and How.” *Comparing Greek Colonies: Mobility and Settlement Consolidation from Southern Italy to the Black Sea (8th – 6th Century BC)*, German Archaeological Institute in Rome, November 7-9, 2018.

Michele Marincola

“The Conservation of European Sculpture,” Columbia University, February 7, 2019.

Panel discussant, The Restoration of Chartres Cathedral, *Medieval Art Forum*, Institute of Fine Arts, NYU, April 18, 2019.

Robert Maxwell

“Rêver le réseau compostellan: les chemins de Saint-Jacques dans le temps et l’espace,” Saint-Guilhem-le-Désert/Montpellier, France, September 28-29, 2018.

“Fälschungen in der Kunst des 12. Jahrhunderts: eine Herausforderung für die Leichtgläubigkeit,” Symposium des Mediävistenverbandes, Universität Tübingen, March 18, 2019.

Philippe de Montebello

Interview with Wayne Thiebaud published in *California Landscapes: Richard Diebenkorn and Wayne Thiebaud* (Acquavella Galleries), January 2019.

Frick Collection: Panel discussion with Prince Ayn Aga Khan, Philippe de Montebello, and Mathieu Deldicque on the Duc D’Aumale and Chantilly, January 2018.

Frick Collection: de Montebello and Jonathan Ruffer discuss Zurbarán’s *Jacob and His Twelve Sons: Paintings from Auckland Castle* and the establishment of the Spanish Gallery and Research Centre at Auckland Castle, January 2018.

CEO Global Leaders Forum, Washington DC. Lecture “The Art Museum: Whence and Whither?” November 2018.

FAPE (Foundation for Art and Preservation in Embassies): moderator panel discussion on Collecting with Ronald Lauder and Leon Black, February 5, 2019.

JiaoTong University, Shanghai, China: Lecture “The Future of Museums,” March 8, 2019.

Bozar Museum, Brussels, Belgium: Panel Discussion on traditional museums and contemporary art, March 20, 2019.

Alexander Nagel

“Through the Slant of Night: The Other Side of the Earth in the Sixteenth Century,” History, Theory, and Criticism Program, MIT, October 16, 2018.

Session chair: “Michelangelo drawings,” *Renaissance Society of America Conference*, Toronto, March 16, 2019.

Presentation and discussion of collaborative video project *Fugitive Mirror* (with Amelia Saul): at Works in Progress forum, IFA, March 6, 2019; also at European Cultural Studies Program, Princeton University, March 25, 2019.

Invited lecture: “Europe and its Amerasian Mirror, 1492-ca.1700” (with Elizabeth Horodowich), Mahindra Humanities Center, Harvard University, March 27, 2019.

Presentation and discussion: “Double Exile,” in the symposium *From Plaza Mayor to Washington Square: Spanish Republican Exiles and NYU* at King Juan Carlos I Center, NYU, April 2, 2019.

Christine Poggi

“Stage at the Edge of the Sea: Picasso’s Scenographic Imagination,” Works-in-Progress, Institute of Fine Arts, September 26, 2018.

“La couleur des mes rêves: Miró’s *Peinture - Poésie* and the Art of False Resemblances,” Symposium: *Joan Miró and Poetry*, New York University, Paris, November 9, 2018.

“Miró’s Mask of 1956,” Scholars’ Evening, held in conjunction with the exhibition “Joan Miró: Birth of the World,” Museum of Modern Art, New York, April 3, 2019.



Hannelore Roemich

H. Roemich and C. Frohnert: "It's about time! Tech-based art meets art conservation," Inaugural NYU Technology Summit, NYU, November 14, 2018.

H. Roemich: "Glass Science and Glass Degradation," Winterthur Museum/ University of Delaware Conservation Program, March 1, 2019.

H. Roemich and C. Frohnert: "Time-based Media Art Conservation Education at NYU: Sharing First Experiences," at the conference "Bridging the Gap. Theory and Practice in the Conservation of Contemporary Art," Jan van Eyck Academie, Maastricht, The Netherlands, March 24-27, 2019.



Patricia Rubin

Interlocutor/Panel chair, *Verrocchio: Maestro di Leonardo*, exhibition at Palazzo Strozzi, Florence, International Study Day, May 8, 2019.

Interlocutor/Panel chair, *Sculpture and Polychromy*, Museo Nazionale del Bargello, Florence, International Study Day, May 20, 2019.

Invited Presenter, *The Renaissance Nude*, exhibition at the Royal Academy of Art, London, International Study Day, May 27, 2019.

Hsueh-man Shen

"Art, Space, and Mobility in Maritime East Asia during the Long Twelfth Century." Seminar in Comparative Medieval Material Culture at Bard Graduate Center, October 2, 2018.

"Authentic Replicas: Buddhist Art in Medieval China." Invited lecture. The Robert H. N. Ho Family Foundation Lecture Series in Chinese Buddhism, hosted by the SOAS Centre of Buddhist Studies, London. Lecture and seminar on two consecutive days, October 5-6, 2018.

"Where Secular Death and Buddhist Nirvana Intersect: Secular and Religious Burials during the Tang-Song Transition." Presentation at the conference on *The Origins of Buddhist Art* organized by East China Normal University in Shanghai, October 13-14, 2018.

"Replication Makes Authenticity: A Curious Paradox about the Buddhist Art in China." China Seminar at the International Institute for Area Studies, Leiden University, The Netherlands, April 10, 2019.

"Shipwrecks and Submerged Worlds: Contesting Fields of Art, Archaeology, and Politics." Invited lecture. Rijksmuseum, Amsterdam, The Netherlands, April 12, 2019.

Robert Slifkin

"Clyfford Still and American-Type Vitalism," Wake Forest University, Winston-Salem, NC, February 25, 2019.

Salon at Chaim Gross Foundation for Grey Art Gallery, October 25, 2018.

Conference co-organizer, "Contemporary Art and the Crisis of Globalization," Institute of Fine Arts, October 5, 2018.

Edward J. Sullivan

"Thirty Years of Anglo-American Scholarship on Brazilian Modern and Contemporary Art," CAA (delivered paper and organized session), February 16, 2019.

Respondent: CAA panel, on Caribbean Art, colonialism and commodities: The Art of Edouard Duval-Carrié, February 13, 2019.

"Juan Soriano: Homenaje personal y semblanza surrealista," Keynote address: conference "Imaginar el Museo" on the occasion of the opening of the MMAC (Museo Morelense de Arte Contemporáneo), Cuernavaca, Mexico, June 9, 2018.



Designer Raymond Jungles and Professor Edward J. Sullivan at the New York Botanical Garden's exhibition "Brazilian Modern: The Living Art of Roberto Burle Marx." Photo courtesy of the NYBG

Thelma K. Thomas

“The Heraclius Silk in Liège: Musings on Motifs, Patterning, and the Ornamented World,” for “Drawing and Weaving: Lines, Indexicality, and Transferring Knowledge in the Premodern World,” a symposium and object workshop at the University of Bern, May 2019.

“Lessons in Cloth from Late Antique Egypt: Worn, Embodied, and Remembered,” Bryn Mawr College, Center for Visual Culture and 360’ program, April 2019.

“Monastic Lessons in Cloth from Late Antique Egypt: Worn, Embodied, and Remembered,” Stoddard Lecture 2019, University of California at Berkeley, Department of Art History, March 2019.

Marvin Trachtenberg

“A false start: Brunelleschi’s splendidly dysfunctional Innocenti project,” I Tatti symposium on the Ospedale degli Innocenti in Renaissance Culture, Florence, May 10, 2019.



Associate Faculty Accomplishments

Honors, Fellowships, Awards and Appointments

John Hopkins

2018 Spiro Kostoff Award in the History of Architecture and Urbanism, Society of Architectural Historians, for *The Genesis of Roman Architecture*, Yale University Press, 2016.

Southeast Society of Architectural Historians Publications Award for *The Genesis of Roman Architecture*, 2016.

Carol H. Krinsky

"Native American Architecture, ca. 1965-ca. 1995," *Handbook of Contemporary Indigenous Architecture*, ed. Elizabeth Grant, Kelly Greenop, et al. (Singapore: Springer Publishing, 2018), pp. 141-160.

Book review: *Religion and the Global City*, ed. David Grban & Anna Strahan, *Religion and the Arts* 22, #3, June 2018, pp. 359-361.

Meredith Martin

"Monstrous Assemblage: Ribart's Elephant Monument to Louis XV," *Journal18*, Issue 7 Animals (Spring 2019), <http://www.journal18.org/3570>

"Special Embassies and Overseas Visitors," in *Visitors to Versailles: From Louis XIV to the French Revolution*, ed. Daniëlle Kisluk-Grosheide and Bertrand Rondot (exh. cat., The Metropolitan Museum of Art, 2018), pp. 108-121.

"Staging China, Japan and Siam at the 1867 Paris Universal Exhibition," in *Beyond Chinoiserie: Artistic Exchanges between China and the West during the Late Qing Dynasty* (c. 1795-1911), ed. Petra Chu and Jennifer Milam (Leiden: Brill, 2018), pp. 122-148.

Jeffrey L. Collins and Meredith Martin, "Early Modern Incense Boats: Commerce, Christianity, and Cultural Exchange," in *The Nomadic Object: The Challenge of World for Early Modern Religious Art*, ed. Christine Göttler and Mia M. Mochizuki (Leiden: Brill, 2018), pp. 513-536.

Meredith Martin and Gillian Weiss, "A Tale of Two Guns: Mediterranean Servitude and Maritime Weaponry in Louis XIV's France," in *The Mobility of People and Things in the Early Modern Mediterranean: The Art of Travel*, ed. Elisabeth Fraser (New York: Routledge, 2019), pp. 27-48.

Dipti Khera

March 2019, The Edward Cameron Dimock, Jr. Prize in the Indian Humanities, American Institute of Indian Studies, Chicago, IL, for *The Place of Many Moods: Udaipur's Painted Lands and India's Eighteenth Century* (forthcoming from Princeton University Press, 2020).

European Research Council Grant, Global Horizons, Berne, Switzerland, part of a team of five scholars led by Professor Beate Fricke, working on trans-regional conceptions and historiographies of landscape, nature, and art.

Selected Publications, Essays and Exhibitions

Dipti Khera

"Lakes Within Lake-Palaces: A Material History of Pleasure in Eighteenth-Century India," in *Liquescent: Spatializing Water in Global South Asia, 1500-2000*, edited by Sugata Ray and Venugopal Maddipati (New Delhi: Routledge, July 2019), pp. 60-92.

"The Joys of Bonding," in *Visions of Paradise: Indian Paintings in the National Gallery* (Melbourne: National Gallery of Victoria, December 2018), pp. 108-117.



Michele Matteini

“The Brush and the Needle: Juhkyang’s Painting and Courtesans’ Material Culture in Late Chosŏn Dynasty,” Proceedings of the International Conference on East Asian Art, Fondazione Ambrosiana, Milan, 2016 (Summer 2019).

“The Aesthetics of Scholarship: Weng Fanggang and the Cult of Su Shi in Eighteenth-Century China,” *Archives of Asian Art*, vol. 69, no. 1 (April 2019), pp. 103- 120.

Review of “Empresses of China’s Forbidden City,” *Journal18*, January 2019.

“The Market for ‘Western Painting in Eighteenth-Century Beijing: A View from Liulichang” in Michael Yonan and Stacey Sloboda, eds. *Eighteenth-Century Art Worlds: A Global and Local Geographies of Art* (London, 2018), pp. 35-52.

Prita Meier

“Subjects and Subjugation: Swahili Coast Studio Photography in Global Circulation,” MoMA’s Post: Notes on Modern and Contemporary Art around the Globe (March 2019), https://post.at.moma.org/content_items/1254-subjects-and-subjugation-swahili-coast-studio-photography-in-global-circulation

“The Surface of Things: A History of Photography from the Swahili Coast,” *Art Bulletin* 101, no. 1 (March 2019): pp. 48–69.

“Toward an Itinerant Art History: The Swahili Coast of Eastern Africa” *Eighteenth-Century Art Worlds Global and Local Geographies of Art*, eds. Michael Yonan and Stacey Sloboda (London: Bloombury, 2018): pp. 227-244.

Shelley Rice

“Espace local - Visions globales: Albert Kahn en contexte,” *Un Monde et son Double: Regards sur l’entreprise visuelle des Archives de la Planète (1919-1931)*, ed. Isabelle Marinone, (Perpignan: Collections Cinémas, Presses Universitaires de Perpignan, 2019), pp. 109-133.

“Shifting Spaces, Impossible Borders: Ana Mendieta and Liliana Porter,” *Iemagazine.jeudepaume.org* (Paris: Jeu de Paume Museum, October 12, 2018).

“Walker Evans: The Quintessential American?” *ArtNews*, Winter 2018 print; online publication forthcoming.

Kenneth E. Silver

Summer with the Averys (Milton/Sally/March), exh. cat., Bruce Museum (Greenwich, Connecticut, summer 2019). (Editor and lead essay: “On the Road with the Averys,” pp. 7-32).

“Magischer Realismus als Nachkriegsphänomen” [Magic Realism as a Postwar Phenomenon], essay in exh. cat. Anna Fricke, ed., *Unheimlich Real: Italienische Malerei der 1920er Jahre, [Uncannily Real: Italian Painting of the 1920s]* (Essen, Germany: Folkwang Museum, fall 2018), pp. 48-55.

Kathryn A. Smith

“‘Specially English’: Gothic Manuscript Illumination, c. 1190 – Early Fourteenth Century,” in *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, ed. Conrad Rudolph, 2nd ed. (Malden, MA: Wiley-Blackwell), pp. 569-600.

“Crafting the Old Testament in the Queen Mary Psalter,” *Reading and Writing in Medieval England: Essays in Honor of Mary C. Erler*, ed. Maryanne Kowaleski and Martin Chase (Woodbridge, UK: Boydell and Brewer, 2019), pp. 100-129 (plus plates).



Conferences and Lectures

John Hopkins

Conference Co-Organizer: *Valuing Forgery, Ancient Rome Between Authenticity and Fraud*. Humanities Research Center, Rice University, February 2019.

"Collapsing Time and Culture: the Ficoroni Cista and the Multivalence of Early Italic Art," Inaugural Keynote Lecture, Workshop in Etruscan Art, Columbia University, April 2019.

"Early Rome and the Significance of Accreting Urbanism" Keynote Lecture, The Cleveland Symposium, November 2018.

"Assembling the Multivalence of Provincial Emulation: A First Century Polykleitan Head from Aquitania" The Archaeological Institute of America, Annual Meeting, San Diego, January 2019.

"Reflexivity in Early Roman Art and Urbanism" Invited lecture, SUNY New Paltz, Spring Symposium in Art History, April 2019.

Dipti Khera

Department of Art History, Skidmore College, Saratoga Springs, NY "On the Margins of Art and History," Undergraduate workshop on "Practices of Art History," November 30, 2018.

South Asia Center, University of Washington, Seattle, WA "Sensing Pleasures: The Place and the Effect of Moods in Paintings from Mewar," Symposium in conjunction with the special exhibition *Peacock in the Desert: The Royal Arts of Jodhpur*, India at the Seattle Art Museum, November 17, 2018.

University of Toronto, Toronto, ON "Passionate Monsoons, Monumental Histories in India's Eighteenth Century," Graduate Workshop on Reading, Writing, and Teaching Religious 'Controversy' in South Asian Religious History, "The Many Lives of Aurangzeb, October 4-5, 2018.

University of Toronto, Toronto, ON "Powerful Moods and Painted Lands in India's Eighteenth Century," Panel on Sensory Travels: Landscape and Maps from Early Modern India, October 3, 2018.

Center for Global Asia, New York University, New York, NY "Euphoric Arrivals and Entangled Mobilities in the Indian Ocean Littoral, Diu ca. 1666," Global Asia Colloquium, September 28, 2018.

Freer & Arthur M. Sackler Gallery of Asian Art, Smithsonian Institution, Washington DC "The Matter of Water," Scholar's Day: New methodologies in the study of Indian Painting, September 23-24, 2018 (co-presenter with Sylvia Houghtelling).

Columbia University, New York, NY "Making Pictures, Memorializing Moods in India's Eighteenth Century," South Asia University Series, September 17, 2018.

Historians for Eighteenth Century Art and Architecture Conference 25, Dallas, TX "Connected, yet Dispersed, Pictures, Places and Histories of Art, c. 1700," Panel: People, Places, & Things in the Global Eighteenth Century, South Methodist University, November 1-4, 2018.

Carol H. Krinsky

"American Libraries," Technical University, Delft. June 8, 2018.

Midtown Manhattan Lecture/Tour, American International Scholars Group, Steinhardt summer program, July 17, 2018.

"The Architecture of American Religions," University of Muenster/Westfalen, June 3, 2019.

"Three Generations of Manhattan's Skyscrapers," Technical University, Dresden, June 5, 2019.

Meredith Martin

Panel co-chair, with Dipti Khera, "Empires of Pleasure Across Eighteenth-Century Cultures," College Art Association Annual Meeting, New York City, February 16, 2019.

Panel co-chair, with Aaron Wile, "Art and Political Authority in the Long Eighteenth Century," Historians of Eighteenth-Century Art and Architecture Conference, Dallas, November 2, 2018.



"The Failure of Swiss Porcelain," Congresso Svizzero di Storia dell'Arte, Mendrisio, June 7, 2019.

"Gardens of Porcelain Delights: Santos and Fronteira Palace," Furniture History Society, Lisbon, Portugal, May 11, 2019.

"Chinoiserie at Villa La Pietra," Symposium on "Harold Acton in China—A Dialogue between East and West," NYU Florence, February 4, 2019.

"Machines in the Garden: A Conversation between Meredith Martin and Arlene Shechet," Madison Square Park Conservancy, New York City, January 10, 2019.

Michele Matteini

"Poetics of Decay," Conference Utopian Decay and Cybernetic Systems in China and The Sinophone World, MCC, Steinhardt, NYU, February 2019.

"On Mid-Qing Disintegrating Surfaces" Conference, Understanding Media Culture in Ming Qing China, University of Michigan, April 2019.

"Liuzhou's Archeology of the Senses" The Kandersteg Seminar, Kandersteg, Switzerland, April 2019 (invited participant).

"Dipingere nel Tempo: Riflessioni sulla Pittura di età Imperiale" Università di Bologna (Invited Lecture)

"The Texture of Samsara: Painting and Reincarnation in late Eighteenth-century China," (invited lecture), Kunsthistorisches Institut, Florence.

"Painting in China around 1800: An International Workshop," in conjunction with the Metropolitan Museum of Art, June 6-7, 2019.



From left to right: Prita Meier, John Hopkins, Anne Hrychuk, Kontokosta and Kathryn E. Howley

Prita Meier

"The Materiality of Port Cities," Port Cities Workshop, Center for Global Asia, NYU, May 24, 2019.

"Dreaming the Trans-Africa Highway: Infrastructure as Cultural Production" (with Kenny Cupers, University of Basel) *Infrastructure: Global Perspectives from Architectural History* panel. Society of Architectural Historians, 71st Annual International Conference, April 24-28, 2019.

"A Sea of Things: Early Photography on the Swahili Coast," University Seminar on the Arts of Africa, Oceania, and the Americas, Columbia University, April 10, 2019.

"Colonial Time and Its Discontents: The Present Past in Contemporary African Art" Keynote address, In and Out of Time: Global Perspectives on Time in Art History Symposium, California State University, Sacramento, April 6, 2019.

"Africa and the World: The Indian Ocean as Art Historical Method," Global Africa: The State of African Studies in the 21st Century, The Africa Institute, Sharjah, UAE, March 12-14, 2019.

"Subjects and Subjugation: Swahili Coast Studio Photography in Global Circulation," Global Asia Colloquium, NYU, February 15, 2019.

"Traveling Cultures, Highways, and the Postcolonial Self in Kenya" (with Kenny Cupers, University of Basel), Colonial and Postcolonial Landscapes: Architecture, Cities, Infrastructures International Congress at the Calouste Gulbenkian Foundation Lisbon, January 16-18, 2019.

"The Surface of Things: A History of Photography from the Swahili Coast," Institute of Fine Arts Works in Progress Series, New York University, October 24, 2018.

"World on the Horizon: African Art from the Edge" Fowler Museum, UCLA, October 20, 2018.

"The Surface of Things: A History of Photography from the Swahili Coast," Museum of Modern Art International Program Lecture Series, New York City, September 24, 2018.



Shelley Rice

Participation in Conference “Esprit” in Paris, devoted to the history of periodicals.

Lecture: “The Bulletins of Albert Kahn,”

Bibliothèque Nationale de Paris (Bercy), June 28, 2018.

Panel Moderator: “Art Periodicals: History and Contemporary Issues,” Paris I, Sorbonne, June 29, 2018.

Panel organizer and Moderator: “Curating Photography,” Grey Art Gallery public program in conjunction with the NeoRealism exhibition, New York University, September 20, 2018.

Conversation with artist Milagros de la Torre, New York, Institute of Fine Arts, October 10, 2018.

Lecture and Dialogue with Artist Esther Ferrer: “Ana Mendieta and Feminism in the 1970s,” in conjunction with the Jeu de Paume Museum’s exhibition *Ana Mendieta: Film Works (Covered in Time and History)*. Paris, École Normale Supérieure, November 8, 2018.

Panel Discussion with MOMA’s Inès Katzenstein and artist Liliana Porter. New York, Museo del Barrio, November 10, 2018.

Book Launch and Panel Discussion: *The Family of Man Revisited: Photography in a Global Age*. Moderator and Respondent, Museum of Modern Art, New York, March 27, 2019.

Lecture: *Steichen/Stieglitz: Money, Art and Life in Photography*, sponsored by CNA (the National Audiovisual Center of Luxembourg and the University of Trier Center for American Studies. Luxembourg, Clervaux Castle, June 29, 2019.

Interviewee in *Garry Winogrand: All Things are Photographable*, documentary on the photographer by Sasha Waters Freyer, premiered Film Forum September 19, 2018. (Winner, Best Feminist Reassessment of a Male Artist, SxSW, 2018).

Kenneth E. Silver

Moderator for “Queer Objects” panel, for symposium “Queering Art History” (Institute of Fine Arts, NYU), March 2019.

Lecture: “Norman, Ken, and Chaim,” for symposium in Honor of Norman Kleeblatt (Institute of Fine Arts, NYU & The Al Held Foundation, New York), November 2018.

Lecture: “Chagall, Lissitzky, Malevich: The Russian Avant-Garde in Vitebsk,” Educator Workshop (The Jewish Museum, New York), November 2018.

“Great War—Great Art?” panel member (The European Fine Art Fair: TEFAF, New York), November 2018.

Lecture: “Transatlantic: Episodes in the Franco-American Art World, 1900-1950” (The Barnes Foundation, Philadelphia, PA), September 2018.

Kathryn A. Smith

“Found in Translation: Images Visionary and Visceral in the Welles-Ros Bible (Paris, BnF fr. 1),” Center for Historical Studies/Graduate School for Historical Studies, University of Groningen, March 21, 2019.

“Responsive Books in Some Late Medieval English Illuminated Manuscripts,” *46th Annual St. Louis Conference on Manuscript Studies*, Vatican Film Library, St. Louis University, June 18, 2019.

“Responsive Books in Some Late Medieval English Illuminated Manuscripts,” *The Medieval Book as Object, Idea and Symbol, 36th Annual Harlaxton Medieval Symposium*, Harlaxton Manor, UK, July 23, 2019.





Spotlight on Faculty

Michele D. Marincola

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

A Tribute to Norbert S. Baer, Hagop Kevorkian Professor of Conservation

The end of spring semester 2019 saw a “milestone” event at the Conservation Center, the retirement of Dr. Norbert S. Baer, Hagop Kevorkian Professor of Conservation, after fifty years of distinguished teaching and scholarship at NYU. In addition to a remarkable series of courses on the preservation of global heritage, Dr. Baer taught material science, risk analysis and decision making to generations of Conservation Center students. His scholarship is renowned for its breadth and prescience: he published on methods of analysis that became widespread in the field, such as analytical pyrolysis, edited important volumes on stone and brick structures, and authored over 130 other publications on subjects including library and archives preservation, the impact of air pollution on collections, risk analysis and decision making, disaster preparedness, and the characterization of artists’ materials. His learning and experience led him to join numerous international committees, including the National Academy of Sciences, the U.S. Environmental Protection Agency, the Scientific Advisory Board of the Dahlem Conferences in Berlin, and the Indo-U.S. Subcommittee on Education and Culture. Dr. Baer also served in several administrative capacities at NYU, including as Acting Director of Institute in 1978-79.

In celebration of this eminent career, Dr. Baer’s many friends, colleagues, and students gathered on May 9 at the Institute for a remarkable retirement party. In a mixture of light-hearted activity and heartfelt encomium, we recalled his challenging teaching style, proactive mentorship, personal clipping service, and wide-ranging and important scholarship. Over lunch we played Bingo, with each space on the card filled with choice expressions from his lectures, and listened to a beautiful recital of some of his favorite Lieder in the afternoon.



Ultimate Assignment	Conservation bibliographies	Hagop Kevorkian Professor	Historic Brick structures	Zauberflöte
Rational decision making	One-Page Handout	Accelerated aging	Arrhenius equation	Dahlem conference
Indo-US sub-commission	MIT Fold Endurance Test		Less text, more images	Charters of Freedom
St. Ambroeus cookies	Dilbert	Isis the cat	Getty kouros	Jane Fonda as Barbarella
Black crust	Slides with mildew splotches	Particulate standards	ASTM standards	Barrow Book Breaker

Former students and colleagues representing each decade of his career shared their memories (one alumna translated his impressive CV into poetic rhyme), waved old exams, and even offered an interpretive performance of a strip of paper in an MIT Folding Endurance Tester (even as the old machine was resuscitated and flapped back and forth at the front of the lecture hall). A digitally-generated chalkboard documented his 50 years of scholarship, while photographs from his decades at the Institute looped in the background. Colleagues from around the world sent filmed remarks recalling their work with Dr. Baer on a variety of projects. It was a memorable occasion for a memorable teacher, mentor, and colleague.

For more on Dr. Baer’s accomplishments, [read this press release on the NYU website.](#)



Margaret Holben Ellis

Eugene Thaw Professor of Paper Conservation

“Computational Connoisseurship: Enhanced Examination Using Automated Image Analysis” ...

... is the title of a recent publication by Margaret Holben Ellis, Chair; Eugene Thaw Professor of Paper Conservation, and C. Richard Johnson, Jr., 2018 – 2019 Visiting Research Professor, Jacobs Fellow in Computational Arts and Humanities, Jacobs Technion-Cornell Institute, Cornell Tech, NYC; Professor of Engineering, Cornell University.¹

Their research focused on the application of automated digital image/signal processing software used to detect analog physical qualities.² The application of pattern recognition software to digital images of certain materials found in artworks, such as canvas, paper, cracked oil films, and brush strokes, has generated data that can answer persistent inquiries regarding dating, attribution, authenticity, and workshop practices.

Art historians and conservators have long sought to address traditional challenges of dating and attribution, not to mention authentication, by resorting to various means of visual assessment, such as canvas thread density (counting the number of warp and weft threads per specific area of canvas), dendrochronology (counting and characterizing tree growth rings as an aid in dating), radiography (imaging the internal structure of a material using X-rays or beta rays), and multispectral imaging (the visual recording of materials as they appear under various wavelengths of the electromagnetic spectrum), among other technologies. There is a growing arsenal of imaging options to record specific physical features of an artwork's materials and its manner of fabrication. Despite these advances, the products of these imaging technologies still need to be painstakingly

measured, marked, matched, and sorted by humans.

Such attempts to address quantitative materials-based questions are impressive, but of limited scope and success, because of the necessity to manually process an enormous amount of information gleaned from a statistically meaningful number of art works. Additionally, the logistical problems of systematically recording and accumulating data from works of art found in collections around the world can be overwhelming in terms of labor, time, and skills. Finally, a seemingly objective assessment of a pattern can vary drastically according to the operator, measuring device, sample location, image scale, and light source. A marked margin of error results when humans measure, mark, match, and sort images, which in turn easily leads to misinterpretation or inaccurate conclusions.



Over the past decade, computerized image/signal processing programs have been developed that can compare and match countless seemingly random arrangements of pixels in minutes rather than years. Algorithms can be used to identify similarities and differences in any material that produces patterns; patterns produced by canvas weave structures, surface textures of

historic photographic papers, chain line intervals in Rembrandt's printing papers, and watermark variations have been subjected to different modes of computational analysis.

The art-historical implications that result from computer-generated algorithms – including dating, attribution, authenticity, and workshop practices – can be considered as “computational connoisseurship.” Based upon the promising results of our initial forays into automated computer-based pattern recognition, it seems safe to say that computational connoisseurship is a valid approach to characterizing the materiality and facture of works of art and that it can constitute a significant aspect of scholarship in the age of digital art history.

¹ Excerpted and edited for length from Margaret Holben Ellis & C. Richard Johnson Jr., “Computational Connoisseurship: Enhanced Examination Using Automated Image Analysis,” *Visual Resources*, February 2019. <https://doi.org/10.1080/01973762.2019.1556886>

² C. Richard Johnson, Jr. et al., “Image Processing for Artist Identification,” *IEEE Signal Processing Magazine*, July 2008, 37–48.



Robert Lubar Messeri

Associate Professor of Fine Arts

“Notes from the Mirómonde”



For the past five years I have had the honor to serve as Director of NYU Madrid. New York University has three portal campuses – in New York, Abu Dhabi, and Shanghai – and 11 study abroad sites around the world: in Buenos Aires, Washington, DC, Sidney, Tel Aviv, Accra, London, Paris, Berlin, Florence, Prague, and Madrid. Located across six continents, we are truly a global university.

When I was asked to take on this administrative position I was initially unsure. As a hispanist I had visited Madrid countless times for research and lectures, but my adopted home had always been Barcelona. The two cities could not be more different: Barcelona, a Mediterranean port, has always looked outward to Europe, whereas Madrid, located by administrative design in the direct center of the Iberian Peninsula, has a long history of looking inward to native traditions. Today, the social and cultural contest between these two great cities has assumed alarming political dimensions, at the heart of which lies the question “What is Spain?”

Perhaps the question should be restated “Where is Spain?”, as the reality of this multicultural and multilingual nation exceeds geopolitical boundaries. Catalans, Basques, Galicians and the majority Castilian population all have legitimate claims to distinct national identities and unique traditions. Geographically, the north of Spain, which was never subject to the Muslim conquest, has an entirely different character than the south, while Andalucía and Catalonia appear at opposite ends of the

cultural spectrum. Years of population migrations have not diluted the special character of Spain’s seventeen autonomous regions.

After five years I have come to love Madrid and to call it home, but that does not diminish my love for Barcelona. At a time of tense political uncertainty, I remain non-partisan. I love all of Spain, however much I remain an ardent catalanista. I am proud of my Sephardic Jewish roots. I am proud to be a citizen of Spain. But as an American, I also view Spain with a mobile eye, and I try to remain open to its rich cultural diversity.

As a Miró scholar with all the requisite bonifides – I am a Trustee of the Fundació Joan Miró in Barcelona; I hold the Càtedra Joan Miró at the Universitat Oberta de Catalunya; and I am the Director of the International Miró Research Group – I have had to negotiate the divide between Madrid and Barcelona, between Castile and Catalonia. No one group can lay claim to the “Mirómonde”: it exists in Japan, in France and the United States no less than in Spain. Miró is a Catalan artist, but does his nationality define him? El Greco was the putative “form-giver” of the Spanish tradition, but he was born in Crete and apprenticed in Titian’s workshop in Venice. Miró spent much of his career in Paris. Culture is dynamic and mobile, and when it achieves true universality it exceeds linguistic and national boundaries. The Mirómonde is everywhere and nowhere.

I have learned a lot in my five years as Director of NYU Madrid. I have overseen the building of a new site for our programs; I have instituted an annual King Juan Carlos I lecture; I have raised our academic standards; and I have administered over an exceptional team of twelve staff members and over thirty enormously talented professors. But as I prepare to return to my academic appointment at the Institute it is with the certainty that teaching and research are what I love most. My time in Spain has nourished my work. I have curated several Miró exhibitions in Porto and Barcelona; I have installed sixty-five works from the collection of Miró’s family at the Fundación Mapfre in Madrid, and I am reinstalling the permanent collection of the Fundació Miró in Palma de Mallorca. There will always be more work in Spain, but it is time to bring my experiences back into the classroom. The Mirómonde has sustained me, along with paella, tapas, and that wonderful Cordobés soup, salmorejo. My palate is alive with new sensations, and my heart is full.

Thelma K. Thomas

Associate Professor of Fine Arts



Several of my publications appearing in 2018-2019 address my ongoing research in monastic art of Late Antiquity through the topics of uses of the past, social and cultural constructions of memory, and rhetorical expressions of cloth in dress and furnishings. “Portraits of Apa Jeremias at His Monastery in Memphis (Saqqara): Holy Man, Philosopher, Prophet, and Monastic Father,” addresses artistic uses of pre-Christian local history and artistic heritage for constructing a scripturalized environment. I explore how portraits the founder of an extensive monastery at Saqqara exploited the spectacle of the venerable monumental setting to serve as the setting for wall painting programs gathering together portraits of generations of wise men from the biblical past to the monastic present. I was pleased to have the opportunity to include this article in the festschrift for a scholar whose work has contributed so much to a wide range of fields and disciplines (T. Bács, Á. Bollók, and T. Vida, eds., *Across the Mediterranean – Along the Nile. Studies in Egyptology, Nubiology and Late Antiquity Dedicated to László Török on the Occasion of His 75th Birthday* (2018)). Török’s work has recognized affinities between monastic arts and the arts of elites. I explore such affinities in wall painting programs of monastic forefathers at another Egyptian monastic site in “The Honorific Mantle as Furnishing for the Household Memory Theater in Late Antiquity: A Case Study from the Monastery of Apa Apollo at Bawit.” The honorific mantle can be seen as commenting on the lineage of the monastic community and cladding spaces for commemoration. This article will be published

in *Dumbarton Oaks Papers* 73 (2019) and online as a chapter in the catalogue, *Liminal Fabric: Late Roman, Byzantine, and Early Islamic Furnishings*, edited by G. Buehl and E. Dospěl Williams (Institute PhD 2015) for the exhibition *Woven Interiors: Furnishing Early Medieval Egypt* to be held at the Textile Museum from August 31, 2019 until January 5, 2020.

These projects grew from my long-term book project on the origins of a specifically monastic dress, *Dressing Souls, Making Monks: Monastic Habits of the Egyptian Desert Fathers*. I now plan to complete the manuscript over the coming year. As I bring that project to a close, I have begun work on a new book, *Byzantine Silk in the World*, co-authored with Institute alumna Jenn Ball (2001) and colleague at the CUNY Grad Center and Brooklyn College. We had a wonderful time co-teaching a seminar this past spring 2019 on “Byzantine Silk, 7-12th Centuries,” and look forward to teaching a “sequel” on later centuries in coming semester of Fall 2020.

Art historical consideration of Late Antique textile artifacts often mourns their present fragmentary and damaged condition and, through close analysis, strives to reconstruct their original visual effects. One recent project, Warren Woodfin’s innovative exhibition, *From the Desert to the City: The Journey of Late Antique Textiles at the Godwin-Ternbach Museum*, Queens College, September 13, 2018-January 17, 2019, allowed me to think more about these fragments as they continue to inspire modern-day artists. The exhibition presented their newly acquired textiles, the Rose Choron collection, in three historical contexts: their creation and use in Late Antiquity, the modern discovery of Late Antique textiles, and their subsequent reception, including new artworks by Caroline Wells Chandler and Gail Rothschild. My essay for the catalogue, “Monumental Remnants: Gail Rothschild Interprets Late Antique Textiles,” turned to the minutely observed forms as reconceptualized in part through their deterioration.



Student Voices: Art History

MA Students

Sarah Cohen, MA 2019

A Year as GSA President



It has been an exceptionally exciting year for the Graduate Student Association, and an honor to serve as the 2018-2019 Board President. Upon welcoming the incoming students in August, we announced the reinstatement of Student Area Representatives, volunteer MA and PhD candidates who provide fellow Institute students with insight into upcoming career opportunities, fellowships, scholarships, conferences, and museum/gallery openings. This relaunching came as part of our initiative to increase student support, which included relabeling the various library sections, theming our regular “tea time” meetings in the Marble Room to center upon professional development topics, and conducting student housing surveys to assist both incoming and current Institute students with everything from finding their first New York apartment to summer sublets. Moreover, we continued striving to improve student-alumni connectivity by working with the Development Office to create a wide range of events for Fall 2019. As part of this effort, we will also be instating an Alumni Liaison on the 2019-2020 GSA Board to ensure the continued development of this essential part of student life.

Outside of my role as GSA President, I worked to foster a welcoming environment for first-year students as the Fall 2018 Foundations I Teaching Assistant to Professor Kent Minturn. In my office hours meetings with the students, it was a pleasure to help them navigate their first semester at the Institute, both in how to approach new research and in preparing them to make the most out of their two years. An invaluable new resource to students arising in the past year is undoubtedly the revival of the student-led academic journal. Since the fall, four other students and I have worked alongside Conley Lowrance, Professor Alexander Nagel, and Director Christine Poggi to launch *Lapis: The Journal of the Institute of Fine Arts*. Dedicated to publishing articles by current and recently completed graduate students of art history, archaeology, architecture, and conservation, we have worked together to ensure that Institute students have the chance to publish their writing, and offers invaluable editing and academic review experience for those of us serving on the board. These unique opportunities to serve the Institute community have been incredibly enriching for me, both professionally and personally, and I would like to sincerely thank the Institute’s faculty, staff, and student body for their constant support and encouragement. I eagerly look forward to joining the Institute’s alumni network and will gladly continue assisting the student body in any way possible, as I will be staying local and continuing my academic journey at Columbia University, where I will be starting my PhD in Late Antique, Byzantine, and Medieval art history this fall.

Katya Gause, MA 2019

Curatorial Experiences

Since 2014, I have worked closely with Jeffrey Deitch and have helped to organize numerous thematic exhibitions and artist solo shows for his gallery. Among these are historical presentations of the work of artists such as Cameron and Walter Robinson, and group shows such as *Unrealism* (2015), *ABSTRACT / NOT ABSTRACT* (2017), and *People* (2018). My role within these exhibitions spans research, practical organization, and assisting with hanging the show. Through my work there, I’ve gained invaluable experience working closely with artists, galleries, and institutions.



My latest project at Deitch has been co-editing a book of contemporary painting, titled *Unrealism* and based on the 2015 exhibition on which I worked. The catalog, which will be published by Rizzoli in Fall 2019, focuses on a generation of emerging figurative painters, including Njideka Akunyili Crosby, Jamian Juliano-Villani, and Tschabalala Self, who have helped shift the discourse of contemporary painting away from abstraction over the last several years. I have played an active role in discussions shaping the intellectual framework of the project, and have been instrumental in shaping the list of included artists and helping to select the work by each that will appear in the book. I also worked extensively on a visual essay that traces the development of figuration from the 20th century onwards. This section examines lesser-known currents over the past century from which painters working today draw reference, and looks at previously disregarded bodies of work from artists who have already been admitted into the art historical canon. My role was to research artists to include in this section, and select representative pieces out of their bodies of work.



My participation in this project and my general work with Deitch have allowed me to actively participate in the contemporary art dialogue and to practically apply my skills as an art historian. These skills, including exhibition research and writing exhibition texts, have been honed at the Institute; the IFA has allowed me to develop my abilities as a scholar in ways that will surely find expression in my professional life beyond Duke House.

Phoebe Herland, MA 2019

Lapis Success



It can be daunting to answer calls for papers. There are a plethora of academic journals, a pool so deep as to become overwhelming, not all of them well advertised, with attention turned towards various niche markets. Recently returned to academia, I am only just learning how to calibrate my abstract to the requirements of each individual CFP, often left insecure: *does my paper at all resemble what this journal is looking for? Is this a stretch?* How lucky I was, then, that the Institute relaunched its online literary journal, *Lapis*, this year. Not only is *Lapis'* scope broad and inclusive, but it is open-access and thus reaches a wide audience. I submitted a paper and was thrilled to hear that it was accepted.

I feel fortunate that my first experience with peer-review was gained on my home turf, valuable insight coming from the same thoughtful peers I am surrounded by in seminars and colloquiums. It was a rare and rewarding experience to receive their concentrated feedback on the work I submitted, a recent seminar paper produced in Professor Kent Minturn's course *On Modernism's Reception of the Art of the Insane*. Once in the final stages of editing, Conley Lawrence, the journal's Managing Editor, passed along the working document with changes clearly marked by my anonymous editors. On several occasions since, I have consulted this document while writing more recent essays, checking my grammar and citations against that used in this meticulously corrected paper; it became a sort of master how-to document. I suspect that as the semesters roll on, I will still be returning to this document time and again, a foundational source in my academic life.

I am grateful to attend a school that provides so many opportunities for publication, presentation, and peer review, not just for its students, but for art historians at large. It was validating to see my work as part of a bigger picture.



PhD Students

J. English Cook, PhD candidate

IFA-Frick Symposium



This spring, I had the opportunity to deliver a paper, “Red Film, Blue Prints: Soviet Cinema’s Architectural Imaginary,” alongside a terrific cohort of presenters at the 2019 IFA-Frick Symposium. This paper detailed my recent thinking on a subject that I’ve been pursuing since I wrote my Master’s thesis at the Institute: the intersections between architecture, cinema, and urban theory, the foundations of which now constitute the bulk of my dissertation research. My talk analyzed these intersections in the context of selected 1920s Soviet popular films, from Lev Kuleshov’s “The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks” (1924) to Yuri Zhelyabuzhsky’s “The Cigarette Girl of Mosselprom” (1924). These works, in my view, generate as spatially transformative a moviegoing experience as some of the more well-known, avant-garde films of the period, including examples by Dziga Vertov and Sergei Eisenstein. By using tactics like dislocation and animation, these films provoke a reconsideration of the two-dimensional cinema screen as a potentially haptic space for three-dimensional experience—a subject that was well under way in contemporary corners of architectural discourse, in Russia and abroad.

My current research picks up where this chapter leaves off: the postwar period in continental Europe, a time in which the “experience of experience”—otherwise known as phenomenology—was given a concrete name that flourished in cultural discourse. By looking at the ways in which architects, filmmakers, and other artistic practitioners interwove these spatial philosophies, my project aims to answer an underexamined question: Why was phenomenology so popular in postwar intellectual debates? An answer, I propose, lies in the increasing ubiquity of moving pictures and their engagement across medium lines.

By stitching together these interdisciplinary histories, I hope to participate in the conversation on the rethinking of siloed departments and media divides. What new forms of thought can a broader historical approach provide? The upcoming reinstatement at The Museum of Modern Art, which proposes an intermingling of mediums, has taken up this mantle. Other institutions in the City have done the same, like the Grey Art Gallery, NYU, where I have been lucky to act as the Graduate Curatorial Assistant for the past academic year. The Grey, whose founding collection is based on the interdisciplinary interests of the collector Abby Weed Grey, has organized or hosted multiple exhibitions in this vein, including: the broadening of the term neorealism to include photography, rather than just cinema, in *NeoRealismo: The New Image in Italy, 1932–1960*; the plethora of art making practices made by or in relation to LGBTQ+ communities in *Art after Stonewall, 1969–1989*; and the diversity of media and overlooked transnational encounters in the upcoming *Americans in Paris: Artists in the City of Light, 1946–1968*. Whether in the classroom or in the galleries, these kinds of conversations continue to open up new encounters within our field.

Fatima Quraishi, PhD 2019

A Year of Research and Accomplishment

At the end of April 2019, I successfully defended my dissertation entitled “Necropolis as Palimpsest: The Cemetery of Maklī in Sindh, Pakistan.” My research on this late medieval, early modern necropolis, is a *longue durée* study of the site from its formative period in the late fourteenth century to the close of the seventeenth century, when most monumental construction had ceased. The architecture of this vast funerary site, which stretches for four kilometres upon a natural ridge along the Indus River, is tremendously diverse. Finely carved stone sepulchres stand beside turquoise- and cobalt-tiled domed mausoleums, surrounded by hundreds, if not thousands, of modest, undecorated grave mounds. This diversity is a direct result of the geographic position of southern Sindh at the threshold of Central Asia, the Indian subcontinent, and the Indian Ocean littoral, and the multiple regional and transregional artistic traditions that circulated through these places. My investigation of Maklī delves into the historical conditions that enabled the confluence of these different traditions at the necropolis, suggesting modes of artistic

transmission and shedding light upon the patrons and artisans responsible for building the necropolis, as well as the social and religious processes that transformed the site from a modest hermitage to a vast sacred landscape.

It has been a busy year with many changes. In August 2018, I completed the final weeks of my fellowship at the Centre for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art.

I had spent the first year of the fellowship in Pakistan conducting field research and the second year as a resident fellow in Washington, DC along with other predoctoral and senior fellows. The year spent at CASVA, surrounded by a heavily engaged and collegial scholarly community was immensely helpful as I wrote the dissertation, providing multiple opportunities for scholarly exchange and mentorship. But in August, I was moving on to new pastures, relocating to Southern California to begin in a new position as Assistant Professor of the art and material culture of the Islamic world in the art history department, University of California/Riverside. As the first person to occupy this position at Riverside, I am excited to introduce students to a whole new field of art history, a task I have already begun with an introductory survey to the arts of the Islamic world and a graduate seminar, “The Arts of Mobility: Encountering the World(s) around Islam.”



Louisa M. Raitt, PhD candidate *Velázquez Re-examined*



However familiar and inscrutable Velázquez's life and oeuvre may appear, Professor Jonathan Brown wrote that "every generation has an obligation to accept the challenge of interpretation as a part of [the] process of perpetual revitalization." Taking up Brown's challenge, my MA thesis sought to re-examine Velázquez's valiantly represented, but largely inconclusive early paintings from his period of formation in Seville. I postulate that the young artist uses and expands upon the traditions of painting to accomplish a new type of visually.

Through case studies of *The Three Musicians*, *Kitchen Maid with the Supper at Emmaus*, and *Kitchen Scene with Christ in the House of Martha and Mary* I argue that Diego Velázquez complicated the compositional design of his bodegones to create interiors of ambiguous space. I interpret these *bodegón* paintings as representatives of a particular period of Velázquez's career, which highlights his early nascent interests and influences: the ultra-orthodoxy of the Counter-Reformation, the influx of prints brought by Northern merchants to Seville, and new optical theories of perception that were emerging and growing in popularity.

Like all *bodegón* pictures, *Christ in the House of Martha and Mary* is bifurcated into two major sections, a genre scene with still life elements in the foreground and a religious scene in the background. This basic outline owes much to the established genres of inverted religious paintings and Spanish still life painting. However, the unnatural angle of the table turns our attention to the unclear space of the background, serving as a threshold between three worlds: the one we occupy as viewers, the painted one in which the foreground women work, and an

uncertain world looming above, leading to the interior where Mary, Martha, and Christ await.

The whole biblical interaction is enclosed by a frame. Is it a window, allowing viewers to look through a hatch from the kitchen into an adjacent room? Or could it be a painted image hanging on the wall of the kitchen where the two women work? Or is it a mirror, reflecting actions occurring in the plane of the viewer, projecting the biblical narrative into the present world? The most common conclusion amongst scholars, until now, has been to offer no clear answer at all.

The composition lacks visual clues to guide our interpretation: no shutter, no shadow cast by a picture frame, and no streaks of reflected light across a mirror's surface. I argue that this is not the folly of an immature artist but a deliberate choice by a young master. In the absence of such clues, Velázquez is challenging the viewer to accept the ambiguity of his pictorial space. In so doing, his compositions did not merely reiterate the models of his teachers or the standards of existing genres but rather integrated a variety of sources to create a style all his own, marked by visual complexity and spatial ambiguity, characteristics that endure in his greatest masterpieces. In *The Surrender of Breda* and *The Equestrian Portrait of Balthazar Carlos*, there is a flatness, an almost backdrop-like quality to the landscapes. The angle of the plane on which the foreground figures are placed clashes with the perspective established by the background scene. In *The Toilet of Venus* and *Las Meninas*, we question the identity of the sitter because of the way in which the artist has used mirrors to construct the setting.

Diego Velázquez never compromised aesthetic beauty in his quest for ambiguous spaces. In fact, the high degree of visual strategy exemplifies his clear pictorial intention to create ambiguity while still representing the details of seventeenth-century Sevillian life with austerity and grace. However, by building off of the traditions surrounding him to create such mysterious settings, he embarked on an exercise of broadening the artistic project. He has employed us, his viewers past and present, as collaborators drawing us into the circle of creation and allowing us to experience something of the thrill of 'making'. In these complex spaces, where the rules and standards of spatiality are called into question, Velázquez subjects his pictures to interpretation and questioning, inviting us to project our own understanding of space into his paintings and dwell in their uncertainty.

Johanna Sluiter, PhD candidate

*Research on the Atelier des
Bâisseurs (ATBAT)*



I was fortunate to spend the 2018-2019 academic year in Paris conducting research as a Remarque Institute Doctoral Fellow at the École Normale Supérieure and with the support of a Global Research Initiatives Fellowship at NYU-Paris. My dissertation, “Engineering Habitat: Reconstruction, Decolonization, and the Atelier des Bâisseurs, 1945-62,” provides the first study of the Atelier des Bâisseurs (ATBAT): a for-hire, multinational, multidisciplinary technical consultancy founded by Le Corbusier in 1947.

After completing the celebrated Unité d’Habitation in Marseille (1945-52), ATBAT left Le Corbusier’s studio to work in places as far-flung and diverse as Greenland, Guinea, Cambodia, and the Caribbean advising on projects at all scales including worker housing, Olympic complexes, and regional plans. My research charts ATBAT’s prolific built and written work to examine the group’s development of modern ‘habitat’ – a more economical, ecological, and sociological practice of building modern architecture, which served to inspire fellow practitioners and provided foundation for nascent development aid organizations (perhaps most clearly, UN-Habitat).

In the past year, I have completed significant archival research in Paris where the vast majority of ATBAT project files and members’ archives are housed. However, the group’s global reach necessitates additional research elsewhere in France, as well as site visits to Algeria, Cambodia, Guinea, and Morocco. I look forward to undertaking this research next year in Africa, Asia, and Europe before completing my dissertation in residence at the Center for Advanced Study in the Visual Arts at the National Gallery in Washington, DC, as the Twenty-Four-Month Chester Dale Fellow (2019-2021).



Student Voices: Conservation

Lydia Aikenhead, MA/MS 2019

Cinderella

When I began treatment of a movable edition of *Cinderella* at the Bodleian Library at the University of Oxford as an intern this past fall, I was surprised at how readily my colleagues recalled the movable books they had favored as children. One described a volume whose pages opened into three-dimensional rooms, in which paper figures could be arranged by the reader; another recalled a book of scenes at a zoo, in which lions roared and monkeys leapt behind cut out paper cages. It is no surprise that movable books stand out so vividly in our collective memory as readers—their mechanical illustrations contain elements of surprise, spectacle, and magic that create a reading experience unlike any other.

Although the Bodleian is best known for its historic architecture and vast collections of medieval manuscripts and early modern books, its holdings are varied; of great significance is the collection of Peter and Iona Opie, famed for their scholarship on the culture of childhood. Access to these collections provided a major resource as I researched the edition of *Cinderella* that had been assigned to me for treatment.

Printed in 1867 by Dean & Son of London, a major publisher of toy books for children, *Cinderella* had a movable structure that was simple in construction, yet still posed many challenges in developing a treatment plan. Three illustrated flaps of decreasing size were adhered to each page, resting on top of the printed text when closed. These flaps would have been connected to one another with a silk ribbon affixed with a metal eyelet, so that when the top flap was lifted, all three would stand, creating a three-dimensional scene illustrating the text below (see picture). All the silk ribbons had been lost, which meant that the movable element could not function. With my supervisor, it was determined essential for this mechanical element to be restored. The lost silk was replaced with a thin woven linen tape, which was held in place by lacing it through small “buttons” of parchment on either side of the metal eyelet; this allowed me to avoid applying any adhesive directly to the original material and is easily

removable. While the use of parchment may seem like an unusual choice, it has long been used as a means of attaching ties in bookbinding—strong, thin, flexible, and able to form a tight grip, it was the perfect material, and one that is often relied upon in the Bodleian’s conservation workshop.

Working with *Cinderella* also prompted me to consider the extent to which historic damage should itself be preserved in treatment. The volume was in poor condition, but much of the damage seemed likely to have occurred at the hands of its juvenile readers. While examining other children’s books in the Bodleian’s collections, I encountered histories of use and misuse by young readers—there were abundant tears and stains, silly doodles, clumsy coloring, notes scripted in uneven letters, and even haphazard repairs carried out with ribbon, thread, or tape. Such damage is descriptive of the specific ways in which young readers engage with their books. My interest and research in the subject culminated in a paper which I presented at the 2019 Associate of Graduate Programs in Conservation Conference, hosted by the UCLA/Getty Conservation Program.



Kristin Holder, MA/MS candidate
The Reconstruction and Structural Treatment of a Fourteenth Century Triptych



In the spring of 2018 I went to Dianne Dwyer Modestini, the Conservator of the Kress Paintings program, and said: I need to learn how to make a painting! I explained that without having a hands-on understanding of the original materials I could not see myself conserving paintings, and since my focus at the Conservation Center is on panel paintings, my ideal was an Italian gold ground painting on panel. What could be more perfect?

One of the great advantages of studying paintings conservation in the Kress program is access to the Kress collection, almost 1,000 paintings that Samuel H. Kress gave to various regional and university museums across the country. Dianne and Shan Kuang, the Kress Fellow in Paintings Conservation, regularly visit museums to do condition checks, noting paintings that might be good candidates to bring to the CC for students to work on. Fortunately for me, they already had a painting in mind, but for other reasons.

A small portable triptych arrived from the Memphis Brooks Museum of Art last July. The triptych, painted by an anonymous Follower of Duccio, depicts a Madonna and Child with Saints on the center panel, a Crucifixion scene on one wing, and a Cardinal and Donor on the other panel. It had been cradled in 1941, and could still fold open and shut, but the cradle added a lot of weight and prevented it from being shown upright, its wings canted, as it would have been placed originally.

I was thrilled. Having this object in the studio as a model to go through the steps of making an

early Italian painting provided me with so many opportunities. Not only could I re-construct the painting using traditional recipes and techniques, but also because the triptych was assembled with what appeared to be original hardware, I could use my woodworking skills to make the panels by hand, carve out the frame, and research the use of original hinges, or gangherelle.

Moreover, once I unframed the panel and examined it with Dianne and Michael Alan Miller, Associate Conservator of Paintings at the Metropolitan Museum of Art (and a specialist in the structural conservation of wood supports), we decided that the triptych would be a great candidate for cradle removal. This would be an opportunity to discuss the practical and ethical issues around cradle removal, gain experience in the hand skills needed, and plan for what might come after, such as other secondary supports and display.

The cradle removal revealed intriguing information about the wood, hinges, and the triptych's use as a devotional object: at some point in its life a candle must have been placed too close, burning one of the panels!

By working on these projects in tandem, I was able to consult the object when I had questions about how thick to make the panels, how to do the underdrawing, or what pigment to paint the blue areas with, by using x-radiography, infrared reflectography, and taking micro-samples for other types of analyses. In addition, figuring out how to use the hardware on my reconstruction gave me the confidence to interpret the revealed hardware on the back of the triptych. The depth of the project was made more profound by this multi-faceted approach—and shows why reconstructions play a pivotal role in the Kress conservation program.

Cennini's *Il libro dell'arte* is a sort of handbook for making art, and he doesn't mince his words: any shopboy (or girl) worth their weight will have six years of practical experience making brushes, boiling sizes, and grinding pigments under a master. Cennini writes that "even if you study [this book] by day and by night, if you do not see some practice under some master you will never amount to anything." For my project, theory and practice complemented each other fully, allowing me to gain insight into the brilliance of fourteenth century Italian painting.



Sarah Montonchaikul, MA/MS candidate

Working on a Terracotta Bust



Sarah Montonchaikul (left) and Prof. Michele Marincola examining the grosgrain ribbons on "Portrait Bust of a Young Girl Wearing a Beret" Amelia Catalano photo

J Pierpont Morgan acquired "Portrait Bust of a Young Girl Wearing a Beret" for his personal collection in 1906 (Morgan #AZ056). Dated to the mid-16th century and French or Netherlandish in origin, the bust is a half-length portrait of a girl in a high-necked jacket with slashed sleeves and a white ruff. She wears a hat studded with gilded flower-like buttons and a simple chain necklace. Her hair has been gathered into an elaborate hair piece worn beneath the hat -- a once-gilded hairnet decorated with large pieces of grosgrain ribbon.

The terracotta bust had lived a quiet life in the collection of the Morgan Library & Museum until its journey uptown this year to the Conservation Center. I had the distinct privilege to spend six months studying "Young Girl" and attempted to use various instrumental analysis techniques to date the sculpture more definitively as well as to confirm its production in Northern Europe.

"Young Girl Wearing a Beret" has piqued the interest of Renaissance scholars for decades, yet no documented technical analysis of the object existed. The examination began with questions about the terracotta itself. Looking into the interior cavity of the bust where the terracotta has remained unpainted and uncoated, it is possible to see without high

magnification that small, elongated air pockets are present on the interior surface of the cavity. These pockets are indicative of the rolling or throwing of slabs of clay, a common working process that is still used in modern ceramic production. Thus, it appears that slabs were pressed into a mold to create the basic form of the body and the details were modeled by hand.

Among all of the pigment identification completed, the analysis of the pigment used to execute the grosgrain ribbons was particularly enlightening. Areas targeted with nondestructive x-ray fluorescence spectroscopy in the ribbons reported a strong signal for copper and lead, which was a surprising result considering the dark color of the grosgrain. Upon sampling the area, however, the paint layer crumbled into sandy blue particles. Analysis of the cross section taken from the lower ribbon confirmed the copper-based blue pigment azurite. The loose powder sample provided a third confirmation of azurite with polarized light microscopy. The binding medium, likely oil, has darkened over time and now the ribbons appear black. However, the combination of lead white with azurite would have rendered the grosgrain ribbons a sky-blue color against the gold hairnet.

What became abundantly clear through the course of this comprehensive study is that this object has had a complex history, and is certainly very different in appearance from her original moment of creation. The production materials I identified, from substrate to surface, have been commensurate with a date of the mid-16th century, though the materials used were not specific to any particular location in Europe. An art historical investigation of the bust would complement the evidence I've collected through instrumental analysis, and I hope future scholars will continue to ask questions of "Young Girl Wearing a Beret."



the Institute ON DISPLAY

In this Section

SPECIAL PROJECTS AT THE INSTITUTE: CONTEMPORARY ART

Exhibitions at the Institute

Lisa A. Banner, PhD 2006

*Case Studies Series:
Displays at the Institute*

Connecting to a wider world of art, and art history, is a mission for everyone at the Institute of Fine Arts, embodied by a passionate student body and a faculty devoted to the study and interpretation of art in all forms. The artists chosen in this Case Studies Series connect us to photographic processes, careful and meticulous craftsmanship, lithography, the combination of scientific techniques with artistic methods of interpretation, and the traditional and timeless daily practice of drawing, and painting, on all surfaces.

The last four Case Studies displays (moved from the Great Staircase into the Marble room) have had a more intimate nature, and that has been expressed both in the types of works, and also the accompanying programming.

Kate Breakey's orotones, photographs printed on glass with gold foil adhered to it, created a *sfumato* effect of darkness and light, with a subtle golden glow of apparent age, softening the edges of her often sharply observed images. Cacti in the desert, the curves of a woman's reclining body, sharp extruding hip bones and thorns were softened by the warm glow coming from the verso.

In Hisao Hanafusa's lithograph series, shown as "*Radiation Maps*," the body was again at the center of the compositions. The artist began a collaboration with classified U.S. military technology in the early 1980s, to make maps of the heat inside his body, and that of his children. These thermographic radiation maps showed areas of intense activity, warmth, heat, and blood circulation. They are eerie insights into the universality of the body. Resembling ancient masks, or mummy sarcophagi, the bright colors reflect areas where heat is concentrated, and greater activity is taking place. The most haunting of these, of course, is Hanafusa's own head, his face pressed into the machine, recording the heat around his eyes, showing areas of greatest activity and definition there.



Hisao Hanafusa installing his lithograph series "*Radiation Maps*"

The Japanese octogenarian artist, who first came to the U.S. in 1964, continues to be an innovator, and works in a variety of sculptural and visual media. In the 1970s Hanafusa began to experiment with lithography and silkscreens, capturing the energy of the city around him. When he first arrived in New York, he studied with other Japanese artists in Brooklyn, eventually forming a woodworking company—Miya Shoji--- with Masami Kodama (b. 1933), a friend of On Kawara (1932-2014), and student of Toshio Odate at Brooklyn Museum School, later at Pratt Institute (b. 1930) all of whom continue to create sculptural works.

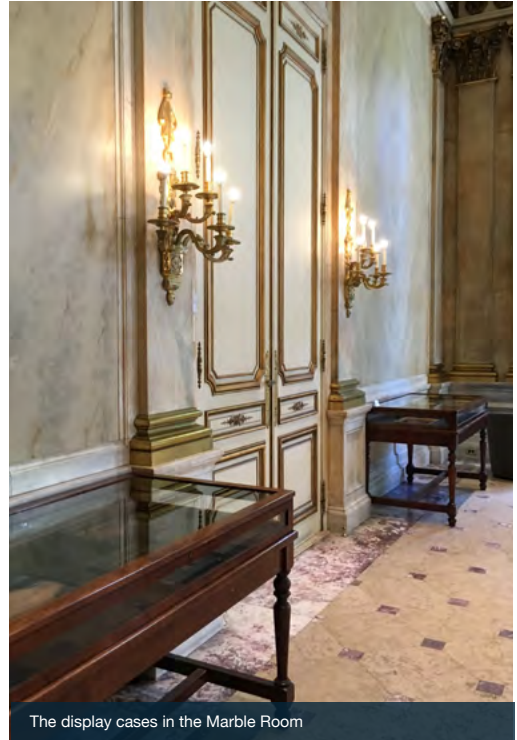
Hanafusa's 8,000 square foot studio in New Jersey is the space where he explores connections to the fifth dimension, working with metallic paints on steel supports, and constantly experimenting with trying to capture the wind, the memory, and the sense of immortal time, in his art. His paintings were purchased by Peggy Guggenheim, and shown in the Guggenheim in the 1970s, when he was part of a dynamic and influential group of New York City-based conceptual and abstract artists working in both painted and sculptural forms.

The artist was honored this past spring with a Japanese Tea Ceremony, which was performed by Yasuko Hara, in Hanafusa's honor. The ceremony was presented as a gift by former State Senator Robert L. Helmly (b. 1927), of South Carolina, to support the curator of the Display Case series and to recognize the ongoing contributions of this important Japanese American artist. Helmly had driven the launch of Admiral Chester Nimitz while a young naval officer in World War II, and offered the gift as a way to commemorate enduring peace.

Attended by students, staff and faculty of the IFA, the traditional ceremony also honored newly married development associate Katherine Falato and her husband, alongside Development Director Sarah Higby, for their ongoing support of the Case Studies series and contemporary artist programming at the Institute.

Scottish artist Lex Braes's paintings, figural but seemingly abstract, intimately investigate the body as seen in a captured, fleeting memory, a ghost of a sensation captured in gestural strokes that recall a bird in flight, a woman reclining on a bed, an impression of two lives in linear form colliding into a single intertwined shape with volume, depth, and movement. Seen in another interpretation, Braes's paintings were on view in an exhibition entitled *Margins: Paintings by Lex Braes and Kit White with a sculptural installation by Jongil Ma*, at the Hammond Museum and Japanese Stroll Garden. The exhibition is paired with another showing of Kit White's paintings at the FreedmanArt gallery on East 73rd Street, which runs through the summer of 2019. Jongil Ma's sculptures, in dialogue with interior and exterior spaces, will remain on view through November 2019. All three artists showed in the Case Studies at the Institute of Fine Arts over the last six years; Jongil Ma and Kit White have also given their perspective on the series in the artist discussions held from 2014 through 2018.

The final exhibition in the series to date culminated with the innate storytelling ability of Andrew Shears, in "Academy." The masterful drawings from an emerging artist demonstrate how the intense focus and rigorous daily practice of drawing turn observation into wonder. By training his eye-hand coordination, like those artists in the 19th century who saw the virtue of photography in capturing a moment in time, Shears is able to give an insightful psychological portrait of a subject, even as he



The display cases in the Marble Room

captures figures who stand before us. Shears, whose focus has been to master the invisible strokes, and delicate technique of old master drawings, also explores topics of dark imagination. He pairs children with a coiling giant python circling them, or a child in pajamas laughing as he leaps over gravestones. These insightful psychological studies ask for an intimate understanding of the subject, and sympathy for physical presence. Some of the nude studies, for example, focus on elderly models he finds in Santa Fe, New Mexico, whose bodies show an accumulated and unique history. These drawings, made with patience and understanding, reveal the sensitivity of this student of human nature, and the accomplishment of a draftsman who practices his art daily with focus and attention to detail.

Case Studies 2018 - 2019

Kate Breakey "Light of the Moon"
Hisao Hanafusa "Radiation Maps"
Lex Braes "Ghost"
Andrew Shears "Academy"



Makenzi Fricker, MA candidate

*The Curatorial Collaborative:
Making Connections*

The Curatorial Collaborative program, now in its fifth year, connects graduate students from the Institute of Fine Arts with rising Bachelor of Fine Arts seniors from the Studio Arts program at the Steinhardt School's Department of Art and Art Professions. Graduate students mentor these young artists as their practices evolve throughout the academic year, conducting studio visits, providing a critical eye, lending a listening ear, and ultimately curating either a two-person or group exhibition. The exhibitions this year reflected the artists' daring creativity, bold approach to material, and deep engagement with pressing issues of our time. In *If, and Only If*, curated by Peter Johnson, artist David Stapleton utilized analytic logic to formulate digital sculptures that are inspired by grammatical structures of sentences. In *Materializing Time*, curated by Sizhuang Miao, artist Kara Kendall translated the experiential process of automatic drawing into the materiality of sculptures constructed from iron and cement. Two of the exhibitions this year, *I'm Nobody? Who Are You?*, curated by Emily Sussman, Eana Kim, and Kasalina Maliamu Nabakooza, and *S E L F*, curated by Andrea Zambrano, spoke to the artists' sustained preoccupation with issues of identity, embodied experience, and the mutable nature of one's self-perception. Throughout the process of organizing this year's rigorous series of exhibitions, the curators were moved by the artists' passion, commitment, and professionalism, made all the more impressive by their young age. To witness these artists flourish in their final year through their dedication to their practice was truly rewarding. One of the greatest strengths of the Curatorial Collaborative is to foster these connections between related yet distinct disciplines which are too often practiced separately. After the exhibitions close, the student curators will have done much more than select work, approve lighting, and write an essay. They will have provided support during a crucial period of professional and personal growth for maturing artists as they prepare for the exciting future which awaits them.

2019 Exhibitions

I'm Nobody! Who Are You?

January 30 – February 16, 2019

Curators: Eana Kim, Emily Margot Sussman,

Kasalina Maliamu Nabakooza

Artists: Emily Castronuovo, Sarah Lane, Brianne Nagle, Abigail Phipps, Kayley Saade, Nora Wang

A Banana is Not A Lemon

February 13 – February 16

Curator: Makenzi Fricker

Artists: Sasha Ballard De La Bastida, Ariadne Manuel

A Veil Between Us

February 20 – February 23

Curator: Lauren Vaccaro

Artists: Eun Jin Kim, Defne Cemal

Materializing Time

February 27 – March 2

Curator: Sizhuang Miao

Artists: Kara Kendall, Samhita Kamisetty

If, and Only If

March 6 – March 9

Curator: Peter Moore Johnson

Artists: David Stapleton, Hannah Murphy

S E L F

March 13 – March 16

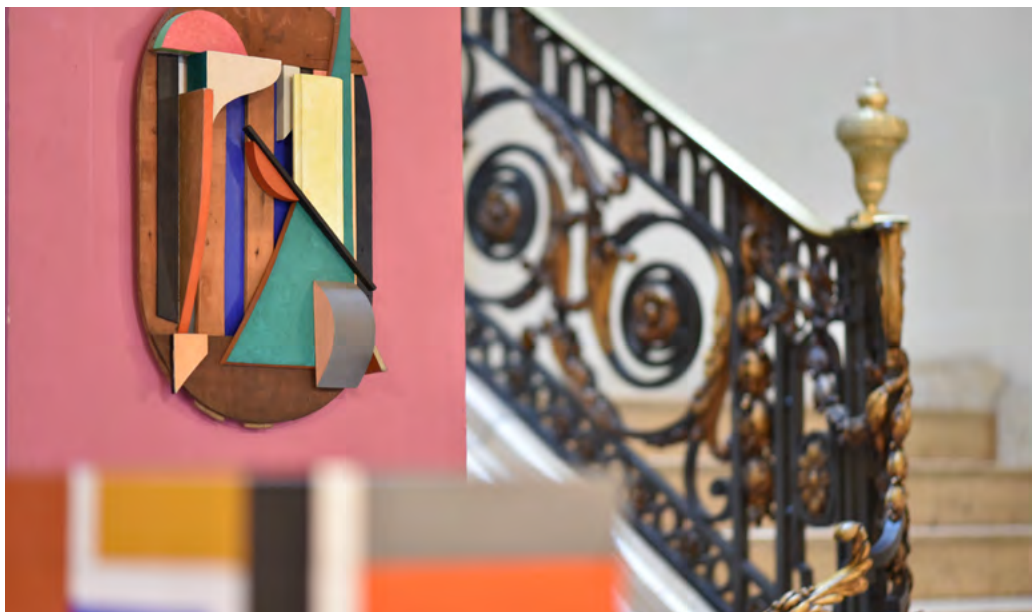
Curator: Andrea Zambrano

Artists: Taryn Marie DeLeon Mendiola, Alston Watson





From left to right: Taryn Marie DeLeon Mendiola, Andrea Zambrano, and Alston Watson



Francesca Ferrari, MA candidate

The Great Hall Exhibitions Series

This past academic year, graduate students Francesca Ferrari, Kolleen Ku, Emily Shoyer, and Chao Chi Chu organized two contemporary art installations as part of the Great Hall Exhibition series, generously supported by Valeria Napoleone XX. Championing the works of mid-career women artists, this initiative provides students with the opportunity to display seminal contemporary art in the center of the Institute's academic home and community.

The curatorial team inaugurated *Graphic Objects: Elaine Lustig Cohen's Sculptural Works* in October 2018, exhibiting a number of little-known reliefs and sculptures by artist and graphic designer Elaine Lustig Cohen. Running in conjunction with *Masterpieces and Curiosities: Elaine Lustig Cohen* at the Jewish Museum, *Graphic Objects* highlighted Lustig Cohen's playful mobilization of geometric abstraction on three-dimensional forms. The installation incorporated three colorful free-standing panels directly from the artist's studio, generating a vibrant dialogue with the neoclassical interior of the Duke House. The show was complemented by the symposium *Finding Space in Modernism: Considering the Graphic Arts of Elaine Lustig Cohen*, with presentations by Shira Backer, Abigail McEwen, Francesca Ferrari, and Kolleen Ku.

In March, the curatorial team presented *Authorized Personnel*, a large-scale installation by contemporary

artist Amy Yao. Realized in close collaboration with the artist, *Authorized Personnel* intervenes within the luxurious architecture of the Duke House by blocking off the Great Hall's marble platform with chain-link fencing, sheathed with laser-cut faux silk fabrics. By staging a mock, inaccessible construction site within a landmarked historic building, this work addresses pressing issues of division, identity, and authenticity that are as timely as ever given the exclusionary rhetoric currently plaguing politics in the United States. Yao will discuss the multifaceted connotations of her work in an artist talk that will take place in September 2019.

These exhibitions would not have been possible without the enthusiastic collaboration and generosity of Valeria Napoleone, Director Christine Poggi, faculty curatorial advisor Professor Kent Minturn, Sarah Higby, and Sophie Lo. The works for each show were kindly provided by the Estate of Elaine Lustig Cohen and 47 Canal, respectively.





**Andrea Carolina Zambrano,
Damasia Lacroze, Emireth Herrera;
MA candidates, and
Juan Gabriel Ramirez Bolivar,
PhD candidate**

The Duke House Main Floor Exhibitions

The Duke House Exhibition Series bring contemporary art to the walls of the landmarked James B. Duke House. The work 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.

For the spring 2019 exhibition, *Grilo/Fernández-Muro: 1962-1984*, the Duke house was decorated with the Post War geometric abstraction paintings of Spanish-Argentine artists, Sarah Grilo and Jose Antonio Fernández-Muro. This exhibition traced the artists' mid-to-late careers and explored their involvement in the influential Grupo de Artistas Modernos de la Argentina [Group of Modern Artists of Argentina] (1952-1955) and Grupo de los Cinco [Group of Five] (1960-1964). Seeking to map influences and movements that inspired their artistic practices from the 1960s through the 1980s, works selected created an intimate dialogue between Fernández-Muro's engagement with urban, industrial patterns, and Grilo's lyrical abstractions. In addition

to these paintings, the exhibition also featured an array of rare archival materials including exhibition catalogues, publications, and documentary photographs.

During the spring 2019 semester, shortly after the exhibition opened, *Reflections on Latin American Abstraction: Sarah Grilo and Jose Antonio Fernández-Muro*, a symposium about the exhibition took place and featured Photographer and personal friend of the artists, Lisl Steiner and Matteo Fernandez Muro, Co-executer of the Estate of Sarah Grilo and Jose Antonio Fernández-Muro and grandson of the artists.

This exhibition was generously funded by the Institute for Studies on Latin American Art (ISLAA), with additional support from Cecilia de Torres, Ltd., and Mateo Fernández-Muro, Co-executor of the Estate of Sarah Grilo and Jose Antonio Fernández-Muro.

Grilo/Fernández-Muro: 1962-1984 was developed in Dr. Edward J. Sullivan's seminar "Curatorial Practice-Curatorial Study: A Cross Disciplinary Approach during the Fall 2018 semester.



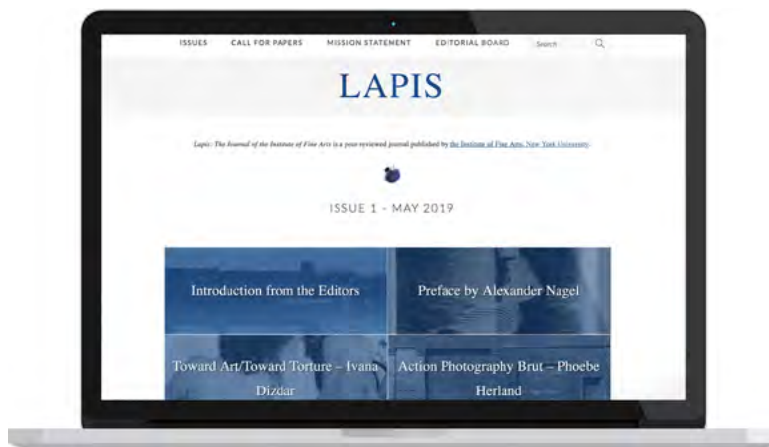


the Institute

ONLINE

In this Section

SPECIAL PROJECTS AT THE INSTITUTE: ONLINE



Alexander Nagel

Professor of Fine Arts

On serving as faculty advisor for Lapis: The Journal of the Institute of Fine Arts

wp.nyu.edu/lapis/

The first task was to decide what to call it, and from that extended discussion arose most of the essential points to consider in launching a student journal at the Institute of Fine Arts. One possibility raised by the student editors was to revive the title of the highly successful journal produced by the students of the Institute of Fine Arts many decades ago—*Marsyas*—and thus declare this to be its revival. Why had the Institute students of long ago decided to call it *Marsyas* anyway? Oral memory confirms that it was a bit of dark student humor: to start a journal and publish their own work in it in the hallowed halls of the Institute of Fine Arts, with its world-famous faculty, was about as hubristic—and no doubt as ill-fated—as the Phrygian satyr’s challenging the god Apollo to a music contest. Bracing for their flaying, the students published their first issue in 1941 and kept it going until 1986.

The student editorial board that launched *Lapis* decided to go with a less agonistic title and a fresh concept. This journal would be online rather than print, and it would be open to students and recent graduates from art history and art conservation programs around the world. I won’t go through all the titles that were considered, but the process of selection was an exemplary discussion and debate, for me a cherished experience where students

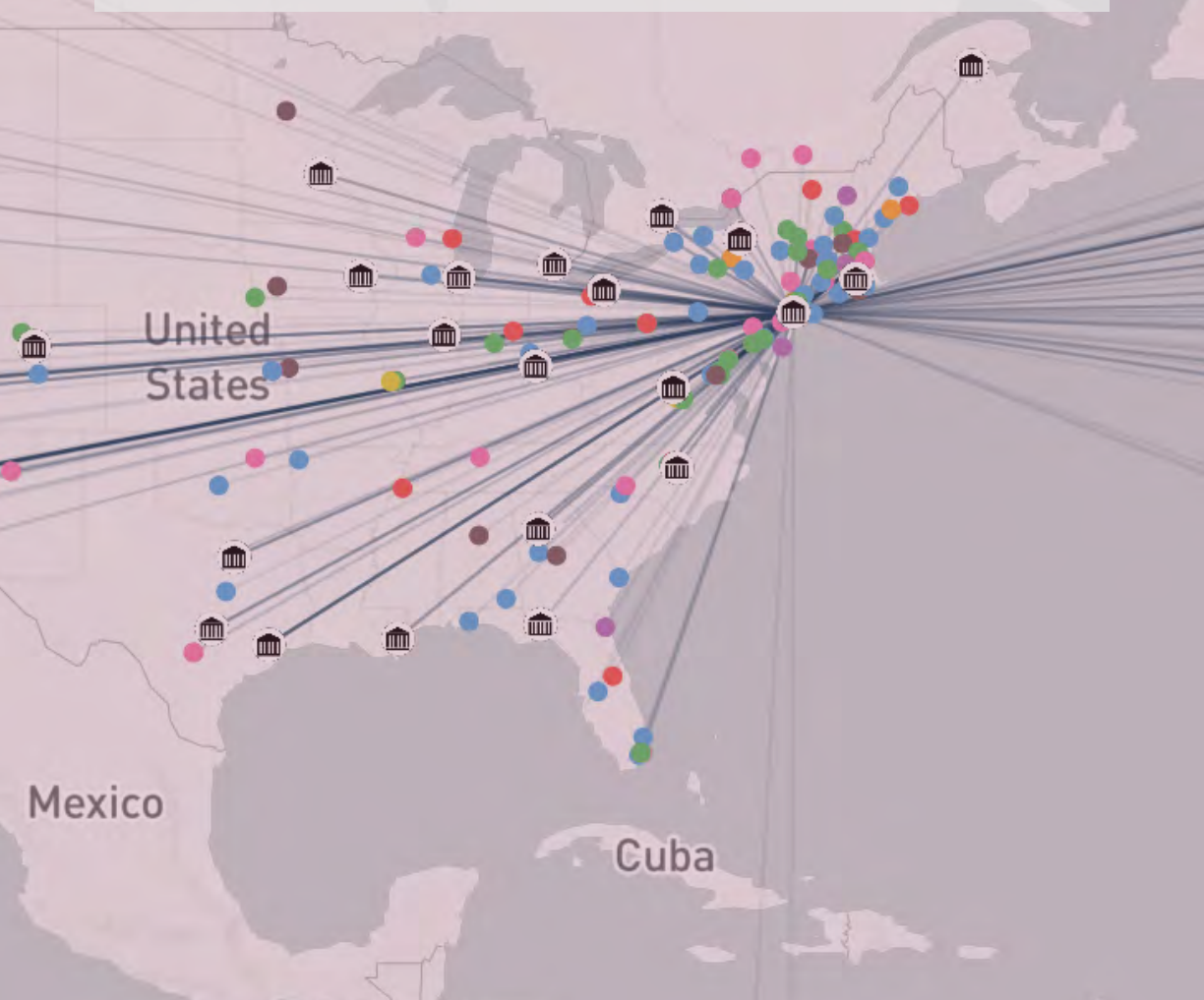
became colleagues. *Lapis* means stone in Latin, though it can also mean the tablet smoothed to receive and proclaim a message. In modern parlance it is shorthand for lapis lazuli, the blue stone imported from Afghanistan and the Indus Valley since antiquity and used to make ultramarine blue, the pigment whose name declares that it has come from across the sea. In the word lapis, the concrete stone is not simply a mineral but a material in movement. How do its meanings and uses change, and at the same time how do its origins across the sea inform the things it is used to make? The transformations brought by travel epitomize the changes that occur every time materials are manipulated and transformed in the making of works of art. *Lapis* is the stone and the pigment, the material and the art, the writing instrument and the receiving surface. It seemed to the student editors like the right set of associations for a journal produced by the only Institute in this country that combines programs in art history and art conservation.

We lucked out in our inaugural student editorial board, a group of committed, thoughtful young scholars with strong opinions yet always able to work towards the collective goal. Even in such ideal circumstances, there has to be an élan vital that gives energy and spirit to the enterprise. Conley Lowrance, our managing editor, is a poet not far in age from the students and an administrative invisible hand. A gentle and constant wind in the sails, managing somehow to keep the technical details clear and the tasks to be done manageable, he allowed the editors to keep their focus on the purpose and joy of the mission. *Lapis* is launched and is on its way to you.



the Institute

IN THE WORLD



In this Section

[SPOTLIGHT ON ALUMNI](#)

[Guatemala](#)

[Nicaragua](#)

Alumni in the Field

Elizabeth Buhe, PhD 2018

Smithsonian Postdoctoral Fellow

Postdoc at Fordham



What are the narratives of art history? It's an impossible and crucial question for all art historians, and, as I learned this year, especially teachers. It was constantly on my mind this past year, my first as a full-time instructor after completing my doctoral work at the IFA in 2018. As a Postdoctoral Teaching Fellow at Fordham University, I taught three undergraduate classes each semester. That's about a hundred bright young minds each term. How to fill our time together? In Introduction to Art History for non-majors, Global Contemporary Art Since 1989, and a course on the history of abstract art for upper-level students, the challenge in writing each lecture was always what—or whose—histories, objects, and theoretical frameworks to foreground?

These surely seem like obvious questions to most educators. Yet global social and political movements—MeToo and Decolonize the Museum hit particularly close to home for my work in art post 1940—have infused their pursuit with vital energy in the past few years. At Fordham, I found my students ready to have these conversations: they wanted to learn about a range of artists from diverse geographies, ethnicities, and sexual orientations; and they wanted to discuss the limitations of historical canons and test out methodologies for broadening them or constructing new ones. I was excited to realize that these conversations felt collaborative and non-hierarchical, like the whole class (including me) was set the same task, and

we, along with much of the artworld, were working together toward a more inclusive art history. Our classroom conversations also helped me fully see education not as passive consumption but as an active and participatory endeavor. To give a few examples, in a lecture on ancient Greek art, Eleanor Antin's *Carving: A Traditional Sculpture* (1972/2017), a gridded series of photographs in which the artist documented her morphing body over thirty-seven days of strict dieting, offered an opportunity to discuss not only additive vs. subtractive processes of sculpting, but also gendered conventions of beauty.

A dialogue on the negotiation of artwork commissions around Giotto's Scrovegni Chapel (1305-6) led us to the power inequities of the contemporary artworld via Linda Nochlin and the Guerilla Girls. Left to pick their own research topics, students proposed exhibitions on queer Latinx art and art that prioritized touch and smell for non-sighted visitors.

My enthusiasm for art history's narrative potential matched my students', which I took in the moment as a positive indicator despite the potentially fuzzy logic induced by 5am mornings! It also occurs to me that teaching an art history that doesn't come straight out of the textbook is, given our content expertise, a fairly solitary endeavor. After this year of teaching at Fordham, I have new respect for the labor of curriculum development, particularly one that is increasingly diverse. The more we can all work together, the better.



Brian Castriota, MA Art History and Advanced Certificate in Conservation 2014

Marie Skłodowska-Curie ITN Research Fellow;
PhD candidate, University of Glasgow

Theory and Practise



When I first began my graduate studies in conservation and art history at the Institute in the fall of 2010 I was completely committed to a specialization in the conservation of archaeological materials. In addition to my coursework—which was largely concentrated in archaeology and art of the ancient world—I took advantage of every opportunity to work on our affiliated excavations, including three consecutive summers with the Harvard-Cornell Archaeological Exploration of Sardis, and NYU’s excavations at Selinunte and Abydos.

But my experience at the IFA also influenced my current trajectory in ways that I could not have anticipated or envisioned at the outset. During the course of my time there—particularly through my contacts with Professors Michele Marincola and Chirstine Frohner—I came to appreciate the philosophical and theoretical dimensions of conservation, as well as the acute challenges posed by works of contemporary art where conservation practice can be as much a matter of ontological and phenomenological inquiry as technological investigation. This became the catalyst for my unlikely professional fork,

propelling me down parallel specializations in the conservation of archaeological materials and time-based media artworks.

Following a Kress fellowship in Time-Based Media Conservation at the Solomon R. Guggenheim Museum I moved to Scotland to carry out doctoral research at the University of Glasgow within the E.U. Marie Skłodowska-Curie ITN “New Approaches in the Conservation of Contemporary Art” (NACCA). This past May I submitted my doctoral thesis, which draws upon discourse from aesthetics, semiotics, and poststructuralist criticism to expand notions of artwork identity and authenticity commonly invoked in the conservation of contemporary art.

I now split my time as a freelance conservator for time-based media and contemporary art at the Scottish National Gallery of Modern Art in Edinburgh and the Irish Museum of Modern Art in Dublin. I am a regular guest lecturer on the subject of contemporary art conservation for both the M.Litt. course in Technical Art History at the University of Glasgow and the M.Sc. course in Collections and Curating Practice at the University of Edinburgh. For the last two summers I have also been a Supervising Conservator on the archaeological excavations at Sardis, working alongside IFA CC alumnae Jen Kim (’08) and Emily Frank (’18) where I oversee the field training of current IFA graduate students. In conjunction with the Conservation Center’s new TBM curriculum, this past June I also led a four-week intensive individualized instruction on “Acquisition and Documentation of Time-Based Media Artworks” in the conservation department at the Scottish National Gallery of Modern Art.

Moving back and forth between theory and treatment, working in university settings, contemporary art museums, and in the field on some of the oldest and newest objects of cultural heritage, my practice is certainly unconventional. Initially this career trajectory might have seemed disjointed and untenable, but my time at the IFA expanded my own epistemological horizons and gave me the critical tools to understand how such an interdisciplinary approach to the work I do was not only possible but also valid and significant. I am forever indebted to my professors and mentors at the IFA for inspiring and supporting me, both during and after my studies.

Matthew Hayes, MA Art History and Advanced Certificate in Conservation 2003; PhD 2017

Director, The Pietro Edwards Society for Art Conservation

Art History and Conservation



That I attended the Institute twice reflects an abiding interest in combining the allied disciplines of conservation and art history in my work.

From 1999-2003 I studied at the Conservation Center, specializing in the treatment of Old Master paintings. I was an intern and fellow at the Kunsthistorisches Museum, and worked afterwards for the Collections of the Prince of Liechtenstein and in the august collaborative Atelier Gerhard Walde, all in Vienna. I had not planned to spend nearly a decade in Austria, but the cultural climate of Central Europe proved beguiling. There were endless old objects in need of care, and the studios, institutions, churches, and palaces where I labored seemed luxurious after New York's narrow quarters. I was initiated in the traditional methods of painting conservation, tackled both structural and aesthetic problems, had the privilege of treating a variety of fascinating paintings and sculptures, including several panels by Rubens and his contemporaries.

Seeking further intellectual training to balance this proficiency gained in craft, I returned to the Institute in 2011 for a doctorate, which I finished in 2017. My dissertation chronicles the restoration of Italian Renaissance paintings in Europe during the nineteenth century – the early days of professional art history. Conceived as a series of essays on this theme, it examines the definitions of two artists, Giotto and Titian, and the formation of two encyclopedic collections, the galleries of London and Berlin. I found conservation and art history to have developed in tandem, each influencing the other: art historical knowledge informed early treatments, while scholarly interpretation was colored by (sometimes just) prior restorations.

My current situation seeks to unite these two strands. On graduation I established a private practice in New York, The Pietro Edwards Society for Art Conservation. Lately much of my time has been occupied by the restoration and technical study of Titian's *Portrait of Guidobaldo della Rovere*, a relatively late painting in which numerous changes reveal much about the artist's painting methods and the date of the picture. I pursue research, writing, speaking, and translation independently. Recent articles have considered the pragmatic origins of Alois Riegl's conservation theory, and the early scientific connoisseurship of artworks under Wilhelm von Bode. This summer I will be a scholar in residence at the Getty Research Institute, where my primary task will be the revision of my dissertation as a book. *The Renaissance Restored: Conservation and art history in nineteenth-century Europe* should appear next year.

Though closely linked – and both worthily represented at the Institute – the fields of art history and conservation remain disparate. My project of blurring their boundary is still in the experimental phase, but has already yielded interesting results.



Mary Oey, MA Art History and Advanced Certificate in Conservation 2007

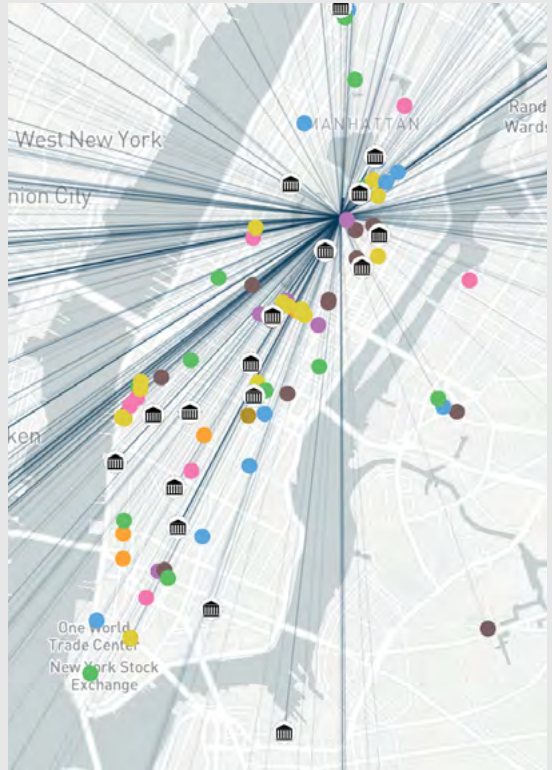
Head of Conservation, New York Public Library

Moving, Remembering

Even though the Conservation Center did not yet offer book conservation when I was a student, I went for it anyway. My interests in conservation directly grew out of long hours conducting primary research in various kinds of special collections, and I really wanted to work in a major university library with significant special collections. Fortune handed me my dream job pretty much right out of the starting gate, which, of course, I could not hold on to. Life got in the way, and so did the 400 miles between me in my dream job and my spouse in his, in Washington, DC.

So I moved to the Library of Congress, which, initially, was decidedly not my dream job. Less focused on conservation of actual collections and more on conservation and preservation proselytizing, life got in there once again and converted this job into one of the best I've had yet. So many talented, brilliant colleagues (it's a huge lab); the reliability of the Federal Government (fundraising was nowhere on my mind); and I lived in a house on a street lined with 100 year old trees in the District, a 5-mile bike ride (on protected bike lanes!) to the Library.

I gave all that up for the opportunity to help further develop conservation at the New York Public Library, in several respects a sister institution to the Harvard University Library and the Library of Congress, but by comparison, with a tiny fraction of resources for conservation. Why? Because changing it up and going for new challenges is generally a good idea. That has proved true and would have been reward enough. But I didn't foresee how enriching the familiar warmth of a homecoming would be; what it would feel like to come back to school and see so many familiar faces. Now that I'm close by once again, I look forward to more unexpected encounters at the IFA!



GET ON THE MAP!

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



the Institute

ART HISTORY
ARCHAEOLOGY
CONSERVATION



In this Section

STUDY AT THE INSTITUTE

Study at the Institute

The Institute of Fine Arts is dedicated to graduate teaching and advanced research in the history of art, archaeology, and the conservation and technical study of works of art. The Institute encourages students to excel in historical and material investigation as well as 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 their 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 art historical knowledge and gain further relevant experience before pursuing a PhD, as well as for students with an 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 to 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 technical study 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.

Students gain extensive conservation experience through a multitude of hands-on research projects and laboratory work, scientific investigation and analysis, 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 practice; these courses acquaint students 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.

Time-Based Media Art Conservation The new kid on the block;

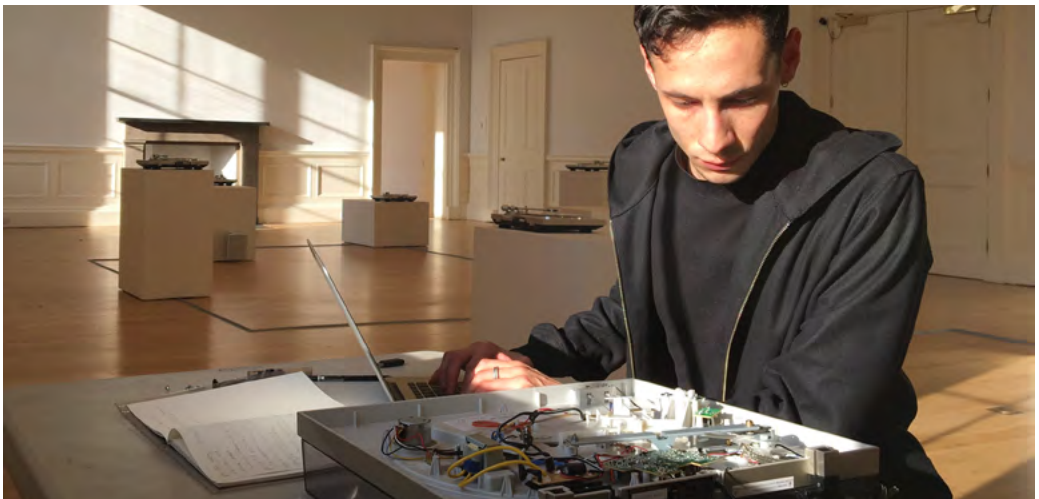
The middle to late 1990s marked an important point for the formation of time-based media (TBM) art conservation as a new specialty. Since then, engaged and determined conservators and allied professionals have pioneered the conservation of TBM art and have built up a body of published research, including case studies, the introduction of methodologies, and ethical discourses, for example, on video migration or the conservation of computer-based art.

Responding to the need of graduate education and building on few existing educational opportunities in Europe and related experiences in archiving and moving-image preservation programs, New York University's Institute of Fine Arts Conservation Center expanded its curriculum in the fall of 2018 by establishing a specialization explicitly for the conservation of time-based media art—the first of its kind in the United States. This innovative course of studies requires students to cross the disciplinary boundaries of computer science, material science, media technology, engineering, art history, and conservation. The program maintains its traditional strengths in educating future conservators focusing on paintings, paper, library and archive materials, decorative objects, ethnographic, archaeological, sculpture, photographs, and modern and contemporary materials. TBM art conservation fits seamlessly into the Institute's portfolio of specialized education and training.

The CC/IFA/NYU dual MA/MS degree inherently allows for curricular flexibility and adaptation, a necessity for a successful specialization in TBM. New course offerings will provide options for practical and technological training in media art conservation, employing a coalition of experts and specialists in computer science, engineering, and film and video preservation.

In their first term, students enroll in a course called Technology and Structure of Works of Art III: Time-based Media. This course introduces various categories of time-based media art in both theory and practice. Issues related to the acquisition, examination, documentation, installation, exhibition, and conservation of TBM are discussed through case studies. As an overview course on an introductory level, the course is required for TBM students and is open to other students at NYU who are majoring in art history, computer science, engineering, library science, museum studies, or general art conservation. Art history students at the Institute with an interest in modern and contemporary art are strongly encouraged to enroll in this course in fulfillment of their Foundations requirements.

In addition to graduate-level education, and responding to the need for training in TBM art conservation, the Conservation Center provides time-limited, non-degree professional development opportunities to students and mid-career conservators and to those entering the field of TBM or in need of enhancing specific skills. This will complement other offerings for professional development currently available.



As an example, ART WITH A PLUG – Introduction to Electricity and Electronics, provided an introduction to electricity and electronics in the context of modern and contemporary art. Topics included: basic principles of electricity, power supplies, soldering, circuits, circuit schematics, and components such as resistors, capacitors, diodes, transistors, and motors. Also included was an introduction to programming microcontrollers and the operation of electronic test equipment, such as digital multimeters, oscilloscopes, and sensors. Course content and level of instruction were aimed at emerging or already established conservation professionals who are confronted by electric and electronic components in artworks. In January 2019 twelve external participants together alongside two conservation students gained practical knowledge of basic electric, electronics, physics, and programming concepts, as well as an elementary understanding of coding, as well as commonly encountered equipment such as projectors (slide, film, video), speakers, lights, microphones, foot pads, cameras, motion sensors, motors, and transformers. The workshop gave participants guidance to safely install artworks and to develop preservation strategies. This workshop was conceived in cooperation with the Tandon School of Engineering, NYU, and is planned to be offered annually over the course of the next four years.

Future workshop offerings will include: Artist Interviews—TBM-Specifics (in collaboration with VoCA, two days, a repeat of the event held in March 2019); Digital Preservation (three days, first iteration in October 2019); Maintenance and Care of CRTs (two days, forecast for 2020); and Film and Slide Preservation (two days, forecast for 2021). Topics that can be presented in lecture format will be open to 25 participants, while topics for which lab space and access to equipment are necessary will be limited to smaller groups. With a total offer of four courses (four days each) and eight two-day workshops over four years, we will be able to offer 32 days of training and 153 spots for mid-level professionals plus 30 spots for our students, for a total of 183 possible participants.

For the Conservation Center's students, the added bonus is that they will join selected workshops and courses as participants learning alongside practitioners already working in the field. Students together with workshop participants will create a strong TBM art conservation community, fostering

a professional network that will enhance their careers. Upon graduation, they will have met, learned from, and studied with experts in the field who will become important allies as they contribute to TBM art conservation research and scholarship. External participants will benefit from learning in an academic environment within a limited time frame, allowing them to continue working in their home institutions.

During the next four years we will also offer lectures open to the public to share our achievements and to promote TBM art conservation as an emerging field. This unprecedented opportunity serves not only for the dissemination of best practices and current research but also for networking and connecting professionals, who are already working in the field, facing daily challenges with TBM art or complex installations. Previous lectures are available online and provide a significant resource for anyone with an interest in this field.

TBM art conservation is in a time of rapid transition. Articulating and advocating the need to preserve contemporary art, educating and mentoring emerging conservators, incorporating the expertise of allied professionals and scholars, and sustaining a program of continual learning present challenges that the Institute is ready and eager to confront.

The development and implementation of the TBM art conservation curriculum and related events has been generously supported by the Andrew W. Mellon Foundation.



Marica and Jan Vilcek Curatorial Program

We are thrilled to announce the inauguration of the Marica and Jan Vilcek Curatorial Program. Owing to the generosity and vision of Marica Vilcek, Chair of our Board of Trustees, and her husband, the renowned biomedical scientist Jan Vilcek, the Institute has been able to create a new program in curatorial practice and museum history. At least three curators from nearby museums and collections will teach a seminar at the Institute each year, thereby enhancing our students' understanding of the complex research and practical planning that go into organizing an exhibition, installing a set of galleries, developing the programming and other events associated with a curatorial project, and acquiring and caring for works of art.

In 2018-2019, our curator-taught courses included two seminars on Japanese art: one on decorative arts taught by Monika Bincsik (Metropolitan Museum of Art) and another on Japanese painting and sculpture by John Carpenter (Metropolitan Museum of Art). We further expanded into fields not currently represented at the Institute with a seminar related to the Met's exhibition *The World Between Empires: Art and Identity in the Ancient Middle East*, co-taught by Met colleagues, Kim Benzel, Michael Seymour, and Blair Fowlkes-Childes (an IFA alumna). In the spring, Anne Umland (another IFA alumna) offered a seminar related to her forthcoming exhibition on Sophie Taeuber Arp at the Museum of Modern Art.

A preliminary list of curators who will teach in the next two years or so includes Frick Collection curator Susan Galassi (IFA alumna), who will offer a seminar on Monet; Metropolitan Museum of Art curators Nadine Orenstein (IFA alumna) and Freyda Spira, who will co-teach a course on Northern Early Modern prints; Monika Bincsik, who will return to lead her popular seminar on Japanese decorative arts, and Metropolitan Museum of Art curator Mark McDonald, who will co-teach a seminar on Goya with Edward J. Sullivan. We also anticipate future curatorial seminars taught in collaboration with NYU's Grey Gallery curators that will give students both an opportunity to work on an exhibition and to publish in its catalogue.

An introductory seminar, taught by Edward J. Sullivan, focuses on curatorial practice and collection history. This course, open to all Institute students, combines in-class discussions, dialogues with museum curators, directors, and other museum staff members at a wide variety of institutions throughout the City. As a final project, students are divided into "research groups," to create either real or virtual exhibitions utilizing all necessary tools, both intellectual and practical, on which curators depend for their work.

The Marica and Jan Vilcek Curatorial Program also provides two year-long, full-time curatorial fellowships for advanced PhD students, one fellowship to be held each year at The Metropolitan Museum of Art, and the other at any museum or collection.



the Institute IN THE FIELD



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.

Institute Supported Excavations

Abydos, Egypt

The Institute, in partnership with Princeton University's Department of Art and Archaeology, is engaged in an ambitious, long-term archaeological investigation of the important site of Abydos in southern Egypt. Abydos is known as the burial place of Egypt's first kings, and later became the primary site of the cult 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 plethora 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 excavated the theater, which led to an entirely new reconstruction of that building and its relationship to the Altar Court and central ravine formed by the torrent that bisects the sanctuary. In 2019, we will be working in the area of the central

ravine to determine the ancient channels built to control this powerful seasonal torrent in the Greek and Roman periods. We also will excavate with the aim of determining the route by which visitors went from the central sanctuary to the Stoa that crowns the Western Hill of 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 BCE by the Kushite king Taharqo. Taharqo, 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 project, initiated in 2018 and marking the first excavations at this important site in over a century, is investigating not only how the temple was used by Kushite kings but what this monument might have meant to the local Nubian population living around it. Current areas of investigation include the only known faience production areas of the Napatan period of Nubian history, and a monumental mud brick building of the early first millennium BC.

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.



Clemente Marconi

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

The new discoveries of the mission on the acropolis of Selinunte of the Institute of Fine Arts, NYU

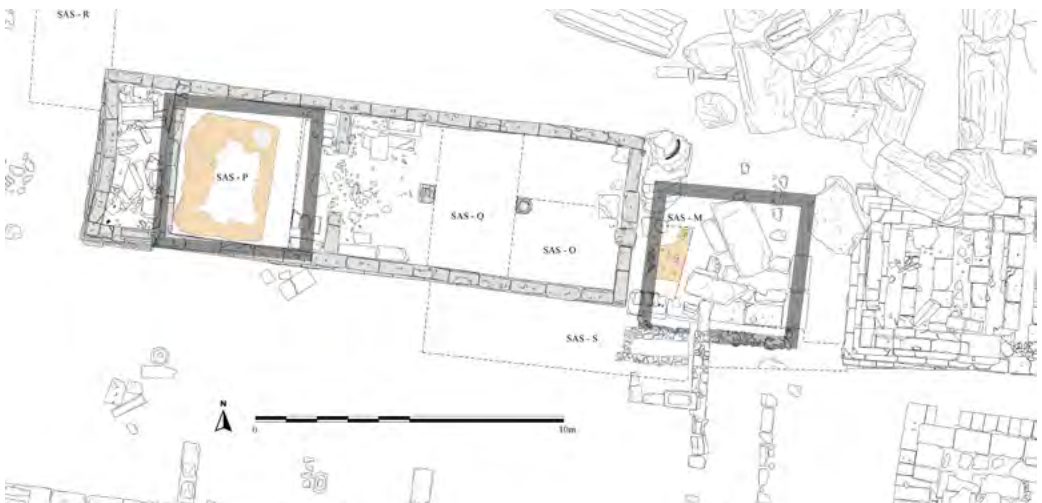
Between June 7 and July 5, 2019, the Institute of Fine Arts–NYU and the Università degli Studi di Milano, in collaboration with the archaeological park of Selinunte, conducted the thirteenth campaign of their mission on the acropolis of Selinunte. The mission has a strong interdisciplinary and international character, consisting this year of more than fifty participants, including advanced students and experts, from eight different countries.

The dig this year consisted of the continuation of the two trenches opened last year along the south side of Temple R (Trench S) and between the west side of Temple R and the south side of Temple C (Trench R). The excavation has produced important results concerning the earliest phase of Greek occupation of the main urban sanctuary and the activities associated with the construction first of Temple R and later of Temple C.

Regarding the first phases of use of the sanctuary by the Greek colonists, of particular significance has been the discovery, near the southeast

corner of Temple R, of the antler of a red deer in an excellent state of preservation. The antler is best seen as the votive deposition of a hunter to Artemis, a goddess for whom, together with Demeter, there are several other indications of cult in this part of the sanctuary. The level at which the antler was found belongs to the first phase of use of this area of the sanctuary for a cult in the open air, during the first generation of life of Selinus (ca. 630–610 BCE). The discovery confirms the existence of forests in this area of Sicily in the seventh century BCE and the intense interaction of the Greek colonists with the native hinterland immediately after the foundation of Selinus.

For the phase immediately after this, the excavation this year has brought to light the west end of a rectilinear structure with foundations made of chips of stone and mud-brick elevation, whose south and east side had been first identified in 2010. Thanks to the discovery this year, it is possible to reconstruct the building, with a length of 4.5 meters. The structure was positioned immediately to the east of the later Temple R and had the same east-west orientation. Datable to the late seventh century BCE, the structure was razed on the occasion of the construction of Temple R in the first quarter of the sixth century BCE. Most likely, based on its placement and the associated materials, this building, one of the earliest Greek structures documented at the site, had a sacred function. A second early building of similar forms was excavated in recent years to the west, in correspondence with the adyton of Temple R.



Selinunte, early cult buildings in the area of Temple R. Digital model by Massimo Limoncelli.



Selinunte, Trench S, bull's horns during excavation.
Photo by Andrew Ward.

Concerning the construction and use of Temple R, two important discoveries have been two additional post holes used in lifting the blocks of the cella of the temple and a hollow altar for libations, perfectly preserved, placed near the southeast corner of the temple. Particularly significant in this context has been the discovery of two large horns of a bull, likely belonging to the same animal. The coinage of Selinus in the Classical period and remains of terracotta and marble statues of bulls from the main urban sanctuary hint at the sacrifice of bulls at Selinunte, for which our discovery represents the first archaeological evidence.

Finally, the excavation of the trench between Temple R and Temple C has fully revealed the foundations of this last building, showing how the sloping of this sector of the acropolis of Selinunte was artificially created on the occasion of the building of this monumental structure. The layers associated with the construction of Temple C are perfectly preserved, and they offer valuable information about the construction process of this large monumental building, including the foundations. Also notable has been the discovery of an exceptional votive deposit associated with the construction of Temple C, including gold, silver, and ivory; a faience statuette of a falcon; and fine pottery. This exceptional deposit was found against the west front of Temple R and marked the limits of the construction site of Temple C. Given its position, it may be interpreted as a kind of propitiation to the goddess of Temple R by the builders of the much larger Temple C, most likely dedicated to Apollo.



Selinunte, Trench S, hollow altar for libations near the southeast corner of Temple R. Photo by Andrew Ward.



Selinunte, early cult buildings in the area of Temple R. Digital model by Massimo Limoncelli. All pphotos © The Institute of Fine Arts, NYU.



Course Highlights

The Institute's curriculum is vibrant and varied. Below are highlights of the 2018-2019 course listings, and a preview of the 2019-2020 offerings. A full list of courses past and present can be found on the Institute's web site. [\[insert link\]](#)

Art History Course Highlights

Fall 2018

Europe and its Amerasian Mirror, 1492-1700

Alexander Nagel, Professor of Fine Arts

By considering a wide array of texts, maps, objects, and images produced between 1492 and 1700, this course aims to immerse its participants in a coherent, if malleable, vision of a world where Mexico really was India, North America was an extension of China, and South America was populated by a variety of biblical and Asian sites. It is generally believed that Columbus's initial confusion of the American coast with the continent of Asia steadily and even swiftly gave way to a more accurate view. However, a mountain of evidence suggests that the association between Asia and the New World long survived the crossing of the Pacific by Magellan and others after him, persisting well into the seventeenth century. We are thus dealing with a resilient if flexible world view. The study of the largely forgotten geographical imaginary of Amerasia raises difficult methodological questions, which we will address through case studies of individual objects, texts, maps, and collection histories: How does one go about studying a vision of the world contradicted by modern geography and field boundaries? What should we do when period terms do not support the current art-historical classifications? If Mexican codices were thought to be Chinese, should they be studied together with Chinese objects? What does it mean that Europe came into cultural self-definition during the period that it inhabited an Amerasian worldview? Did Amerasia serve as a defining antipodean other for Europe? What is the purpose, ultimately, of trying to inhabit a forgotten world view?

As Others See Us: Contemporary Art in Recent Fiction

Thomas Crow, Rosalie Solow
Professor of Modern Art

Novels that take art and the art world as their subject are uncommon but revealing, more recent examples exhibiting something like art-envy on the part of the writer. Amid questions as to how the art of our own moment can be understood in historical terms, literature has been an under-used resource of perspectives on art material and testimony concerning the inroads made by visual art and artists beyond the protective boundaries of their own sphere. Works by authors including Don DeLillo, David Lipsky, Siri Hustvedt, Peter Carey, Rachel Kushner, Ali Smith, and Ben Lerner will make up the syllabus.

The Met Curatorial Studies: Introduction to Japanese Decorative Arts, 16th--19th Centuries

Monika Bincsik, Diane and Arthur Abbey Assistant Curator of Japanese Decorative Arts,
The Metropolitan Museum of Art

This seminar will examine the history of Japanese lacquer, ceramic, and textile arts in the Edo period (1615–1868). Discussions will include the comparison of lacquers made for the domestic market and European export; stoneware and porcelain production with a special emphasis on Oribe and Nabeshima ware; and the changes of styles in kimono fashion. Japanese decorative arts are closely interlinked through their iconography, particularly the representation of classical literature, auspicious motifs as well as decorative design elements. We will also highlight the role of these artworks in incense and tea culture, furthermore in wedding sets. The seminar will take place in the storage of The Metropolitan Museum of Art allowing the detailed examination of production techniques. Japanese reading ability is not required, but helpful. Assignments will include class presentations.



Spring 2019

Sophie Taeuber-Arp

*Anne Umland, The Blanche Hooker Rockefeller
Curator of Painting and Sculpture, The Museum of
Modern Art*

Taught in conjunction with preparations for a major retrospective of the art of Sophie Taeuber-Arp, scheduled to open at The Museum of Modern Art in November 2020, this course examines the interdisciplinary career of one of the 20th century's most versatile abstract artists. Taeuber-Arp's trajectory from applied arts professor, Dada dancer, and textile and object maker; to designer of large-scale decorative wall paintings, architectural interiors and exteriors, and furniture; to painter/sculptor, magazine editor, and early proponent of Concrete art will be explored. Throughout, focus will be maintained on how Taeuber-Arp questioned distinctions between the fine and applied arts, abstraction and decoration, and elite culture and popular design. The posthumous cataloguing, exhibition, and reception of Taeuber-Arp's work will also be analyzed, along with the question of how her diverse practices might help to reshape existing art-historical narratives and hierarchies. Visits to MoMA's conservation laboratories, storage facilities, and collection galleries, inviting close observation of original works by Taeuber-Arp, will be a key component of this class.



New Directions in the Study of Andy Warhol and His Milieu

*Thomas Crow, Rosalie Solow
Professor of Modern Art*

To coincide with the major Warhol retrospective opening at the Whitney in November 2018, students in the seminar will pursue topics opened to new scrutiny by the exhibition, its catalogue, and other recent scholarship. Several meetings will take place at the Whitney, as will individual presentations. The final paper will be based on the presentation.

Making as Meaning in Renaissance Art

*Dennis Geronimus, Associate Professor of Art
History; Department Chair, NYU Department of Art
History*

This seminar will take students inside Renaissance studios and workshops – both north and south of the Alps – to examine the material reality of art objects and the inner logic of how they came to look the way they do. Among the range of topics to be addressed will be artists' materials (pigments, painting supports, graphic and sculpture media); methods of production and reproduction; notions of craft; the role of the copy; commerce and trade, i.e., the business of art; aspects of collaboration, artistic rivalry, and competition; and technical art history, reintroducing students to conservation practices and various types of technical examination (X-ray analysis, infrared reflectography, dendrochronology). Museum visits to local collections and their Print Rooms and conservation laboratories, inviting close, sustained looking at original works, will be a key component of the class.



Chartres Cathedral

Robert Maxwell, Sherman Fairchild
Associate Professor of Fine Arts

Through the cathedral of Chartres, one can gain insights into medieval artistic traditions across a range of media—architecture, sculpture, stained glass, manuscripts, reliquaries—and consider the roles of workshops, lay and ecclesiastical patrons, and architectural guilds. One can also study artistic phenomena over the span of a millennium, although this course will focus on c.1000 – 1350. The historiography on the cathedral is also formidable, and it too merits consideration for the way it has shaped and continues to shape study. Chartres Cathedral therefore offers, condensed in one place, an extraordinary lens through which to study medieval art's practices and practitioners.

Since 2008, the cathedral has been undergoing extensive restoration that will thoroughly change the way future generations study the building. It has been controversial, to say the least. At the end of the semester, the Institute's Medieval Art Forum is organizing a discussion around the restoration. Our semester-long study of the cathedral will provide us with the critical tools necessary to understand and evaluate that restoration.



Fall 2019

Kumārajīva in New York

Hsueh-man Shen, Ehrenkranz Associate Professor in World Art

“Kumārajīva in New York” is an experimental workshop for translation of scholarly papers on the Buddhist art created along the Silk Road. During the process of translation, students will become familiar with the field of Buddhist art history and the specific types of art or issues discussed by individual authors. Enrolled students will work on articles assigned to them and build the class discussions around their translations, as well as the artworks themselves. It caters to those students who are especially interested in the intersection of art, historiography, and translation.

Photography and Difference

Prita Meier, Associate Professor of Art History, Department of Art History, and the Institute of Fine Arts; and Robert Slifkin, Associate Professor of Fine Arts

This seminar will consider the ways that the medium of photography has been understood both in terms of its difference from traditional forms of representation and through its capacity to generate difference in individuals and knowledge. These two tendencies—one ontological, the other epistemological—can be seen to come together in the recent critiques of photography's historiography as largely a Euro-American phenomenon and the increased attention to cultural uses of the medium that exist beyond the aesthetic realm. By the turn of the twenty-first century the inherited models for understanding photography seem largely outmoded and its very geography was constituted by a kind of provincialism. But what are the ideological underpinnings of the “global turn” in the history of photography? What is the relationship between photographic discourse and affect, and the colonial, postcolonial, and neocolonial condition? What are the larger implications for the discipline of art history in reframing photography as a global practice and emphasizing its non-aesthetic and anthropological implications? Does an emphasis on difference fundamentally de-center established norms or does it in effect only reify problematic notions of the fundamental alterity of the “other”? Or both? This seminar investigates these and related questions by focusing on recent scholarship about photography in Africa, the African Diaspora, Latin America, and Asia.

Conservation Course Highlights

Fall 2018

Caring for Museum Collections: A Collaborative Approach

Hannelore Roemich, Professor of Conservation Science

Caring for collections in museums, historic houses, library and archives, or private collections requires a team of professionals able to achieve the access and display desired by stakeholders, while also striving for maximum preservation of the collection. The responsibility for selecting exhibition aesthetics, types of illumination, and display cases; determining environmental controls and light levels; and arranging the logistics of installation and loans, are responsibilities shared by curators, registrars, engineers, architects, lighting designers, mount makers, conservators, and administrators. This course will introduce the core principles of preventive care of collections and prepare students to become competent partners for their long-term preservation. Lectures will include an overview on causes of damage to artworks and preservation challenges associated with a variety of materials, including precious metals, digital media, modern paintings, plastics, and works on paper. Preservation concerns related to environmental conditions, access and handling, and storage and display will be identified. A session on connoisseurship and illumination will highlight the visual experience of artworks viewed in different lighting conditions. Special emphasis will be placed on the decision-making processes based on best practices and the sometimes conflicting needs of stakeholders. Issues related to the examination, documentation, exhibition, loan, and the conservation of artworks will be discussed through case studies in class and during site visits. Two field trips to major local institutions will allow students to interact with key players who have broad experience in art preservation.

Easel Paintings III: Structural Treatment of Paintings on Canvas

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

This course addresses various approaches to the conservation problems encountered with paintings on fabric and focuses primarily on treatments for the support itself, although consolidation of the preparation and paint layers, presented in Easel Paintings II, will be readdressed. The topics include methods for flattening distortions and buckling, tear repair, making inserts, strip lining and other types of edge reinforcement, the application of protective facing, stretching a lining canvas, removal and remounting of paintings on their stretchers or strainers, alternatives to relining.

Spring 2019

Technology & Structure of Works of Art II: Inorganic Materials

Coordinator: Kerith Koss Schrager, Objects Conservator, owner of The Found Object Art Conservation, White Plains, New York

The course introduces first-year conservation students to inorganic materials and the methods used to produce works of art, archaeological and ethnographic objects, and other historical artifacts, as well as to aspects of their deterioration and treatment histories. Emphasis is placed on the accurate identification of materials and description of techniques, the identification and evaluation of subsequent alterations, and an understanding of treatment history. As much as is practical and possible, students learn by looking at and examining objects directly. Each student is required to give three oral reports per semester on objects in the study collection and at The Metropolitan Museum of Art. Classes may be a combination of lecture and laboratory. In order to accommodate field trips or laboratory exercises, some sessions may last longer than two hours and are arranged by the instructor with the class at the beginning of the term.



Dating & Provenance Studies in Art & Archaeology

Dr. Norbert Baer, Hagop Kevorkian Professor of Conservation

In the past three decades, the range of technical approaches applied to archaeological and art historical questions has broadened greatly.

Though such techniques have added much to our knowledge of the materials of art and archaeology, the results have not always been unambiguous. Through a critical examination of the literature, the current state of technical examination, with emphasis on archaeological artifacts and sites, is evaluated. Among the techniques to be considered in the context of case studies are radiography, radiocarbon dating (traditional and direct counting); thermoluminescence, dendrochronology; stable isotope analysis; dedolomitization; desert varnish and other studies of patina; pyrolysis gas chromatography; and elemental analysis.

Fall 2019

Introduction to Objects Conservation

Leslie Gat, Objects Conservator, owner of Art Conservation Services, Long Island City, New York

This course provides students with an introduction to the skills necessary for the examination and treatment of three-dimensional works of art. Through laboratory assignments, students will acquire experience with many of the fundamental skills of the field, including cleaning, reversal of restorations, adhesion, consolidation, assembly of artifacts, and compensation for loss. The examination of a variety of objects and written documentation will be used to acquire the visual and written skills needed to assess, discuss, and document condition and treatment problems. The importance of conservation ethics and aesthetics in formulating treatment protocols will be discussed. In addition to object stabilization and treatment, environmental concerns, storage mounts, and packing strategies will be addressed

Spring 2020

Textiles in the Museum Context: Understanding, Preserving, and Presenting

Lucy Commoner, Art Conservator, Conservator Emerita, Cooper Hewitt, Smithsonian Design Museum

Textiles have a rich and ancient history and are an irreplaceable part of our everyday lives. Historical textiles in a museum collection present a unique set of challenges in their understanding, preservation, and presentation in an exhibition. The seminar will examine textiles from a conservator's point of view within a museum context from multiple technical angles: the spectrum of technologies and structures used to make and embellish textiles, environmental factors that affect textiles in the museum setting (temperature, relative humidity, light, pollution, and pests), the ability to look at textiles and assess and record their condition, and strategies for the safe exhibition and storage of museum textiles. The seminar will emphasize the role of collaboration within the museum in order to achieve the analytical, preservation, and exhibition goals addressed during the semester.





the Institute

2018-2019
GRADUATES

Institute Graduates

May 2019 Master of Arts Graduates and Thesis Titles

Michael Stephen Agnew

"The Ornaments of Authority and the Authority of Ornament: Diego de Sagredo's Neo-Vitruvian Architectural Treatise, Medidas del romano (Toledo, 1526)"

Advisor: Marvin Trachtenberg

Viola Angiolini

"The Artist, the Worker, the Architect, the Scientist: The Rhetoric of Labor in Francesco Lo Savio's Work"

Advisor: Robert Slifkin

Maite Basaguren

"Poetry, Drawings, Sculpture and the Ignatian Spiritual Exercises"

Advisor: Colin Eisler

Alice Boadicea Bertherat

"The Shape of Time: Analyzing the Incorporation of Contemporary Art in Historical Museums"

Advisor: Christine Poggi

Jennifer Lynne Boggs

"Blood in the Art of Magna Graecia: The Case of Paestan Tomb Paintings"

Advisor: Clemente Marconi

Chaochi Chiu

"Reinventing Conventions: An Interpretation of the Prints of Paul Jacoulet and its Utilization of Traditions"

Advisor: Thomas Crow

Sarah Frances Cohen

"Now/Not Yet: Recontextualizing the (In)definite Temporality of the Monumental Last Judgment Scenes at Torcello's Eleventh-Century Cathedral of Santa Maria Assunta & Chora's Fourteenth-Century Church of the Holy Saviour"

Advisors: Thelma Thomas and Robert Maxwell

Fangjie Deng

"Returning to the Site: Huang Gongwang's River and Hills Before Rain" *

Advisor: Jonathan Hay

Catherine G. Gause

"Novy Byt: Popova, Stepanova, and the Constructivist Idea"

Advisor: Christine Poggi

YangPiaoPiao Gong

"Beyond the Classroom: The Naoxue Theme in Late-Ming and Qing Paintings, Illustrations, and Prints"

Advisor: Jonathan Hay





Hongzheng Han

“Apolitical Voyeurism: Chinese Queer Bodies Through the Lens of Ren Hang” *

Advisor: Edward J. Sullivan

Phoebe Stewart Herland

“Site Specific: Three Artists from Los Angeles at the Tate Gallery in 1970” *

Advisor: Thomas Crow

Suzanne FitzGerald Heskin

“The Artwork of Sibylla von Bondorf - Poor Clare from the Convent at Freiburg im Breisgau”

Advisor: Robert Maxwell

Jennifer Nadia Houdrouge

“Becoming-Other: The Non-Human in the Work of Philippe Parreno”

Advisor: Kent Minturn

Ayşe İrem İkizler

“Emin Interviewing Emin: Reframing the Video Work of Tracey Emin within Theories and Methods of Interview-based Documentary Filmmaking”

Advisor: Robert Slifkin

Dashiell James Jordan

“The Dawn of Immortality? A Symbolic Interpretation of Pink Polychromy in Centuripe Ware”

Advisor: Clemente Marconi

Jiwoo Kim

“Reading Photographs: Imagining Lives Beyond Borders”

Advisor: Thomas Crow

Kolleen Alexandra Ku

“Broader Than Sense: Zaum and the Russian Avant-Garde Artists’ Book” *

Advisor: Christine Poggi

Yizhuo Li

“Liu Tao: A Photographer Untying” *

Advisor: Thomas Crow

Kathryn C. McCrum

“Animated Geometries: The Formal Complexity of Gordon Matta-Clark’s Later Building Cuts”

Advisor: Thomas Crow

Sarah Myers

“Shattering the ‘Glass Eye’: Thoughts on the ‘Infinite Camera’ and Its Conceptual Roots”

Advisor: Robert Slifkin

Alexandra Nordin

“Paris in New York: Urban Palimpsests and Transtextuality”

Advisor: Jean-Louis Cohen

Rie ShihWei Ong

“Translation and Intermediality in the Pictorial Designs of Yongle Blue-and-White Porcelains”

Advisor: Jonathan Hay





Larimore Hampton Pivar

“The Replication of Terracotta and Stucco Marian Reliefs in Early Renaissance Florence: Function, Materials, Meaning”

Advisor: Michele Marincola

Allyson June Pockrass

“A Beard Without A Jew: Balancing Art and Judaism at The Jewish Museum”

Advisor: Robert Slifkin

Xingyi Qi

“China’s Role in the Design, Production and Circulation of Ko-sometsuke Porcelains”

Advisor: Jonathan Hay

Juan Gabriel Ramirez Bolivar

“Between France and Colombia, the sculptural practice of Marco Tobón Mejía, (1910 - 1925)”

Advisor: Edward J. Sullivan

Vittoria Riccio

“Jesuit identity in Latin America: Architectural Citation between Rome and Jerusalem”

Advisor: Alexander Nagel

Mallory Jane Roark

“Beyond Reflection: The Multivalence of Stainless Steel in the Work of Isamu Noguchi” *

Advisor: Lowery Sims

Amelia Frances Russo

“Judd’s Objects are Like These Ideas of Quantum Mechanics: Contingency and Uncertainty in the Three-Dimensional Artworks of Donald Judd” *

Advisor: Robert Slifkin

Emily Rose Shoyer

“How Do You Picture Something That Has Never Been Pictured? The Photograph Upended in the Work of Owanto and Aida Silvestri” *

Advisor: Prita Meier

Jiaying Sun

“Writing Japan’s Modernity in Classical Chinese Calligraphy: Nakamura Fusetsu’s Ryūminjyō and the Six Dynasties School in Late Meiji” *

Advisor: Jonathan Hay

Emily Margot Sussman

“Turning my laptop off now, I am very tired: Grosse Fatigue as Definitive New Media Art”

Advisor: Robert Slifkin

Jasmine Wahi

“Who Is Wrong and Who Is White? What Is Black and What Is Right?”

Advisor: Edward J. Sullivan

Peiyue Wu

“Pan Yuliang’s Depictions of Nude Female Bodies”

Advisor: Jonathan Hay

Fupeng Xie

“Mountings and Boundaries: Major Color Changes in Chinese Hanging Scroll Mountings from the Thirteenth to the Eighteenth Century”

Advisor: Jonathan Hay

Alaina Zemanick

“‘A Form to these Spirits’: Reevaluating Pablo Picasso’s Relationship to his Colonial Postcard Collection”

Advisor: Christine Poggi

*Indicates an MA thesis marked with distinction

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

Lydia Gallup Aikenhead

“‘As True as the Sun’: William Griggs’ Embossed Chromolithographs and the Art of the Facsimile” *
Advisor: Margaret Holben Ellis

Kimberly Ann Frost

“Changing Compositions: Economic and Social Influences on the Studio Practices of Jacob Jordaens”
Advisor: Margaret Holben Ellis

Bryanna Kristen Knotts

(Institute of Fine Arts, MA in Art History & Archaeology, 2013)
“The Photography of Lewis Carroll and the Victorian Child”
Advisor: Robert Slifkin

Lia Marie Kramer

“Ethical Complications of the Stewardship and Exhibition of Conceptual Installation Art” *
Advisor: Glenn Wharton

Soon Kai Poh

“Asian-Inspired Interiors at Villa La Pietra”
Advisor: Jonathan Hay

Chantal Stein

“Medieval Naturalia: Identification, Iconography, and Iconology of Natural Objects in the Late Middle Ages”
Advisor: Michele Marincola



May 2018 PhD Graduates and Dissertation Titles

Edina Kata Adam

“Jacopo Ligozzi ‘Come Forestiero’ and the Notion of Foreignness in His Art”
Advisor: Patricia Rubin

Stephanie Rose Mary Caruso

“Redirecting Gazes: The Design and Reception of a Late Antique Pictorial Motif”
Advisor: Thelma Thomas

Benjamin Carlos Clifford

“Painting After Modernism: Rethinking Historical Change”
Advisor: Robert Slifkin

Alexis Evelyn Lowry

“‘A study of Line and Its Possibilities’: Michael Heizer’s Nine Nevada Depressions”
Advisor: Jeffrey Weiss

Elizabeth Feery McGovern

“Fashioning Identity in Eighteenth-Dynasty Egypt: Costume, Communication, and Self-Presentation in the Tombs of the Nobles”
Advisor: David O’Connor

Andrea Jean Nitsche-Krupp

“Material Proposition: The Early Work of Matthew Barney”
Advisor: Jeffrey Weiss

Antonia Jasmine Pocock

“The Heartland of Pop: Claes Oldenburg and Jeff Koons in Chicago”
Advisor: Thomas Crow

Fatima Quraishi

“Necropolis as Palimpsest: The Cemetery of Makli in Sindh, Pakistan”
Advisors: Finbarr Barry Flood and Dipti Khera

Francisco Javier Rodriguez Chaparro

“Victimhood in Goya. Rhetorics and Anti-Rhetorics on the Threshold of Photography”
Advisors: Robert Slifkin and Jonathan Brown





the Institute
IN DISCUSSION

Public Programming Highlights

This list includes highlights of events held between 1 September 2018 and 31 May 2019. For more information about events at the Institute, please see [the events archive on our website](#).

Contemporary Art and the Crisis of Globalization

On October 5, 2018, the Institute of Fine Arts hosted the first in a series of two conferences focusing on issues related to the study of global contemporary art. Entitled “Contemporary Art and the Crisis of Globalization,” the full-day event brought together seven leading scholars, curators, and artists (David Joselit, CUNY; Saloni Mathur, UCLA; Naeem Mohaiemen, artist; Jennifer Ponce de León, University of Pennsylvania; Jolene Rickard, Cornell University; Ugochukwu-Smooth Nzewi, Cleveland Museum of Art; and Xiaoyu Weng, Solomon R. Guggenheim Museum) to discuss the ways that recent art practices and arts institutions have questioned and resisted the concept of globalization, both as an aesthetic category and as a political and economic force in the world today. The series, which is generously supported by funding by the Provost’s office, is organized by a group of NYU professors who represent a range of departments in which the history of art is taught at the University: Gayatri Gopinath (Center for the Study of Gender and Sexuality), Pepe Karmel (Department of Art History), Shelley Rice (Departments of Art History and Tisch), Robert Slifkin (Institute of Fine Arts), and Andrew Weiner (Steinhart).

ART BIO MATTERS

In November 2018, the Conservation Center, Institute of Fine Arts, and the Department for Scientific Research, Metropolitan Museum of Art, co-hosted ART BIO MATTERS 2018, which brought together, for the first time, research scientists, conservators, curators, and art historians to explore and clearly define cutting edge avenues of research using biological material analysis, including DNA, proteomics, and antibody techniques, specifically enzyme-linked immunosorbent assay (ELISA), as applied to fine art. Forty attendees, comprised of scientists (biology, chemistry, microbiology), conservators, art historians, and curators from Europe, the UK, and the US, were invited to this intensive 2½ day meeting.

A plenary lecture and 8 presentations from experts in the analysis of biological materials in fine art pre-determined topics, such as sampling requirements, the relevance of unintentional biological exposure, quantitative or qualitative results, and using a case-study approach. These informational presentations set the stage for focused breakout sessions, which weighed the pros and cons of each technique relative to the significance of the information obtained from each one. Smaller groups of stakeholders explored pragmatic issues including access to collections, sampling limitations, equipment needs, costs, and funding sources, among other practical issues. Group monitors managed the discussion frameworks, and participants had ample time reserved for brainstorming. In order to reach the widest possible audience, the program began with a pre-meeting Open Session delivered by Dr. Berrie. Her remarks on “The Biological Materiality of Works of Art: Meaning and Significance” provided an overview of the topic and was open to the conservation community and the general public.

At the conclusion of the meeting, stakeholders assessed the viability, relevance, and potential of biological material analysis as applied to fine art. Clearly defined avenues for future cross-disciplinary research were identified and specific host institutions, works/genres of art, and research questions were identified. Read more at <https://www.artbiomatters.org/>





Music at the Duke House

During the past academic year, we saw the launch of a wonderful new collaboration with NYU's Steinhardt and Tisch Schools, *The Art of Music*, that established a series of Saturday late afternoon concerts at the Institute.

The opening November 2018 program featured Bachelor of Music and Master's degree students from Steinhardt's Department of Music and Performing Arts playing works by Ludwig van Beethoven (Violin Sonata No. 10 in G Major, Op. 96), and Antonín Dvořák (Piano Trio No. 4 in E minor, Op. 90, "Dumky"). A question and answer period followed, allowing audience members to ask questions of the highly accomplished performers. The December concert featured works by Giovanni Bottesini (Gran Duo Concertante), Leoš Janáček (String Quartet No. 1, "Kreutzer Sonata,") and Richard Strauss (Violin Sonata in E-flat major, Op. 18).

The truly unique February program—titled *The Art of Music: Concerts by NYU Steinhardt Musicians and Short Films by NYU Tisch*—set excerpts of well-known films, as well as remarkable animations created by Tisch students, to music selected by Steinhardt faculty and students. The program opened with a famous scene from Luchino Visconti's

Death in Venice, accompanied by Gustav Mahler's 5th Symphony -IV, *Adagio*, arranged by Sergi Casanelles. Other highlights included a scene from Luis Buñuel's *Un Chien Andalou*, with music by Patrick Kim of NYU Steinhardt, and *Happy Little Fry*, a film by Justin Fargiano of Tisch, with music by Scott Merrick of Steinhardt. The hilarious *50 Ways to Kill Salami*, a short animation by Jade Ji of Tisch, was shown three times, each rendition with a different musical accompaniment by Steinhardt composers Dylan Thurston, Clarissa Baquiran, and Elisabeth Yuhas. Synchronization occurred in real time by the Steinhardt Music Ensemble, with Alba S. Torremocha conducting.

The final spring concert, held in April, presented the music of Claude Debussy (Sonata for Flute, Viola, and Harp), and of Johannes Brahms (Piano Quintet in F minor, Op. 34). A reception followed each of the four concerts, with drinks, light refreshments, conversation, and a chance to meet the musicians.

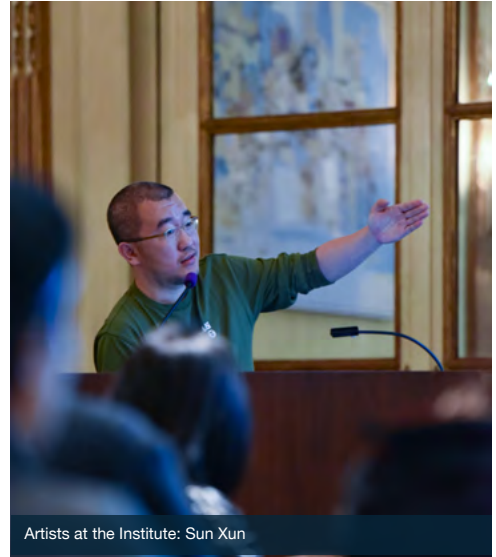
This highly successful series was extended into the summer, with Steinhardt Summer Strings students holding July recitals in the Duke House. *The Art of Music* received generous support from an anonymous donor and has been a great success. We look forward to continuing it next year, and to adding dance to the series of weekend performances.

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 fall 2018 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: Sun Xun



NYU President Andrew Hamilton at the annual Aphrodisias lecture

Archaeological Research at Sanam, Sudan

This lecture with **Kathryn Howley**, Lila Acheson Wallace Assistant Professor of Ancient Egyptian Art, presented the latest results from IFA-sponsored fieldwork at the first millennium BCE temple of Amun at Sanam, Sudan, which took place in January 2019.

Archaeological Research at Selinunte

This 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.

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. The 2018-2019 Coordinators were Viola Angiolini and Peiyue Wu.

2018-2019 Artists

Andra Ursuta
Josh Kline
Morgan O'Hara
Sun Xun

Walter W.S. Cook Annual Lecture

The Walter W.S. Cook Alumni Lecture Series was inaugurated in 1959 on the occasion of the dedication of the James B. Duke mansion, the current home of the Institute of Fine Arts. The series, which invites prominent alumni to speak in honor of Dr. Cook, is organized by the Institute's Alumni Association.

Dr. Dorothy Kosinski, The Phillips Collection
Title: *'Artists help God create the world.'* Markus Lüpertz at *The Phillips Collection/ Journeys and Return with Orpheus*



Gayle Greenhill Photography Lecture

On April 15, 2019, the Institute of Fine Arts hosted its second annual Gayle Greenhill Photography Lecture. Supported by a generous gift from a donor, this series honors the legacy of Gayle Greenhill, a passionate advocate for photography beginning in the early '80s, whose interests comprised art, documentary, vernacular, and scientific practices. Gayle, along with her husband Bob Greenhill, were well-known philanthropists, giving many transformative works to the photography collection at the Museum of Modern Art. Gayle Greenhill also served as Chair and Trustee of the Board of the International Center for Photography.

This year's lecture featured photographer and humanitarian **Judy Glickman Lauder**, along with Ulrich Baer, University Professor of Comparative Literature, German, and English. Judy Glickman Lauder presented her recently published book, *Beyond the Shadows: The Holocaust and the Danish Exception* (Aperture), explaining how she became interested in telling the story of the brave Danes who resisted Nazi demands that they gather and send the Jews to the camps. Her haunting photographs capture hiding places, detention sites, and the images of those who offered her their accounts of events from this traumatic historical period. After the presentation of the book, Ulrich Baer engaged Judy Glickman Lauder in conversation, followed by questions and comments from a highly engaged audience.



Gayle Greenhill Photography Lecture: Judy Glickman Lauder



Visiting Professor William Hood in the audience at the Gayle Greenhill Photography Lecture.

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.

Dorothy Mahon, The Metropolitan Museum of Art, Paintings Conservation, Conservator
Title: *On the Conservation of Rembrandt Paintings in New York, 1891-2018*

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

The Institute for Studies on Latin American Art (ISLAA) has assumed a key role in many of the activities hosted by the Institute that serve to make the IFA a hub for intellectual and artistic activity. Through the generosity of ISLAA and its founder Ariel Aisiks we are able to hold up to six meetings of the Latin American Forum per academic year. This is a platform for scholars, artists and curators as well as graduate students from other institutions to come together and present new research on the modern arts of Latin America and the Caribbean as well as the Latin diasporas (Latinx arts). ISLAA has also supported the annual 2-day student-run international symposium where emerging scholars and graduate students from North and South America, the Caribbean and Europe present papers on a topic chosen by the coordinators at the start of every academic year. The 2019 symposium examined questions of "Erasures: Excision and Indelibility in the Art of the Americas." The spring Duke House Exhibition is also an ISLAA funded initiative. From February to May 2019 the art of two Argentina-based abstract painters: Sarah Grilo and José Antonio Fernández Muro was on view in the Loeb Room, the Marble Room and the Lecture Hall. The student curators (from the IFA's introductory seminar in the Vilcek Curatorial Practice and Museum History program) also organized a symposium on Latin American abstraction in March to coincide with the exhibition. The IFA and ISLAA are beginning a series of book launches in Fall 2019 to celebrate innovative publications in the field, another series of events meant to enhance awareness and appreciation of a field of study for which the Institute has long been famous.

Milagros de la Torre and **Shelley Rice**,
Tisch School of the Arts

Title: *Complexities and Complicities of the Gaze: A Conversation between Milagros de la Torre and Professor Shelley Rice*

Dr. Esther Gabara, E. Blake Byrne Associate Professor of Romance Studies and Art, Art History & Visual Studies at Duke University; **Dr. Claudia Calirman**, Associate Professor at John Jay College of Criminal Justice, New York, in the Department of Art and Music; **Brian Bentley**, PhD Candidate in Art History, The Institute of Fine Arts, New York University
Title: *Pop América: New Figuration in Brazil and Beyond ca. 1960*

The Paul Lott Lecture

Anne Umland, The Blanchette Hooker Rockefeller Curator of Painting and Sculpture, The Museum of Modern Art
Title: *Joan Miró: Birth of the World*

2019 Latin American Symposium Erasures: Excision and Indelibility in the Art of the Americas

What can and cannot be erased? This question emerges when monuments are destroyed, cultural artifacts vanish, or the faces of the disappeared continue to interrogate government violence and corruption. The symposium will promote conversations about the risks, rewards, and knowledge that arise when absence comes into contact with socio-political realities. Beyond physical and spatial considerations, this symposium interrogates history and the void that is left by historical silence, highlighting the unsaid, the unspoken, and the invisible.

With keynote lectures by **Barbara Browning**, Professor, Department of Performance Studies at Tisch School of the Arts, NYU, and **Ken Gonzales-Day**, artist and Professor of Art, Scripps College.

The symposium is coordinated by Professors Edward J. Sullivan, Helen Gould Sheppard Professor in the History of Art at the Institute of Fine Arts; Anna Indych-López, Professor of 20th-Century Latin American and Latinx Art at The Graduate Center; and Katherine Manthorne, Professor of Modern Art of the Americas at The Graduate Center. The symposium is organized by current PhD candidates Brian Bentley, Madeline Murphy Turner, and Ana Cristina Perry, and PhD students Francesca Ferrari, Sonja Gandert, and Tie Jojima.



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.

Harriet Stratis

Judith Praska Distinguished Visiting Professor
Title: *The Medium is the Message: The Rise of Drawing in 19th Century France*

Jim Coddington

Judith Praska Distinguished Visiting Professor
Title: *Possibilities:*



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 the general public.

Our world and our discipline are changing more quickly than ever. From the "New" Art History of the 1990s and its anti-iconographic bent to more recent 'turns' in the field, be it the linguistic turn, the performative turn or the queer turn, art history's practitioners are constantly reinventing their field. Interdisciplinary from its very conception, art/history offers a particularly exciting platform for scholarship through research that pushes disciplinary boundaries and pursues novel methodologies.

In the face of this constant state of evolution, the Silberberg Committee celebrates innovation and experimentation in our ever-expanding discipline. By bringing together scholars from varying areas of study from the global north and south, the series hopes to foster a dialogue that highlights commonalities, challenges and progress made in the field across geographical boundaries. At a time when governments across the world drum up fear of this porosity, this year's Silberberg Series celebrates symbiosis with the theme, "New Methodologies." The 2018-2019 Coordinators were Abhilasha Vedantam Isaac, Da Hyung Jeong, Eana Kim and Christopher Richards.

Anthony Vidler, Professor of Architecture, Irwin S. Chanin School of Architecture, Cooper Union
Title: *Architecture After the Rain: The Surrealist Turn in the Post-Atomic Era*

Gerald Guest, Art History Department Chair & Professor, John Carroll University
Title: *Embodiment and Excess in the Très Riches Heures*

Debra Diamond, Curator for South and Southeast Asian Art at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution
Title: *Yoginis Across Borders*

Michelle Kuo, Marlene Hess Curator of Painting and Sculpture, The Museum of Modern Art
Title: *Real and Virtual: The Pepsi Pavilion*

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.

Nina M. Athanassoglou-Kallmyer

Kirk Varnedoe Visiting Professor

Title: *Géricault mélancolique: Anatomy, Self and Consciousness*



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 2018-2019 coordinators were Sam Allen, Alexa Amore, Annie Correll, and Louisa Raitt.

Christine Poggi

Judy and Michael Steinhardt Director

Title: *Stage at the Edge of the Sea: Picasso's Scenographic Imagination*

Prita Meier

Associate Professor Of Art History

Title: *Punctuated Equilibrium: Modernism after Globalism*

Thomas Crow

Rosalie Solow Professor of Modern Art

Title: *Illumination in the Late Painting of Mark Rothko: Twilight or Dawn*

Alexander Nagel

Professor of Fine Arts

Title: *Fugitive Mirror*

Nina Athanassoglou-Kallmyer

Kirk Varnedoe Visiting Professor

Title: *Colonial Roamings and the Politics of Aestheticism: Frederick Leighton's Classical Imaginary*

John N. Hopkins

Assistant Professor of Art History

Title: *The Case for Multivalence: Cultural and Temporal Accretions in the Early Roman Cityscape*

Elizabeth Eisenberg

PhD Candidate

Title: *Modeling Life: Studies in the Transformation of Verrocchio's Sculpture in Late Fifteenth and Early Sixteenth Century Painting and Drawing*



Special Engagements

The Art of Music: Concerts by NYU Steinhardt Strings

The Institute hosted several classical concerts featuring students from Steinhardt's Department of Music and Performing Arts. [see p. 86]

Burri, Caravaggio, and Neo Realism between Film and Canvas

Emily Braun, Distinguished Professor of 20th Century American and European Art, Hunter College and the Graduate Center, CUNY

Co-sponsored by NYU's Institute of Fine Arts and Grey Art Gallery.

Celebrating Apollinaire on the One Hundredth Anniversary of his Death

The Institute hosted a recital celebrating the works of Guillaume Apollinaire on the one hundredth anniversary of his death.

Sylvie Robert, soprano
Steve Beck, pianist

Pope.L, Several Major Projects

The Institute hosted an artist talk with **Pope.L** in a show and tell concerning several of his major projects over the last few years.

Queering Art History Symposium

Keynote Speaker: **Dr. Heather K. Love**, Associate Professor of English, University of Pennsylvania

The last few decades have witnessed a proliferation of approaches and methods influenced by queer theory within the humanities. Simultaneously, both academics and the general public have become increasingly interested in so-called "queer art," especially in the field of modern and contemporary art. Yet while scholars have assembled queer theory into an academic discourse and perhaps even a discipline, internal debates continually redefine the parameters and stakes of the term. However, the ways in which queer theory has and could further influence art historical methods and projects, has yet to be properly explored, particularly within a transhistorical dialogue. How does looking through the lens of queer theory shift our relationship to the object of inquiry? What is art history if history is queered? Moreover, how does queer theory relate to prior art historical engagements with gender and sexuality? This conference will offer a platform for many different voices to work through these and related questions. As we raise these questions, we also ask: What are the limitations or possibilities of 'queer' as it relates to analyses of race, economic position, and the political?

This symposium is organized by Erich Kessel, PhD Candidate, Yale University; Christopher T. Richards, PhD Candidate, Institute of Fine Arts; and Ksenia M. Soboleva, PhD Candidate, Institute of Fine Arts.



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

Nicole Feldman and Emma Kimmel,
Archaeological Excavations in Samothrace, Greece
Sarah Montonchaikul, The Archaeological
Exploration of Sardis, Turkey
Nicole Feldman, Selinunte Archaeological
Excavations, Sicily

Looking Closer: Conservation in the Museum

PAPER, BOOK, AND PHOTO CONSERVATION

Rachel Mochon
The Whitney Museum of
American Art, New York, NY
Museum of Modern Art, New York, NY

Katherine Parks
American Museum of Natural History, New York, NY
New-York Historical Society, New York, NY

Catherine Stephens
Historic Book Structures Workshop, Wilmington, DE
American Museum of Natural History, New York, NY
New-York Historical Society, New York, NY

PAINTINGS CONSERVATION

Kristin Holder
A Portable Triptych by a Follower of Duccio from the
Samuel H. Kress Collection at the Brooks Museum
of Art in Memphis, TN: Freeing the Panels from
their Cradles and a Historic Reconstruction of the
Original, Conservation Center, New York, NY

OBJECTS CONSERVATION

Andy Wolf
The Cincinnati Art Museum, Cincinnati, OH

TIME-BASED MEDIA

Taylor Healy
Hirshhorn Museum and Sculpture Garden,
Washington, DC

La Dolce Villa! Conservation Projects at La Pietra

Sarah Montonchaikul and Taylor Healy
Wet cleaning of a tapestry from the Camera Blu

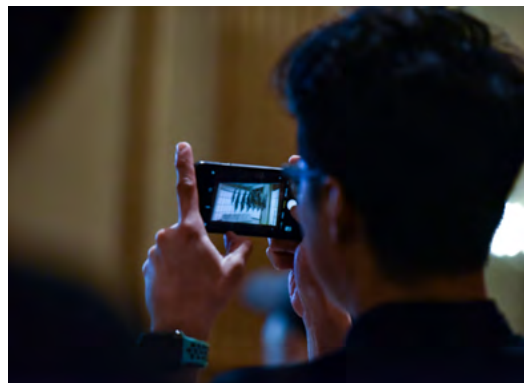
Andy Wolf and Taylor Healy
Conservation of a group of statues in the Villa gardens

Kristin Holder and Emma Kimmel
Stabilization and inpainting of paintings from the
Camera Blu

Katherine Parks
Preventive conservation project including light
monitoring, climate assessment, and proposals for
strategies
Book survey, treatment and rehousing

Rachel Mochon
Treatment of works of art on paper

Kristin Holder
Acton Catalog Project



Great Hall Exhibition Series

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. Authorized Personnel was made possible through the generous support of Valeria Napoleone XX. The 2018-2019 Great Hall Exhibitions were organized by Institute students Chao Chi Chiu, Francesca Ferrari, Kolleen Ku, and Emily Shoyer

Fall 2018: Graphic Objects: Elaine Lustig Cohen's Sculptural Works

Graphic Objects: Elaine Lustig Cohen's Sculptural Works featured works by artist and graphic designer Elaine Lustig Cohen. The exhibition illuminates Lustig Cohen's ventures beyond the picture plane, presenting a selection of reliefs and box-like sculptures. Less familiar than her graphic designs and public commissions, the sculptural works on view reveal Lustig Cohen's interdisciplinary approach to art making. These objects transcend the boundaries between fine art and graphic design, form, and function. At the same time, the sculptures encapsulate the artist's playful mobilization of geometric abstraction on three-dimensional forms.

Finding Space in Modernism: Considering the Graphic Arts of Elaine Lustig Cohen

Abigail McEwen, Associate Professor, Latin American Art, and Director of Undergraduate Studies, University of Maryland

Shira Backer, Assistant Curator, The Jewish Museum

Francesca Ferrari, PhD Candidate, The Institute of Fine Arts

Kolleen Ku, MA Candidate, The Institute of Fine Arts

Spring 2019: Amy Yao: Authorized Personnel

Authorized Personnel is a large-scale installation by contemporary artist Amy Yao. The exhibition intervenes within the luxurious architecture of the Duke House by blocking off the Great Hall's marble platform with chain-link fences sheathed with laser-cut faux silk fabrics, addressing pressing issues of division, identity, and authenticity.

Duke House 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. *Grilo/Fernández-Muro: 1962-1982* is generously funded by the Institute of Studies on Latin American Art (ISLAA). The spring 2019 exhibition was curated by Andrea Carolina Zambrano, Damasias Lacroze, Emireth Herrera, and Juan Gabriel Ramírez Bolívar.

Spring 2019: Grilo/Fernández-Muro: 1962-1984

Grilo/Fernández-Muro: 1962-1984 seeks to map the influences and movements that inspired their artistic practices from the 1960s through the 1980s. The show features a selection of abstract paintings which create an intimate dialogue between Fernández-Muro's mimicry of urban and industrial patterns and Grilo's morphological style. In addition to these paintings, the exhibition also includes an array of exhibition catalogues, publications, documentary photographs, and other rare archival materials.

Reflections on Latin American Abstraction: Sarah Grilo and José Antonio Fernández-Muro

Mateo Fernández-Muro, grandson and Coexecutor of the Estate of Sarah Grilo and José Antonio Fernández-Muro

Lisl Steiner, Austrian-American photographer.

Moderated by **Dr. Edward Sullivan** and MA candidate and co-curators **Andrea Carolina Zambrano**, **Damasias Lacroze**, **Emireth Herrera**, and **Juan Gabriel Ramírez Bolívar**.







the Institute

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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*; Hannelore Roemich's, *Preventive Conservation*, and Jonathan Hay's, *Chinese Ink Painting: An Epistemological History*.

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 a private tour of Cai Guo-Qiang's Foundation with the artist; a private tour of *The Masterpieces from The Collection of S.I. Newhouse* at Christie's, with Christie's Chairman emeritus, Stephen Lash; and a private visit to Modern Art Conservation, with founder and IFA alumna, Suzanne Siano. 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 and click "Support Us."

Executive Committee

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Jane Draizen
Richard Huber
Roberta Huber
David Tobey
Marica Vilcek
Alicia Volk
Christine Poggi (ex-officio)



Connoisseurs Circle visit to Cai Guo-Qiang's studio

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For the study of Latin American art

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For doctoral candidates studying classical art and archaeology

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For study in Spain, or the study of medieval art and architecture

Cook Payer Fellowship
In memory of Walter W.S. Cook

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For the study of the arts of Spain, Portugal, and Eurasia within and beyond the Peninsula, 1400-1900

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For doctoral fellowships in the field of Asian art

Fellowship in Greek and Roman Art and Archaeology
For an outstanding doctoral candidate in the field

Maria and Bri Fera Fellowship Fund
For students who demonstrate academic merit and financial need

Shelley Fletcher Scholarship Fund
For Conservation Center students from underrepresented communities

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For doctoral candidates studying Modern art

J. Paul Getty Trust Fellowship
For internships in conservation

Robert Goldwater Fellowship
Support for outstanding doctoral candidates

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For student travel

The Harriet Griffin Fellowship
Tuition assistance to Master's students who demonstrate financial need and academic merit

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Support for doctoral candidates

The Egbert Haverkamp-Begemann Student Travel Fund
To provide travel funding for Institute of Fine Arts students

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Tuition assistance for doctoral candidates

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Support for Institute students in paper conservation

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Nancy Lee Fellowship
Support for outstanding doctoral students

Robert Lehman Fellowships for Graduate Study in the Fine Arts
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For internships in the field of conservation

Paul Lott Fellowship

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McAfee Liberal Arts Scholarship Fund

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For student summer travel to archaeological excavations in classical lands

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Valeria Napoleone Fellowship

To support students specializing in the fields of conservation and/or curatorial students with a focus in contemporary art

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For the study of conservation

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Tuition assistance for students with a focus on those who are studying an aspect of Asian art

Maddalena Paggi and Raffaele Mincione Fellowship

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For student summer travel

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For student travel in Italy

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For student summer travel

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To support conservation students

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For students specializing in Asian art with a preference to those studying Japanese art

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To support outstanding doctoral students

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For students specializing in European Baroque art



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Support for outstanding doctoral candidates

Rachel Davidson and Mark Fisch Fellowship

Support for outstanding doctoral candidates

Decorative Arts Prize

For outstanding essays by MA students on the topic of the decorative arts

Dedalus Foundation Fellowship

Support for a third-year conservation student

Friends of the Institute PhD Students

To support travel for doctoral candidates

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To encourage the study of the decorative arts, in particular, the study of textile arts or cultural history of dress

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To support student travel and research in Ancient Near Eastern and Mediterranean art and archaeology

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To support students working in fields prior to modern and contemporary art

Institute of Fine Arts Fellowship in Painting Conservation

For a conservation student studying traditional easel paintings

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To support first- and second-year students at the Institute

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To increase the stipends for doctoral students

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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

Trustee Fund for PhD Stipends

To provide stipend support by the Trustees of the Institute of Fine Arts to Institute PhD students.

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

Shelby White and Leon Levy Travel Grants

To support student summer travel

Baroness Zerilli-Marimo Travel Fund

To support student travel and research in Italy



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