



the Institute

Annual 2023-2024





the Institute

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

	Table of Contents
2	Welcome from the Director
4	Message from the Co-Chair
6	The Institute: A Brief History
8	Institute Faculty and Fields of Study
16	New Faculty Appointments
18	Institute Staff
22	Faculty and Staff Accomplishments
30	Faculty Voices
37	Staff Voices
38	Student Voices: Art History
42	Student Voices: Conservation
48	The Duke House Exhibition Series
50	The Great Hall Exhibition
54	Alumni in the Field
62	Archaeology at the Institute
65	Study at the Institute
67	Course Highlights
74	Institute Graduates
79	Public Programming Highlights
89	Support Us

Art History and Archaeology
The James B. Duke House
1 East 78th Street
New York, NY 10075
Tel: (212) 992 5800
ifa-AO-admin@nyu.edu

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



2

The Institute of Fine Arts Annual 2023 - 2024

I hope you enjoy this issue of *The Annual*. The academic year 2023-2024 proved to be one of transformations and transitions, with many noteworthy accomplishments and exciting initiatives. It was a year in which faculty, students, staff, board members, and supporters pulled together to strengthen our institution and envision its future.

Prominent among our initiatives was the total renovation of the basement level of the James B. Duke House, a space that has been under-utilized for decades. This renovation provides the Institute of Fine Arts with two much needed and well-equipped seminar rooms, three new offices, a kitchen, a new mailroom, reconfigured men's and women's restrooms, a lactation room, and a small meeting room. I would like to thank our excellent team that met weekly to review plans and make decisions during the design and building process. Team members included Jennifer Chung, Director of Budget, Planning & Administration and Chief of Staff; Wilfred Manzo, Facilities Supervisor; Adam Ryder, Manager of Digital Media and Computer Services; Rachel Greben, Human Resources and Administrative Services Manager; Sarah Higby, Director of Development and Public Affairs; and me. We worked with Sean Kelly, NYU Senior Project Manager, Clarissa Francois, NYU Project Manager, and the architect Richard Gonzalez, whose sensitive plan reflected knowledge of the Duke House's original design and its renovation in 1958 by Robert Venturi. We are thrilled with the results! The renovated basement will allow us

to teach seminars in beautifully designed spaces, have greater office availability for our faculty and visiting lecturers, and return the Loeb Room to its previous function as a meeting and event site.

Also significant are the Institute of Fine Arts' stellar new faculty hires. They include Lisa Conte, who joins us as Assistant Professor of Paper Conservation and Co-Chair (with Matthew Hayes) of the Conservation Center; Anthony Meyer, a specialist in the indigenous arts of Mexico, who will become Assistant Professor at the Institute after a year as a post-doctoral fellow at Johns Hopkins University; and Catherine Quan Damman, who will be appointed the inaugural Valeria Napoleone Linda Nochlin Professor; Assistant Professor in Modern and Contemporary Art, in September 2025. Currently Damman is the Linda Nochlin Visiting Assistant Professor at the Institute, teaching courses in feminist contemporary art and gender studies, performance art, and contemporary Asian art. She also serves as faculty supervisor for the Great Hall Exhibition series.

Our Great Hall Exhibition this year featured the work of artist Maia Ruth Lee, who was born in Busan, South Korea and came to New York in 2011 after living in Kathmandu and Seoul. Her student-curated exhibition, titled *Once we leave a place is it there*, addresses the plight of emigrants and the sense of displacement they often experience through tied and painted banners that hang from the top of the Marica Vilcek Great Hall's staircase, evoking the stripes of a flag and the colors of the five cardinal directions. An offering table below the hanging banners allows visitors to put small tokens and mementoes of loved ones on view. Among these was a selection of slides of the architectural designs Le Corbusier made for his Russian projects, a tribute to our beloved faculty member Jean-Louis Cohen who passed away suddenly in August 2023.

The Duke House Series Exhibition focused on the work of multi-media Mexican artist Magali Lara. Titled *Magali Lara: Interior Landscapes*, the exhibition displayed four paintings and a series of artists' books made by Lara and her collaborators. This series has been supported by the Institute for Studies on Latin American Art (ISLAA).

As usual, the Institute hosted a great variety of talks, panel discussions, book launches, and special lectures. We were delighted to feature a new collaboration between the Institute of Fine Arts and Aperture Magazine, titled Aperture – IFA Photo Assembly. Events this past year included a conversation with Aperture’s editor in chief, Michael Famighetti, who led a panel around the fall issue of Aperture magazine, “Accra,” which considered the Ghanaian capital as a site of dynamic voices and histories that connect visual culture in West Africa to the world, and in the spring, a panel on the influence of artificial intelligence in photography moderated by Professor Erich Kessel. We also hosted a conversation with Adriano Pedrosa, Artistic Director of the Museu de Arte de São Paulo Assis Chateaubriand (MASP) and Curator of the 2024 Venice Biennale, and Juliana Sá, the Vice President of MASP. They discussed Pedrosa’s theme for the biennale, titled Foreigners Everywhere, and the curatorial choices that led to a focus on artists from the global south.

The Institute of Fine Arts’s graduation took place at the Frederick Loewe Theater on May 14. It was a wonderful occasion, with two inspiring talks by distinguished alumnae: Valerie Hillings, Director of the North Carolina Museum of Art, and Sanchita Balachandran, Director of the Museum

Conservation Institute at the Smithsonian. A lively reception at the Duke House followed, with many toasts and tributes to our new graduates.

During the past year, a committee of NYU administrators and Institute of Fine Arts’ faculty conducted a search for a new director. We are delighted to welcome University of Michigan Professor Joan Kee to the Directorship of the IFA. An alumna of the Institute with interests in contemporary Asian art and African art, as well as in art and law, she began her term on August 1, 2024.

For me, stepping down as director after seven years is bittersweet, as it has been an honor to work with our outstanding faculty, staff, students, and board of trustees, as well as with our alumni, donors, and friends. I look forward to remaining part of this vibrant community when I return to the Institute as a faculty member after a sabbatical.

With best wishes,
Christine Poggi
Judy and Michael Steinhardt Director
July 31, 2024

Board of Trustees

Marica Vilcek, *Co-Chair*
Anne Ehrenkranz, *Co-Chair*
Judy Steinhardt, *Chair Emerita*

Paula Volent
Graeme Whitelaw
Rachel Goodman Wilf

Amy Cappellazzo
Barbara Chesler
Larry Gagosian
Rick Kinsel
Nancy Lee
Dianne Modestini
Valeria Napoleone
Maddalena Paggi-Mincione
Jennifer Russell
Lauren Berkley Saunders
Shahzia Sikander
Harriet Stratis

Ex-Officiis
Georgina Dopico
Max Hollein
Linda Mills
Philippe de Montebello
Aisha Oliver-Staley
Stephanie Pianka
Christine Poggi
Ann Temkin
Ian Wardropper



Message from the Co-Chair



and professionalism, Chris has carried the mission of the Institute forward. For all that she has done for us, we remain truly grateful.

Over the past year, we have also had the great fortune to be joined by three new board members. In the spring, we welcomed Amy Cappellazzo who is a Founding Partner of Art Intelligence Global and has spent nearly three decades operating at the highest level of the fine arts market. Most recently, she was Chair of the Fine Art Division of Sotheby's. Representing the Metropolitan Museum, we are delighted to have Max Hollein, the Marina Kellen French Director and Chief Executive Officer, join the board. Prior to assuming his positions at The Met, he was the Director and CEO of the Fine Arts Museums of San Francisco. Given the longstanding relationship between our two institutions, it is invaluable to have Max at the table. In expanding our representation of museums that we have close partnerships with we are delighted that Kim Conaty, Nancy and Steve Crown Family Chief Curator at the Whitney Museum of American Art, has agreed to join us as well. This year we were also informed that Nancy Lee would be stepping down after nine years on the board. We will miss her presence and knowledge of issues relevant to the advancement of the Institute's mission. She remains a close friend and continues to provide thoughtful support for our students.

At the end of last year, we received the sad news that Pope.L., an artist and former member of the IFA Board of Trustees, had passed away suddenly. Pope.L's performance and interventionist public art have left an enduring imprint on the history of art. His critical reflections on society and contributions to a dialogue that challenges how we see the world around us will resonate for years to come.

All that we accomplish at the Institute rests on the foundation of our generous donors. With the commitments of many of our closest friends, the Institute has had a historic year in fundraising. In the fulfillment of a vision, Valeria and Gregorio Napoleone established the Valeria Napoleone Linda Nochlin Professorship and Fellowship in Modern and Contemporary Art. This transformational gift honors Linda Nochlin,

Writing this message each year offers me the opportunity to reflect on the past and envision the future. This year's *Annual* marks a transition for the Institute as we celebrate the valiant leadership of Christine Poggi over the past seven years and await the arrival of the Institute's new director Joan Kee in the fall. At the University level, we welcomed a new president with the inauguration of Linda Mills last October. As the university's former Vice Chancellor and Senior Vice Provost for Global Programs and University Life and the Lisa Ellen Goldberg Professor of Social Work, Public Policy, and Law, it was no surprise that Linda stepped into her new role with astonishing ease. After many years at the helm of the Institute's board, I am delighted to be joined by Anne Ehrenkrantz as co-chair. We look forward to working together to steward one of the most dynamic institutions advancing the study of art history, archaeology, and art conservation.

At the beginning of my message, I would like to recognize Christine Poggi for all she has accomplished as the Judy and Michael Steinhardt Director of the Institute since joining us in 2017. From her efforts to build upon the student experience in establishing the Vilcek curatorial program with Jan and me, to hiring seven full-time faculty members during her tenure, she has created a new foundation for the future. There was also the skillful navigation of the pandemic from offering only remote instruction, to hybrid formats, to fully in-person courses. With collegiality, grace,



whose writings raised new critical questions and forged feminist approaches to the study of art that continue to illuminate our understanding of the history and achievements of women artists from the past to the present day. With this new funding, we were able to appoint Catherine Quan Damman as the inaugural Valeria Napoleone Linda Nochlin Professor; Assistant Professor in Modern and Contemporary Art. She will assume this position in September 2025.

Heeding a call for support of our paper conservation program, Graeme Whitelaw made a magnificent gift that will fund paper conservation students, workshops, guest lecturers, and adjunct faculty. In addition to this major gift, he also established a new PhD fellowship in art history. Then we learned of an individual's wish to leave the majority of their estate to the Institute to ensure the stability and vibrancy of the conservation program. Having these commitments opens new possibilities for student learning, exciting research, and recognition of our programs on the global stage. We are tremendously grateful for the generosity of our philanthropic community.

The day-to-day energy in the Duke House is enhanced by the presence of our Connoisseurs Circle members and what they bring to the classroom. Learning of connections between students and members of our circle is heartwarming as both benefit from one another. After decades of leadership, Steve Beckwith will step down as the Chair of the Connoisseurs Circle, but he has agreed to remain a member of the executive committee. His institutional knowledge of the program, once called the "Council of Friends," brings depth to our understanding of the Institute community. Trustee Barbara Chesler will oversee the activities of this important donor group beginning this fall. Notable private visits this past year included a tour of the *Manet/Degas* exhibition with IFA Professor Emmelyn Butterfield-Rosen, a series of lectures on the Met's *The Harlem Renaissance and Transatlantic Modernism* exhibition by Denise Murrell, Merry H. and James S. Tisch Curator at Large; Sylvia Yount, Lawrence A. Fleischman Curator in Charge; and NYU Professor, Emilie Boone; and capping off the season, a visit to the *Whitney Biennial: Even Better Than the Real Thing* with the Anne and Joel Ehrenkranz Curator, Chrissie Iles.

Activities at the Conservation Center continue to flourish with the commitment of the staff and ongoing support from major donors, both individual and institutional. This year the Center was awarded an important grant from the NEH for its project, *Preserving Living Traditions: Strengthening Conservation Education at NYU*. The NEH funding will support student stipends, summer internships, shadowing opportunities, adjunct faculty, and guest lecturers for the Conservation Center. Receiving this grant from the NEH affirms the leadership of the Conservation Center in research and teaching of the conservation of historical and artistic works. In the fall 2024, Michele Marincola will take a long overdue sabbatical. Matthew Hayes and our new Assistant Professor of Paper Conservation, Lisa Conte, will serve as co-chairs of the Center.

Throughout these changes and transitions, we have benefitted from the steadfast commitment of our community. The involvement of our faculty, students, staff, alumni, and friends is what makes the Institute the very special place that it is. I hope you will continue to build upon your relationship with the Institute and attend public programs, consider joining the Connoisseurs Circle, or make a gift in support of the Institute's students. Your dedication to what we do helps us prepare our graduates for top roles in museums, academia, and the arts professions nationally and internationally. Thank you for your involvement!

Marica Vilcek
Co-Chair
The Institute of Fine Arts



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, scientific training, and practical experience—an interdisciplinary approach that still forms the core of the program. Initially located in the

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

2024 Joan Kee



Erwin Panofsky teaching a class in the Paul Warburg House at 17 East 80th Street.

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, Greece; at Abydos, Egypt; in Sanam, Sudan; and at Selinunte, Sicily. In the course of its history, the Institute of Fine Arts has conferred over 2,770 advanced degrees and trained a high number of the world's most distinguished art history professors, curators, museum administrators, and conservators.

Conservation Center founded.

1960

Faculty expansion initiative begins with NYU funding.

2004

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

2010

1983

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

2007-2008

The Institute celebrates its 75th anniversary.

2012

The Duke House marks its 100 year anniversary.

Chairs of the Conservation Center

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

2017 Margaret Holben Ellis
 2019 Michele D. Marincola
 2020 Margaret Holben Ellis
 2021 Hannelore Roemich
 2022 Michele D. Marincola and Matthew Hayes, Co-Chairs
 2024 Matthew Hayes and Lisa Conte, Co-Chairs

Institute Faculty and Fields of Study

Administrators

Joan Kee

Judy and Michael Steinhardt Director (as of 8/1/24); Professor of Fine Arts

Fields of study: modern and contemporary art, East and Southeast Asian art, art and law

Christine Poggi

Judy and Michael Steinhardt Director (until 7/31/24); Professor of Fine Arts

Fields of study: Nineteenth- and Twentieth-Century Art, Contemporary Art

Matthew Hayes

Assistant Professor of Paintings Conservation; Co-Chair of the Conservation Center

Fields of study: Conservation of works of art and artifacts

Lisa Conte

Assistant Professor of Paper Conservation; Co-Chair of the Conservation Center (as of 9/1/24)

Field of study: Conservation of works of art and artifacts

Michele D. Marincola

Sherman Fairchild Distinguished Professor of Conservation; Co-chair of the Conservation Center (until 8/31/24); Conservation Consultant, Villa La Pietra

Field of study: Conservation of Works of Art and Artifacts

Robert Slifkin

Deputy Director (as of 9/1/24); Director of Graduate Studies, Professor of Fine Arts

Fields of study: Contemporary Art; Nineteenth- and Twentieth-Century Art

Hsueh-man Shen

Ehrenkranz Associate Professor in World Art

Fields of study: Archaeology; East Asian Art

Faculty in the History of Art and Archaeology

Emmelyn Butterfield-Rosen

Assistant Professor

Fields of study: Nineteenth-century art

Thomas E. Crow

Rosalie Solow Professor of Modern Art

Fields of study: Contemporary Art; Nineteenth- and Twentieth-Century Art; Seventeenth- and Eighteenth-Century Art

Finbarr Barry Flood

William R. Kenan Jr. Professor of the Humanities, the Institute of Fine Arts and the College of Arts and Sciences

Fields of study: Archaeology; Art of the Middle East and South Asia

Jonathan Hay

Ailsa Mellon Bruce Professor of Fine Arts

Field of study: Chinese Art History; Historiography

Kathryn Howley

Lila Acheson Wallace Assistant Professor of Ancient Egyptian Art

Fields of study: Ancient Aegean, Egyptian Art; Archaeology

Joan Kee

Judy and Michael Steinhardt Director (as of 8/1/24); Professor of Fine Arts

Fields of study: modern and contemporary art, East and Southeast Asian art, art and law

Erich Kessel

Assistant Professor

Fields of study: African American Art

Dipti Khera

Associate Professor of Art History, The Institute of Fine Arts and the College of Arts and Sciences (as of 9/1/24)

Fields of Study: Art of the Middle East and South Asia



Robert Lubar Messeri

Associate Professor of Fine Arts

Fields of study: Latin American Art; Nineteenth- and Twentieth-Century Art

Clemente Marconi (on sabbatical fall 2024)

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

Fields of study: Ancient Aegean, Egyptian, Greek and Roman Art; Architecture; Archaeology

Robert A. Maxwell

Sherman Fairchild Associate Professor of Fine Arts

Fields of study: Early Christian, Byzantine, and Western Medieval Art

Prita Meier

Associate Professor of Art History, The Institute of Fine Arts and the College of Arts and Sciences

Fields of study: African Art and Architecture

Anthony J. Meyer

Assistant Professor (as of 9/1/25)

Fields of Study: Indigenous Arts of Mexico

Philippe de Montebello

Fiske Kimball Professor in the History and Culture of Museums

Fields of study: Curatorial and Museum Studies

Alexander Nagel

Craig Hugh Smyth Professor of Fine Arts

Field of study: Renaissance Art

Christine Poggi

Judy and Michael Steinhardt Director (until 8/1/24); Professor of Fine Arts

Fields of study: Nineteenth- and Twentieth-Century Art, Contemporary Art

Hsueh-man Shen

Ehrenkranz Associate Professor in World Art

Fields of study: Archaeology; East Asian Art

Robert Slifkin

Deputy Director (as of 9/1/24); Director of Graduate Studies, Edith Kitzmiller Professor of the History of Fine Arts

Fields of study: Contemporary Art; Nineteenth- and Twentieth-Century Art

Edward J. Sullivan

Helen Gould Sheppard Professor in the History of Art; The Institute of Fine Arts and College of Arts and Sciences

Fields of study: Contemporary Art, Latin American Art, Nineteenth- and Twentieth-Century Art

Thelma K. Thomas

Associate Professor of Fine Arts

Fields of study: Late Antique, Byzantine, and Eastern Christian art

Kathleen Weil-Garris Brandt

(not currently teaching)

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

Fields of study: Architecture; Renaissance Art

Katherine Welch

Associate Professor of Fine Arts; Deputy Director, Excavations at Aphrodisias

Fields of study: Architecture; Archaeology





Conservation Center Faculty

Lisa Conte

Assistant Professor of Paper Conservation and Co-Chair of the Conservation Center (as of 9/1/24)

Field of study: Conservation of works of art and artifacts

Christine Frohnert

Research Scholar and Time-based Media Art Program Director; Conservator of Contemporary Art, Modern Materials, and Media, Bek & Frohnert, LLC

Fields of study: Conservation and technical art history of contemporary art, modern materials, and time-based media art

Matthew Hayes

Co-Chair of the Conservation Center; Assistant Professor in Paintings Conservation

Fields of study: Conservation and technical studies of Renaissance paintings; history and theory of conservation; innovations in materials-based art history

Michele D. Marincola

Sherman Fairchild Distinguished Professor of Conservation and Co-Chair of the Conservation Center (until 8/31/24); Conservation Consultant, Villa La Pietra

Conservation and technical art history of medieval sculpture; history and theory of conservation; conservation of modern sculpture

Glennis Rayermann (until 8/31/24)

Visiting Assistant Professor of Conservation Science

Heritage science of metal, glass, stone, and ceramic objects

Faculty Emeriti

Jonathan J. G. Alexander

Sherman Fairchild Professor Emeritus of Fine Arts

Fields of study: Early Christian, Byzantine, and Western Medieval Art; Renaissance Art

Norbert S. Baer

Hagop Kevorkian Professor Emeritus of Conservation

Field of study: Conservation of Works of Art and Artifacts

Colin Eisler

Robert Lehman Professor Emeritus of Fine Arts

Field of study: Renaissance Art

Margaret Holben Ellis

Eugene Thaw Professor Emerita of Paper Conservation; Conservation Consultant, Villa La Pietra

Field of study: Conservation of Works of Art and Artifacts

Hannelore Roemich

Hagop Kevorkian Professor Emerita of Conservation

Field of study: Conservation of Works of Art and Artifacts

Günter H. Kopcke

Avalon Foundation Professor Emeritus in the Humanities

Fields of study: Ancient Aegean, Egyptian, Greek and Roman Art; Architecture

Thomas F. Mathews

John Langeloth Loeb Professor Emeritus in the History of Art

Dianne Dwyer Modestini

Clinical Professor, Kress Program in Paintings Conservation, Emerita

Field of study: Conservation of Works of Art and Artifacts



Patricia Rubin

Professor Emerita of Fine Arts

Field of study: Renaissance Art

Priscilla P. Soucek

John Langeloth Loeb Professor Emerita in the History of Art

Fields of study: Architecture; Art of the Middle East and South Asia

Marvin Trachtenberg

Edith Kitzmiller Professor Emeritus of the History of Fine Arts

Fields of study: Architecture; Early Christian, Byzantine, and Western Medieval Art; Renaissance Art

Visiting Faculty**Catherine Quan Damman**

Linda Nochlin Visiting Assistant Professor

Esther da Costa Meyer

Kirk Varnedoe Visiting Professor (Spring 2024), The Institute of Fine Arts; Professor emerita, Department of Art and Archaeology, Princeton University; Visiting Professor, Yale School of Architecture

Mary McLeod

Kirk Varnedoe Visiting Professor (Spring 2025), The Institute of Fine Arts; Professor of Architecture, Columbia GSAPP

The Samuel H. Kress Program in Paintings Conservation**Dianne Dwyer Modestini**

Clinical Professor Emerita, Kress Program in Paintings Conservation

Matthew Hayes

Co-Chair of the Conservation Center; Assistant Professor in Paintings Conservation

Molly Hughes-Hallett

Associate Conservator for the Samuel H. Kress Collection

Christopher McGlinchey

Project Director for Getty Conserving Canvas Lining Adhesive Research Project; Research Faculty in the Conservation Center

Kristin Patterson

Getty Conserving Canvas Lining Adhesive Research Fellow (January 2023 – Present)

Institute Lecturers for the Conservation Center**Samantha Alderson**

Assistant Director, Science Conservation, American Museum of Natural History

Sarah Barack

Head of Conservation, Cooper Hewitt Smithsonian Design Museum

Maria Fredericks

Sherman Fairchild Head of Conservation, Thaw Conservation Center, The Morgan Library & Museum; Conservation Consultant, Villa La Pietra

Christine Frohnert

Research Scholar and Time-based Media Art Program Director; Conservator of Contemporary Art, Modern Materials, and Media, Bek & Frohnert, LLC

Leslie Ransick Gat

Objects Conservator and Proprietor, Art Conservation Group

Dr. Abed Haddad

Assistant Conservation Scientist, Museum of Modern Art

Alexis Hagadorn

Head of Conservation, Columbia University Libraries, Columbia University

Lia Kramer

Freelance TBM Conservator, New York, NY

Kate Lewis

Agnes Gund Chief Conservator, Museum of Modern Art



Michael Alan Miller

Associate Paintings Conservator, Sherman Fairchild Paintings Conservation Center, The Metropolitan Museum of Art

Peter Oleksik

Associate Media Conservator, Museum of Modern Art

Kerith Koss Schrager

Head of Conservation, National September 11 Memorial & Museum

Julia Sybalsky

Conservator, The American Museum of Natural History

Jessica Walthew

Objects Conservator, Cooper Hewitt Smithsonian Design Museum

Steven Weintraub

Conservator, Proprietor, Art Preservation Services

Research Faculty in the Conservation Center

Senior Research Scholars

Christine Frohnert

Research Scholar and Time-based Media Art Program Director; Conservator of Contemporary Art, Modern Materials, and Media, Bek & Frohnert, LLC

C. Richard Johnson, Jr.

Visiting Research Professor; Geoffrey S. M. Hedrick Senior Professor Emeritus of Engineering, Cornell University

Dr. Marco Leona

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

Christopher McGlinchey

Project Director, Getty Conserving Canvas Lining Adhesive Research Project; Fine Art Conservation Science Consultant

Dianne Dwyer Modestini

Clinical Professor Emerita, Kress Program in Painting Conservation

Research Fellows

Kristin Patterson

Getty Conserving Canvas Lining Adhesive Research Fellow (January 2023 – Present)

Judith Praska Distinguished Visiting Professor in Conservation and Technical Studies

Pamela Hatchfield (Fall 2023)

Head of Objects Conservation Emerita at the Museum of Fine Arts, Boston; Project Coordinator, Held in Trust

Judith Praska Distinguished Visiting Assistant Professor in Conservation and Technical Studies

Jen Munch (Spring 2024)

Proprietor, Jen Munch Art Conservation, NYC

Additional Conservation Consultants, Villa La Pietra

Rachel Danzing

Paper Conservator, Proprietor, Rachel Danzing Art Conservation

Maria Fredericks

Sherman Fairchild Head of Conservation, Thaw Conservation Center, The Morgan Library & Museum

Pam Hatchfield

Robert P. and Carol T. Henderson Head of Objects Conservation Emerita, Museum of Fine Arts, Boston; Project Coordinator, Held in Trust





Michele D. Marincola

Sherman Fairchild Distinguished Professor of Conservation and Co-Chair of the Conservation Center (until 8/31/24); Conservation Consultant, Villa La Pietra

Jack Soutanian

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

Deborah Trupin

Textile Conservator in private practice; formerly Textile Conservator, NY State Bureau of Historic Sites

Associate Faculty

Emilie Boone

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

Art and visual culture of the African Diaspora; African American art

Dennis V. Geronimus

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

The visual and material culture of the Italian Renaissance; artistic crosscurrents between Italy and Northern Europe, as well as between Africa and the Mediterranean, in the 15th and 16th centuries

John Hopkins

Associate 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

Pepe Karmel

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

Fields of study - Picasso, Pollock, Cubism, Abstract Art, Minimalism, Global Contemporary Art, Critical Theory

Carol Herselle Krinsky

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

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

Associate 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

Shelley Rice

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

Photography and multimedia art

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, NYU

Mosette Broderick

Clinical Professor of Art History, Department of Art History, NYU

Joan Breton Connolly

Professor of Classics, Department of Classics, NYU; Director, NYU Yeronisos Island Excavations and Field School, Cyprus

Jordana Mendelson

Associate Professor, Department of Spanish and Portuguese, NYU

Ara H. Merjian

Professor of Italian Studies, Arts and Science, NYU

Jon Ritter

Clinical Professor of Art History, Department of Art History, NYU

Ann Macy Roth

Clinical Professor, Art History and Hebrew & Judaic Studies, Department of Art History, NYU

Lillian Tseng

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

Deborah Willis

University Professor, Photography & Imaging and Social & Cultural Analysis, Tisch School of the Arts, NYU

Christopher Wood

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

Contributing Faculty and Collaborating Scholars

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

Adjunct Professor, The Institute of Fine Arts

Francesca Ferrari

Adjunct Professor, The Institute of Fine Arts

Juliet Fleming

Associate Professor of English, NYU

Marc LeBlanc

Associate Director, Academic Affairs, Institute for the Study of the Ancient World, NYU

Mark McDonald

Adjunct Professor, The Institute of Fine Arts; Curator, Italian, Spanish, Mexican, and early French prints and illustrated books, Department of Drawings and Prints, The Metropolitan Museum of Art

Patricia Norby

Adjunct Professor, The Institute of Fine Arts (as of Spring 2025); Associate Curator of Native American Art, The Metropolitan Museum of Art

Nadine M. Orenstein

Adjunct Professor, The Institute of Fine Arts; Drue Heinz Curator in Charge, Department of Drawings and Prints, The Metropolitan Museum of Art

Michael Seymour

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



Freyda Spira

Robert L. Solley Curator of Prints and Drawings at Yale University Art Gallery

Linda Wolk-Simon

Adjunct Professor, The Institute of Fine Arts; Italian Renaissance and Curatorial Practice

Adjunct Instructors in Languages

Uwe Bergemann

Adjunct Instructor of German reading comprehension; Adjunct Instructor, Deutsches Haus, Faculty of Arts and Science

Rosalia Pumo

Adjunct Instructor of Italian; Vice Director of the Excavations at Selinunte

Adelheid Ziegler

Adjunct Instructor of French reading comprehension; Adjunct Instructor, Deutsches Haus, Faculty of Arts and Science; Adjunct Instructor, German Department, Faculty of Arts and Science

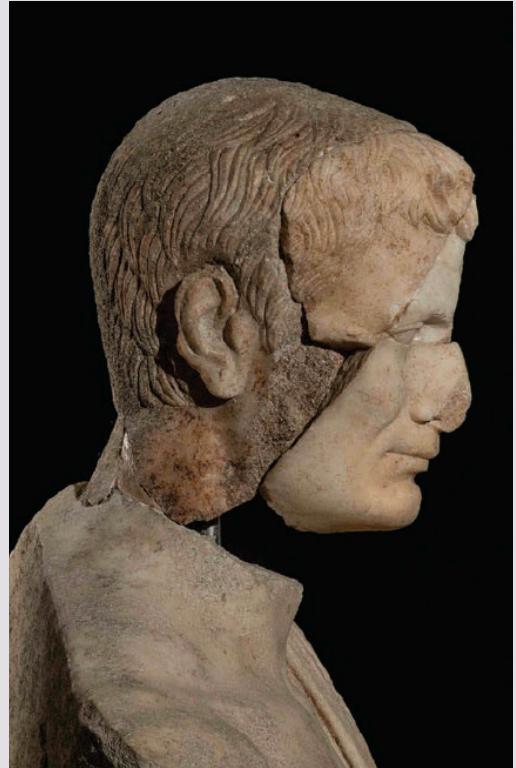
The Institute of Fine Arts Research Associates

Beryl Barr-Sharrar

Research Affiliate in Greek and Roman Art

Paul Stanwick

Research Affiliate in Egyptian Art



The Institute of Fine Arts Excavation Field Directors

Matthew Adams (until 9/2024)

Field Director, the Institute of Fine Arts/NYU Expedition to 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; Director, Excavations in Samothrace



New Faculty Appointments

Art History

Anthony Meyer to the Join the Institute's Faculty as Assistant Professor in the Fall of 2025



Anthony Meyer holds a PhD in Art History from the University of California, Los Angeles, with a focus in the Indigenous Americas from the ancestral through the early modern. His research, broadly speaking, explores the crossroads between Nahua art, language, and religion in the Mexica Empire (1325–1521 CE) and the transatlantic world of colonial New Spain. For his research, he has received support from the Center for Advanced Study in the Visual Arts, Dumbarton Oaks, the Fulbright Association, the Huntington Library, the John Carter Brown Library, the Renaissance Society of America, the Society for Architectural Historians, and the Social Science Research Council.

The Institute Establishes the Valeria Napoleone Linda Nochlin Professorship and Fellowship in Modern and Contemporary Art

This transformative gift was given in honor of Linda Nochlin who was undoubtedly the most influential art historian of her generation. Her writings raised new critical questions and forged feminist approaches to the study of art that continue to illuminate our understanding of the history and achievements of women artists from

the past to the present day. Nochlin received her PhD from the Institute of Fine Arts in 1963 with a dissertation on Gustave Courbet, and she went on to become a highly esteemed scholar of modern and contemporary art. She taught at Vassar College, Yale University, and eventually returned to the Institute of Fine Arts, where she held the Lila Acheson Wallace Chair of Modern Art. A bold and original thinker, she wrote important studies of the work of Courbet, Gericault, Renoir, and Seurat, as well as of many contemporary feminist and realist artists, including Joan Mitchell, Kiki Smith, Louise Bourgeois, and Sarah Lucas. One of her most famous essays, “Why Have There Been No Great Women Artists?” published in 1971 in *ARTnews*, galvanized a sea change in the way art historians conceived the notion of genius, bringing critical attention to the social structures that led to the absence of women from the highest ranks of artistic accomplishment. Her work continued to astonish, provoke, and challenge all of us in the years that followed. All of the students who had the privilege of studying with Nochlin affirm that she had a profound effect on their lives. Although she retired in 2013 after many years committed to the training of future scholars, her work continues to resonate through that of her students. Therefore, it is fitting that along with this new professorship the Napoleones have also endowed a PhD fellowship for students studying Modern and Contemporary art under the direction of the Valeria Napoleone Linda Nochlin Professor.

The Institute is also pleased to announce that the first incumbent of this newly established faculty position will be Catherine Quan Damman. At the Institute, Quan Damman currently offers courses and advises graduate students on topics in feminist and queer theoretical approaches to global modern and contemporary art. Her first book, *Performance: A Deceptive History*, is under advance contract with Princeton University Press. Her research has been supported by the American Council of Learned Societies (ACLS), the Terra Foundation for American Art, the Getty Research Institute, and the Center for Advanced Studies in the Visual Arts (CASVA) at the National Gallery of Art, Washington, D.C. Previously, she taught at Wesleyan University and Columbia University. An active critic, her writing can be found in *Artforum*, *Bookforum*, *BOMB*, *4Columns*, *Frieze*, and other publications.



Conservation

Lisa Conte, currently Visiting Associate Professor of Paper Conservation at the Conservation Center, began her new role as Assistant Professor of Paper Conservation in September 2024.

Lisa is a paper conservator specializing in modern and contemporary art on paper, with an additional focus on the material culture of traumatic events. She previously served as Head of Conservation at the 9/11 Memorial & Museum (2017-2022), and held roles at The Metropolitan Museum of Art, The Whitney Museum of American Art, and in private practice. Her research, employing both materials- and social history-based approaches, spans a diverse range of subjects, including the technical study of late nineteenth-century lithographic prints, Émile Gilliéron's watercolors of ancient Greek sculptures, and printed ephemera from periods of war and social unrest. Lisa has also notably contributed to the field of conservation ethics, with publications focusing on the care and handling of artifacts bearing World Trade Center dust and the archaeological remains of the original site. Her current research includes studying the technical aspects of Hedda Sterne's collage work. Lisa is a fellow of the International Institute for Conservation of Historic and Artistic Works. She received her MA in Art History, along with an Advanced Certificate in Conservation from the IFA.

Lisa brings not just great expertise but impressive positivity and optimism. We are thrilled to have her join the permanent faculty.



Quan Damman will begin her tenure-track position as the Valeria Napoleone Linda Nochlin Professor; Assistant Professor in Modern and Contemporary Art at the Institute of Fine Arts on September 1, 2025.

"We are honored to endow a professorship and fellowship in Linda Nochlin's name celebrating her vast contributions to the field of art history. Linda's pathbreaking work remains relevant today as the history of modern art continues to be rewritten with a focus on the achievements of women artists and issues of gender, sexuality, and race," said Valeria and Gregorio Napoleone.

In creating this faculty position and fellowship, the Napoleones have ensured the Institute's ability to attract students of the highest caliber who will contribute the expansion and vitality of feminist art history in the U.S. and across the globe guided by Catherine Quan Damman.

For more than eight decades, the Institute of Fine Arts at NYU has carefully selected and trained students to succeed as specialists in their fields. The influence of the faculty on their development as scholars is integral to the realization of their goals. We are delighted that the Napoleones have made this extraordinary commitment in recognition of Nochlin's legacy and lifetime passion for the arts and the work of women artists by establishing a professorship and fellowship at the Institute.



Institute Staff

Director's Office

(212) 992-5806

Rachel Greben

*Assistant to the Director for Administration
and Human Resources*

Jason Dubs (as of 10/14/24)

Strategy & Communications Manager

Development and Public Affairs Office

(212) 992-5804

Sarah Higby

*Director of Development and
Public Affairs*

Sofia Palumbo-Dawson (until 6/20/24)

*Manager of Public Programming and
Special Events*

Denali E. Kemper

*Development Officer for Annual Fund and
Alumni Relations*

Joseph Moffett

Development Associate

Nadia Rivers (as of 9/1/24)

*Public Programming and Special Events
Administrator*

Academic Office

(212) 992-5868

Elizabeth Spock

Manager of Academic Programs

Alison Bean

Academic Advisor

Hope Spence

Academic Assistant

Building Office

(212) 992-5811

Wilfred Manzo

Facilities Supervisor

Richard Nealon

Building Operator

Robert Doucette

Building Operator



Conservation Center

(212) 992-5888

Lauren Klein

*Manager, Laboratories and
Study Collection*

Myong Jin

Grants Administrator

Kevin T. Martin

Academic Advisor

Digital Media and Computer Services

(212) 992-5872; (212) 992-5884

Adam Ryder

Department Manager

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

(212) 992-5895

Jennifer Chung

Director of Budget and Planning

Lisa McGhie

Financial Analyst

Library

(212) 992-5825

Lori Salmon

Head, Institute of Fine Arts

Annalise Welte

Librarian for Research Services

Daniel Biddle

Supervisor, Conservation Center Library

Kimberly Hannah

Senior Processing Assistant

Grace Zuniga

Serials Receiving Assistant

Public Safety

(212) 992-5808

James Cook

Public Safety Officer

Marina Mikhaylova

Public Safety Officer

Darius Segure

Public Safety Officer





In this Section

SPOTLIGHT ON FACULTY < STUDENT AND STAFF ACCOMPLISHMENTS

A woman with brown hair tied back, wearing a bright green sweater, is seen in profile from the back, looking intently at a large medieval manuscript illumination. The illumination depicts a group of figures, including a man with a beard and a woman in a red and gold dress, seated at a table. The background of the manuscript is a gold leaf with a floral pattern. The scene is set in a room with a window in the background.

the Institute

IN THE FOREFRONT

Faculty and Staff Accomplishments

Faculty

Emilie Boone

Awards, Fellowships, Honors

2024

Clark Institute Research Fellowship, The National Book Critics Circle Awards Finalist, John Leonard Prize, *A Nimble Arc*

2023

Duke University Press Scholars of Color First Book Award, *A Nimble Arc*.

Andy Warhol Foundation Book Award

College Art Association Art Journal Award for article "When Images in Haiti Fail: The Photograph of Charlemagne Péralte"

Mellon Emerging Faculty Leaders Award from the Institute for Citizens & Scholars (formerly the Woodrow Wilson Foundation)

A Nimble Arc James Van Der Zee and Photography



Emilie Boone

Publications

"From an Intergenerational Perch: LaToya Ruby Frazier's *On the Making of Steel Genesis: Sandra Gould Ford*," *LaToya Ruby Frazier: Monuments of Solidary*, MoMA, New York, 2024, 32-35.

"James Van Der Zee and the Global Mobility of Photographs" *Harlem Renaissance and Transatlantic Modernism*, Metropolitan Museum of Art, New York, 2024, 71-81, 310-311.

"A Photo Album's Redrawn Color Line: On Black Freedom in Japan, 1947–1949," *Trans Asia Photography Journal* 13.2 (November 2023): doi.org/10.1215/21582025-10924828.

A Nimble Arc: James Van Der Zee and Photography, Duke University Press, September 2023.

"Studio," *The Art Institute of Chicago Field Guide to Photography and Media*, The Art Institute of Chicago, Chicago, 2023, 372-375.

"Notes on Myrlande Constant and Photography," *Painting with Beads: The Art of Myrlande Constant*, Fowler Museum, UCLA, 2023, 119-125.

Conferences organized, lectures, talks

"Harlem as Nexus," *Creative Convening: The Harlem Renaissance and Transatlantic Modernism*, Metropolitan Museum of Art, April 27, 2024.

"James Van Der Zee and the Global Mobility of Images," *Lectures on the Harlem Renaissance*, NYU Institute of Fine Arts, April 23, 2024.

"The Unnamed James Van Der Zee: Londoner Cecil Beaton's Encounter with a Harlem Photographer" College Art Association conference, February 2023, ACRAH Panel.

Invited Book Talks for *A Nimble Arc: James Van Der Zee and Photography*. Northwestern University, January 5, 2023.

Columbia University, March 22, 2023.

Bard College, October 5, 2023.



CUNY Graduate Center Intellectual Publics,
October 23, 2023.

Smithsonian American Art Museum, November 30,
2023.

McNally Jackson Bookstore/Metropolitan Museum
of Art, February 1, 2024.

New York University, March 14, 2024.

CUNY Graduate Center Department of Art History,
March 27, 2024.

University of Delaware, April 4, 2024. CUNY City
College/Word Up Bookstore, April 9, 2024.

Princeton University, April 17, 2024.

Clark Art Institute, July 31, 2024.

Indiana University, September 20, 2024.

Emmelyn Butterfield-Rosen

Publications

“Fame and Feedback in the Clipping Agency
Age,” in *The Cultural History of Fame in The Age
of Industry*, ed. Eva Giloi (London: Bloomsbury,
forthcoming).

Conferences organized, lectures, talks

“A New Look at the Beethovenfries,” Keynote
lecture, Vienna Secession 125th Anniversary
16 November 2023

“The Human Figure in Modern Art,” University of
Vienna / Akademie der bildenden Künste Wien
17 November 2023

Panelist in conversation with Isolde Pludermacher
in conjunction with the Manet/Degas exhibition at
the
Metropolitan Museum of Art, Maison Française,
Columbia University
19 September 2023

Podcasts

Butterfield-Rosen, E. (2024). 2Authors2Books
Podcast Interview.

Thomas E. Crow

Awards, Fellowships, Honors

Publications

Crow, T. E. (2024). Parallel Lines in the Art and
Careers of Andy Warhol and Kaws. In *Warhol +
KAWS*, exhibition catalogue, Andy Warhol Museum,
Pittsburgh (pp. 80–87). New York.: Phaidon.

Conferences organized, lectures, talks

Crow, T. E. (2024). Paris in the Scholarship of Hollis
Clayson. College Art Association, annual meeting.
Paper given at plenary session.

Finbarr Barry Flood

Publications

Books

*Tales Things Tell: Material Histories of Early
Globalisms*, co-written with Prof. Beate Fricke,
University of Bern. (Princeton University Press,
2023).

Articles

“The Ka’ba Orientations: Readings in Islam’s
Ancient House, by Simon O’Meara;
Islam and the Devotional Object: Seeing Religion in
Egypt and Syria, by Richard J. A. McGregor; and
Hajj and the Arts of Pilgrimage, by Qaisra M.
Khan,” *The Art Bulletin* (105/2, 2023), 143–153.

Contribution to a round table on Rosie Bsheer’s
[Archive Wars: The Politics of History in Saudi
Arabia](#). (Cambridge: Stanford University Press,
2020), H-Diplo, 31 May 2024

Conferences organized

Organized the second meeting of a TransAtlantic
collaborative workshop and conference between
NYU’s Institute of Fine Arts and the Department
of Art History, University of Fribourg, Switzerland,
around the theme of [Incorporation: Consumption
Beyond the Gaze](#), May 23–24, 2024



Invited Talks

"The Dust of Life from the Making of Mortals to the Golden Calf," to the Workshop *Incorporation: Consumption Beyond the Gaze* (Part 2), University of Fribourg, Switzerland (May 23, 2024).

"From Relic to Print: Tracing the Sandal of the Prophet Muhammad," to the conference *Logique du négatif: Traces & empreintes dans l'art*, University of Fribourg (May 15, 2024).

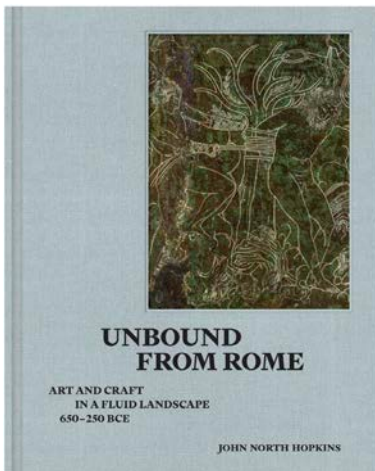
"European Moments in the Making of Islam's 'Image Problem,'" to the Humanities Center, University of Pittsburgh (April 18, 2024, online).

"Sacrality and Surrogacy in the Devotional Arts of Islam," a series of three lectures delivered to Jnanapravaha, Mumbai, India (January 8-10, 2024). "Before *Beyond European Hegemony*," contribution to the round table *After Abu-Lughod: Comparative Frames for a Global Middle Ages*, ICMS conference, Kalamazoo (online, May 2023)

Keynote Talks

Finbarr Barry Flood in conversation with the anthropologist Tim Ingold, invited event, CIHA (Comité International d'Histoire de l'Art) Congress, Lyon (June 24, 2024)

"Shifting Scales: Islamic Art History as Global Microhistory," keynote speech to the VCU-Qatar conference, Islamic Art History and the Global Turn: Theory, Method, Practice, Doha, Qatar (November 11, 2023)



John Hopkins

Awards, Fellowships, Honors

Research Scholar (Institute for the Study of the Ancient World)

Von Bothmer Award (Archaeological Institute of America)

Publications

Books

Unbound from Rome: Art and Craft in a Fluid Landscape, ca. 650-250 BCE. Yale University Press.

Forgery Beyond Deceit: Value, Fabrication, and the Desire for Ancient Rome. Co-editor with Scott McGill. Oxford University Press.

Articles

"Folding Meaning in an Object: The Ficoroni Cista and the Heterarchy of Art in Early Italy." In Armstrong, Jeremy and Aaron Rhodes-Schroder, eds. *Adoption, Adaption, and Innovation in Pre-Roman Italy: Paradigms for Cultural Change*. Brepols.

"Introduction to the Volume" with Scott McGill. In Hopkins, John and Scott McGill, eds. *Forgery Beyond Deceit: Value, Fabrication and the Desire for Ancient Rome*. Oxford University Press.

"Engagements in and beyond Rome in the Fifth Century BCE: Architectural Remains as Evidence for Action across Geo-Temporal Boundaries." *Journal of Roman Archaeology*. 35(2), 654-682. doi:10.1017/S1047759422000435

"Book Review of *Terrecotte architettoniche etrusco-laziali. I sistemi decorativi della II fase iniziale*, by Claudia Carlucci. *L'Erma*." *Journal of Etruscan and Italic Studies*.

Conferences organized

The Quirinal Project: Excavations below and around Palazzo Canevari, Rome. Co-chair with Nicola Terrenato, The Archaeological Institute of America, Annual Meeting, Chicago

Ways of Making in Ancient Italy, Larissa Bonfante Workshop co-organized with Francesco de Angelis at NYU and Columbia University

Lectures and talks

“Rome in Transition? Entangled Problems of Periodization, Political Histories, the 5th Century, and Circumscribed Taxonomies.” Invited lecture, *Crises, “Dark Ages,” and Problems of Archaeological Visibility in the Mediterranean of the Mid-1st Millennium BCE*, ISAW

“Reflexive Etiologies of the Forum in Rome: Creative Activity Within and Beyond Human Control” Invited Lecture, *The Origins of the Forum and the Basilica*, University of Notre Dame, Rome.

“The Ficoroni Cista: Creativity and the Many Peoples Who Made ‘Roman Art’” *Brown Lecture*, Memorial Art Gallery, University of Rochester

“Making Gods” Invited Lecture, *New Antiquity VII: Processes of Making*, Columbia University and Bard Graduate Center

“The 6th-4th century BCE site at the Istituto Geologico on the Quirinal, Rome. A new project to reappraise the evidence.” *The Archaeological Institute of America, Annual Meeting*, New Orleans

Kathryn Howley

Awards, Fellowships, Honors

Visiting Research Scholar, Fellowship, Institute for the Study of the Ancient World, NYU

Publications

Howley, K. E. (2024). The enigmatic foot marks on the serpentinite shabti of King Senkamanisken. *Journal of the American Research Center in Egypt*, 60. (In Press.)

Pepe Karmel

“[Pat Steir with Pepe Karmel](#) [interview],” *Brooklyn Rail*, April 2024.

Looking at Picasso, Thames & Hudson, Fall 2023

Review of “[Picasso: A Cubist Commission in Brooklyn \[at the Metropolitan Museum of Art\]](#),” *Brooklyn Rail*, December 2023-January 2024.

“Valerie Jaudon: Symmetry and Its Discontents,” in *Valerie Jaudon: Parameters* (New York: D.C. Moore Gallery, 2023), pp. 5-28.

“[Sign and Symbol in Picasso](#),” *Arts* (Basel, online journal), vol. 12, no. 5, 2023, “Picasso Studies (50th Anniversary Edition).”

“Picasso: The Body of Sculpture,” in Carmen Giménez, ed., *Picasso Sculptor: Matter and Body* (Málaga: Museo Picasso Málaga, 2023), pp. 28-48.

“Al Faro: El cubismo y A Coruña [To the Lighthouse: Cubism and A Coruña],” in X. Antón Castro, Malén Gual, and Rubén Ventureira, eds, *Picasso, Blanco en el recuerdo azul: dibujando el future* (A Coruña: Museo de Belas Artes, 2023), pp. 284-299 [English text pp. 461-463].

“John Chamberlain: Five Decades,” in *John Chamberlain: Five Decades* (New York: Mnuchin Gallery, 2023), pp. 7-19.

Conferences organized, lectures, talks

“Multiple Cubisms: From the Kahnweiler Gallery to the Salons,” for Cubism symposium, Kyocera Museum of Art, Kyoto, June 22, 2024 [originally scheduled to be an in-person lecture but instead given via Zoom]

“Simultaneous Contrast: From Neo-Impressionism to Op Art,” University of Tokyo, June 19, 2024 [originally scheduled to be an in-person lecture but instead given via Zoom]

“Picasso in the Berggruen Collection: Between Form and Desire,” UCCA, Beijing, January 14, 2024

“Henri Matisse: Painting Feeling,” UCCA Edge with Fudan University, Shanghai, January 10, 2024

“Does Picasso Still Matter?,” Hong Kong University, January 5, 2024
(Revised version of November 30, 2023 lecture, with Chinese rather than American comparisons)

Moderator, “Les expositions de la Célébration: Picasso aux États-Unis,” Symposium Célébration



Picasso, Musée Picasso Paris and UNESCO, Paris, December 7, 2023

Speaker, "On Picasso," *Brooklyn Rail* online panel, December 18, 2023: <https://brooklynrail.org/events/2023/12/18/on-picasso/>

"Does Picasso Still Matter?" lecture for the Department of Art History, NYU, November 30, 2023

"Celebrating a New Book by Pepe Karmel," live conversation with Christine Poggi, Institute of Fine Arts, NYU, November 14, 2023

"Pepe Karmel: Looking at Picasso," online conversation with Joachim Pissarro for the *Brooklyn Rail*, November 9, 2023: <https://brooklynrail.org/events/2023/11/09/pepe-karmel-looking-at-picasso/>

"Picasso: Cubism and Beyond," Museo de Belas Artes da Coruña, May 11, 2023

"Essential Cubists: Braque, Gris, Léger, and Picasso," Museum of Fine Arts, Boston, April 23, 2023.

Erich Kessel

Publications

Kessel, E. (2024). "Contract, Blackness and Image in Robert Mapplethorpe's Studio, 1979-1986." *October*.

Kessel, E. (2024). Review of *Black Atlantic Modernisms*, ed. Steven Nelson and Huey Copeland (Yale University Press, 2023). *Caa reviews*. (In progress.)

Conferences organized, lectures, talks

Kessel, E. (2024). "Contract, Blackness and Image in Robert Mapplethorpe's Studio." American Comparative Literature Association. Conference presentation given during seminar entitled "Natal Alienation, Damnation and Emancipation" at the ACLA 2024 conference in Montréal, Québec.

Kessel, E. (2024). Guest lecture in "Feminist Security Studies," taught by Prof. Jacinda Tran at Harvard University, Department of Ethnicity,

Migration and Rights. Visit to Class on the Topics of Blackness and Surveillance. (In progress.)

Kessel, E. (2024). Panel moderation for IFA/ Aperture Photo Assembly event on AI and photography. Will Moderate a Panel on April 17 Regarding the Connections between AI, Race and Photography, in Collaboration with Prof. Rob Slifkin and Sarah Meister. (In progress.)

Robert Lubar Messeri

Awards, Fellowships, Honors

NEH Collaborative Research Grant to complete *The Visual Culture of the Spanish Civil War*, with Eugenia Afinaguénova and Silvina Gesser (Edinburgh University Press; 2025 date of publication)

Publications

"Picasso's Challenge/Miró's Assassination," in *Miró/Picasso* (Barcelona: Fundació Joan Miró, 2023): pp.113-127.

"Miró/Calder: Space in Motion," in *Joan Miró/ Alexander Calder: Space in Motion* (Porto: Fundação Serralves, 2023): pp.27-35. Catalogue Raisonné of the Portuguese State's Collection of Works by Joan Miró. Book length manuscript (Porto: Fundação Serralves, September 2024)

Conferences organized, lectures, talks

Co-organizer of international conference on "The Visual Culture of the Spanish Civil War," NYU Madrid, May 17-18, 2024. Presenting two lectures: "Rethinking Visual Culture," and "The Absence of Dalí."

"Picasso, Gender and Sexuality," Museo de Nacional de Arte Moderno Centro Reina Sofía, Madrid, January 24, 2024.

Exhibitions curated

"Joan Miró/Alexander Calder. Space in Motion" (Porto: Fundação Serralves, 2023)

"*Peinture-Poésie: Three Livre d'Artiste* by Joan Miró" (Porto: Fundação Serralves, December 2024 – June 2025). Exhibition catalogue by the curator.



“Miró: Signs and Figurations” (Izmir, Turkey: Arkas Art Center, September 2024 – January 2025).
Exhibition catalogue by the curator.

Clemente Marconi

Publications

Marconi, C. (2023). *Ispirazioni e metamorfosi: il Museo Nazionale di Napoli e Picasso. (Vol. Picasso e l'antico: L'incontro con le opere del Museo Archeologico di Napoli, pp. 64–87). Milan: Electa.*

Marconi, C., Ward, A., & Scahill, D. (2023). *New Evidence for Seventh Century Perishable Building Materials from Selinunte (Vol. Costruire nel mondo antico, 6, pp. 321–335). Rome, Italy: Quasar.*

Marconi, C. (Ed.). (2024). *Issue num. 2 of the Journal of Ancient Architecture. Pisa and Rome: Fabrizio Serra.*

Marconi, C. (Ed.). (2023). *Greek and Roman Small Size Sculpture (Vol. Coedited volume on Greek and Roman Small Size Sculpture). Berlin: De Gruyter.*

Marconi, C. (Ed.). (2023). *Picasso e l'antico: L'incontro con le opere del Museo Archeologico di Napoli. Milan: Electa.*

Marconi, C. (2023). *Small Statements of Prestige. On a Group of Early Classical Marble Statuettes from Selinunte, Greek and Roman Small Size Sculpture, eds. G. Colzani, C. Marconi and F. Slavazzi, 101–123.*

Marconi, C., Restelli, L., Ward, A., Adorno, L., & Paleari, F. (2023). *Lo scavo tra il Tempio A e il Tempio O sull'acropoli di Selinunte (SAS TAO-A, 2023). Rapporto preliminare. Sicilia Archeologica, 114, 15–31.*

Michele D. Marincola

Awards, Fellowships, Honors

AIC Book Award, 2023-05-19, Award, American Institute for Conservation

Conferences organized, lectures, talks

Annual meeting of the American Institute for Conservation in Salt Lake City, Utah, May 21-25, 2024.

Committee, service, and other activities

Produced a video, “A Man Without Hate: Preserving Our Legacy” on the preservation of the archives of the Civil Rights activist Rev. C.T. Vivian.

Robert Maxwell

Publications

Maxwell, R. (n.d.). *Negotiating “Fausses Œuvres”*, article for a Festschrift (revisions, now in press)

Maxwell, R. (n.d.). *Article: “The Narrative Work of Dreams and Visions in Some 12th-Century Illuminations.”* (Submitted.)

Maxwell, R. (n.d.). *Article: “A la mémoire d'un acte alsacien disparu,”* article for a Festschrift. (Submitted.)

Maxwell, R. (n.d.). *“Rêver le réseau compostellan: les chemins de Saint-Jacques dans le temps et l'espace”* (Submitted.)

Maxwell, R. (n.d.). *The Memory of Past Acts*, book manuscript submitted (140,000+ words) and subsequent first revisions in progress. (In progress.)

Maxwell, R. (n.d.). *Edited Book: Imagining Pilgrimage to Santiago de Compostela*, eds. R. Maxwell, and M. Castiñeiras. (In progress.)

Maxwell, R. (n.d.). *Book Review: K. Kinsella, God's Own Language*, solicited.

Conferences organized, lectures, talks

Maxwell, R. (n.d.). *“The Narrative Time of Dreams.”* Conference lecture, British Archaeological Association (Image and Narrative in Romanesque Art), March 28-31, 2022.



Alexander Nagel

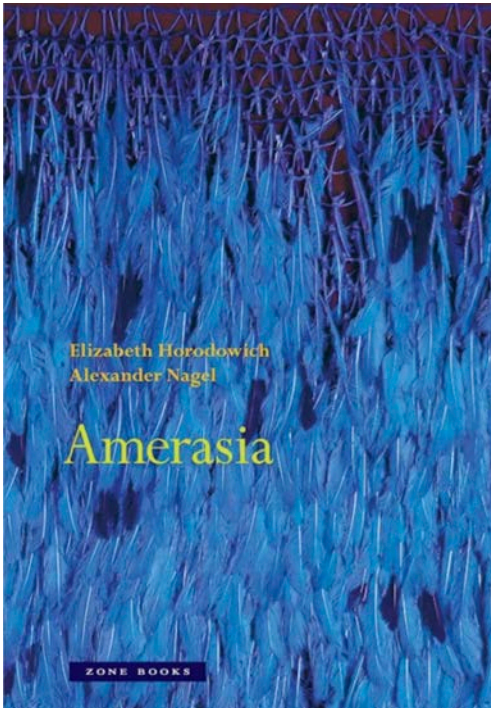
Publications

Nagel, A., & Horodowich, E. (2023). *Amerasia* (p. 464). New York: Princeton University Press/ Zone Books.

Nagel, A. (2024). "Relational Aesthetics: Alexander Nagel on Bellini and Giorgione," *Artforum*, 62.

Nagel, A. (2023). 4 lectures at the Prado Museum on the topic: "[The Scales of European Art.](#)"

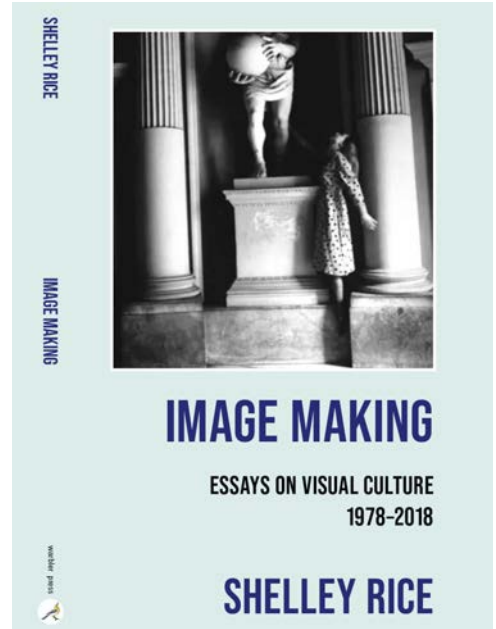
Nagel, A. (2023). "[The New World of European Prints.](#)"



Shelley Rice

Publications

Rice, S. (2024). *Image Making: Essays on Visual Culture (1978-2018)*. New York: Warbler Press.



Hsueh-man Shen

Publications

Shen, H.-M. (2023). Stupas by the Bridge. *Orientalism*, 54, 67–73.

Shen, H.-M. (n.d.). "Too Many Stories to (Not) Be Told: A Case Study of the Belitung Shipwreck Exhibition." In *Exhibiting East Asian Art in a Global Context*. (In press.)

Shen, H.-M. (2024). "Entering the Seemingly Unattainable Citadel of Lankā: Rock-Carved *Lankāvatāra Sutra* on Mount Gang in Shandong." *Archives of Asian Art*, 74. (In press.)

Shen, H.-M. (n.d.). "From Buddhist Reliquaries to Navigational Aids: Stupas in Maritime East Asia, ca. 900-1300." The 2023-24 Terry K. Simmons Annual Lecture at Tulane University. (In press.)

Conferences organized, lectures, talks

Shen, H.-M. (n.d.). Modularization and Standardization in China's Ceramic Trade: Evidence from Shipwrecks. International workshop "Portability in the Global Early Middle Ages: Production and Networks," organized by the University of St. Andrews in collaboration with the British Academy, U.K.

Robert Slifkin

Publications

Slifkin, R. (2023). "George Rickey's Mechanical Analogs." In *Louise Nevelson & George Rickey* (pp. 66–71). Berlin: Galerie Micahel Haas.

Slifkin, R. (2023). "Editions of You: Questions for Thomas Ruff and James Welling." In *Dark Matter: Thomas Ruff James Welling* (pp. 76–81). Bielefeld: Kunsthalle Bielefeld.

Slifkin, R. (2024). "Interview with James Welling." *The Brooklyn Rail*, February 2024, 20–25.

Edward J. Sullivan

Publications

Sullivan, E. J. (n.d.). "Oro: ese oscuro objeto del deseo" in *El Dorado: un territorio* (Buenos Aires: Fundación PROA, 2023), pp. 26-35

Sullivan, E. J. (n.d.). "Bling: Gold in the Popular Imaginary" in *El Dorado (A Reader)*: (New York: Americas Society, 2023)pp. 134-140

Sullivan, E. J. (n.d.). "Roberto Juarez Phone Sex" in *Fabio Cherstich Roberto Juarez* (Venice: Palazzo Tiepolo, 2023)

Sullivan, E. J. (n.d.). "Linda Kohen: Sonidos del Silencio / Linda Kohen, Sounds of Silence" (Montevideo: Museo Gurvich, 2023)

Sullivan, E. J. (n.d.). "Laura Anderson Barbata: Art, Activism, and Pedagogy: A Personal Homage" in *Laura Anderson Barbata*. Singing Leaf (New York: Marlborough, 2023) pp. 9-14

Sullivan, E. J. (2024). *MODERNITÉS AMÉRICAINES (1910-1960) - French translation of "Making the Americas Modern" by Edward Sullivan*. Les Presses du Reel, Paris.

Sullivan, E. J. (2023). *El Dorado: A Reader* (co-editor) (New York: Americas Society, 2023). Book-Length Exhibition Catalogue. Sullivan, E. J. (Ed.). (2023).

El Dorado: Myths of Gold (co-editor and co-curator) (New York: Americas Society 2023). Exhibition Catalogue.

Thelma K. Thomas

Publications

Thomas, T. K., & Walker, A. (2023). "Shifting Boundaries: Medieval Art History for Now." In *Out of Bounds: Exploring the Limits of Medieval Art*. Penn State University Press.

Thomas, T. K., & Butts, A. M. (n.d.). "Encountering a Wide World in a Modest Manuscript: Textile and Text in the Williams College Syriac New Testament." In *Textiles in Manuscripts along the Silk Road*. (Submitted.)

Thomas, T. K. (n.d.). *Dressing Souls, Making Monks: Habits and Portraits of the Egyptian Desert Fathers*. (In progress.)

Thomas, T. K., & Ball, J. (n.d.). *Byzantine Silk in the World*. (In progress.)

Ball, J., & Ratliff, B. (n.d.). *Beyond Byzantium: Essays on the Medieval Worlds of Christianity and Their Arts*. (T. K. Thomas & C. Maranci, Eds.). De Gruyter. (In progress.)

Thomas, T. K. (2023). "Representations of Egyptian Holy Men." Brief Essay and Entries for Exhibition Catalog. Conferences organized, lectures, talks

Thomas, T. K. (n.d.). "Clothing the Angelic Life: The Desert Fathers on the Necessity of Clothing for Monks, Angels, and Adam." Plenary lecture, International Congress on Medieval Studies, May 2023.

Thomas, T. K. (n.d.). "Dynamic Decoration." Session organized for the International Congress on Medieval Studies, May 2023.

Thomas, T. K. (n.d.). "The Cross and Combat." Session organized for the International Congress on Medieval Studies, May 2023.

Thomas, T. K. (2024). "Book-men: Symbolic Portraits of Ascetics' Lives in Late Antique Egypt." Byzantine Studies Symposium, Dumbarton Oaks (April 19-20).





Erich Kessel

Assistant Professor

In the 2023-2024 academic year, I had the opportunity to present forthcoming research as part of the Institute's Work in Progress series. My essay considers a set of model release contracts that were signed by black models in Robert Mapplethorpe's studio from 1979 to 1986. Robert Mapplethorpe was an artist known for his photographic practice which spanned portraiture, abstract still life images of flowers and an infamous series of homoerotic images of black men. The men in the photographs appear variously cropped, with attention drawn to their musculature, buttocks and penises, and occasionally, the artworks present views of them closer to the conventional form of portraiture, taking up its attendant notions of personhood and personality through titles bearing the name of the model (e.g., Philip Prioleau, 1979). While debate over these images has focused squarely on the terms of representation, fetish and ambivalence, this paper studies an important legal mechanism that secured the operations of Mapplethorpe's studio, or Robert Mapplethorpe, Inc.—contract. Model release contracts oversee the transfer of the photographed person's likeness into the possession of another, and in so doing, erect a dual protection for sitter and photographer: the model's transfer of ownership is recorded in the contract's performative register ("I hereby..."), while the photographer is protected against future legal claims by previously photographed persons. Contract thus safeguards the future reproducibility,

display and sale of the artists' photographs and, by extension, the studio's work as a wealth-generating sole-proprietorship. On a historical level, contract's role within a hierarchy between model and photographer aligns with ongoing conversations in contemporary art history concerning asymmetries of labor in artistic production. Yet the legal form of the release contract also highlights a longer historical entanglement of photography, liberalism and legal universality that crystallized in late-19th century jurisprudential debates concerning "the right to privacy."

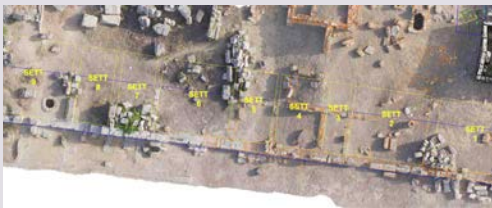
In the space of my analysis, I'll focus on what it might mean for the black model to release his image to Mapplethorpe in the scene of the studio. My central concern is how the black model's gratuitous vulnerability to visualization—his status as "bound to appear," to reference Huey Copeland—interdicts a possessive claim over one's image. If the framers of American legal thought concerning privacy sought to defend a "right to be let alone," what does signing a contract mean for a model whose presence has already been produced and reproduced within civil society's thinking of blackness? The answers I attempt to work towards here take up David Marriott's Fanonian concern for racial fetishism. Fanon's analysis, which suggests that the negrophobic imago predates any individuated black appearance, glimpses the temporal problem that the contract must correct—to refigure the Black's anticipated appearance as an instance of present, embodied legal speech.

Clemente Marconi

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

Selinunte, Sicily

In the summer of 2023 (from June 5 to July 7), the mission of the Institute of Fine Arts–NYU and the University of Milan, in collaboration with the Archaeological Park of Selinunte, Cave di Cusa and Pantelleria, conducted a series of investigations in the area of the main urban sanctuary on the Acropolis. Thanks to the initiative of the park director, Felice Crescente, the permit for our mission was extended from the area of Temples B and R to the entire main urban sanctuary, one of the most monumental sacred areas in the Greek world during the Archaic and Classical periods.



The new agreement gave a great impetus to the mission's research, which for the first time was able to work in extension, starting from a large trench (SAS V, supervised by Kate Minniti) along the southern peribolos wall for a length of ca. 49 m and a width of ca. 5 m. (Figure 1). This trench made it possible to establish for the first time the archaeological dating of the southern side of the peribolos wall, which appears to have been built between 580 and 560 BCE, based on the pottery from the foundation trench. It can therefore be concluded that the south side of the peribolos wall was built in conjunction with the construction of Temple R, confirmed by the use of a similar limestone. Furthermore, the construction of the peribolos wall, and with it more generally the reorganization of the sanctuary area, appears to correspond chronologically with the implementation of the great urban plan of Selinunte.

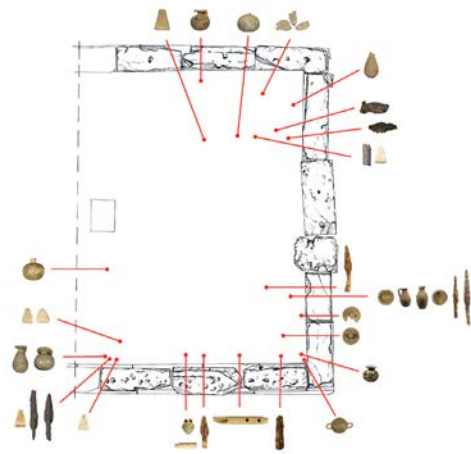
The excavation of SAS V also highlighted a series of partitions orthogonal to the south side of the peribolos wall (Figure 2). The preserved



partitions have a distance between the axes of 10 Doric feet (3.4 m) and formed niches. It is possible that these orthogonal walls, not always preserved, had a regular cadence for a length of approximately 75 m and for a total of twenty-one septa and twenty niches. Likely, these partitions helped to support the high peribolos wall, in the absence of structures attached to it in this sector of the sanctuary. It is also possible that the niches in turn had multiple functions, including the display of votive offerings. The monumental structure thus formed was to represent a characteristic element of the sanctuary landscape. In the fifth century BCE, two doors were opened on the south side of the peribolos wall to connect Temples A and O with the main urban sanctuary. The circumstance reinforces the idea that Temples A and O represent an extension toward the south of the main urban sanctuary, although sacred areas were already present in this sector of the Acropolis in the Archaic period. To return to the results of SAS V, in the Punic period, the remains of the south side of the peribolos wall and the related partitions were reused to create a large stoa, probably with a commercial function, which overlooked the great east-west artery SB and which may have been the largest public building in Selinunte during the phase of Carthaginian control of the city. In parallel with this large-scale excavation along the south side, excavation continued inside and immediately outside Temple R. As for the interior, an excavation at the northeast corner of the naos (SAS T, supervised by Andrea Bertaiola and Agnese Lojacono), conducted in depth up to the level of the construction site of the temple (570 BCE), brought to light new votive offerings, along the walls and toward the center of the naos, linked to the foundation deposit of the temple, including Corinthian perfume vessels, loom weights, and weapons (Figure 3).

Particularly important in this trench was the identification of additional offerings (essentially a new foundation deposit) associated with the renovation of the temple in the first quarter of the





fifth century BCE, probably including redeposited objects from the original foundation deposit. The latter include two iron spear cusps and a javelin cusp positioned vertically with the tip upward near the north wall (Figure 4), plus a loom weight against the threshold.

Finally, a trench against the west and south sides of Temple R (SAS U, supervised by Daniele Bursich) brought to light the foundations of Punic structures against the south side of the building, which were largely removed in the nineteenth-century excavations directed by Francesco Saverio Cavallari. Furthermore, this excavation made it possible to identify, against the west side of the temple, a deposit with numerous votive materials datable to before the mid-sixth century. Standing out among the finds are a sanguisuga-type fibula and a metal chisel with a broken hollow handle for working stone and wood and with the blade well preserved and slightly curved due to wear. Among the terracottas are a clay statuette of a kouros of Samian production with extensive



traces of polychromy (Figure 5) and a statuette of a banqueter. Various ivory elements were also in the deposit, including a fragment of personal ornament.

Finally, it is worth mentioning the cleaning of the area of the main urban sanctuary, which allowed us to identify the presence of post-ancient structures and a semicircular statue base in front of the east front of Temple C, plus a series of banquet halls with characteristic off-axis doors along the north side of the peribolos wall.

Esther da Costa Meyer

Kirk Varnedoe Visiting Professor

In the last few years, architectural historians have tried to make their discipline more inclusive, shedding light on crucial areas that have been ignored. There are, of course, no universalist solutions: every methodology excludes, and new approaches to historiography are inevitably seen through the prism of specific cultures.

Labor, routinely erased by traditional, architect-centric modes of writing architectural history, is one of the many new areas of interest. The 2022 FIFA World Cup championship, called attention yet again to the role of indentured servitude that affects migrant workers in Qatar and neighboring states where western corporations, museums, and universities have built franchises. In India, women have always been “head loaders,” balancing heavy stacks of stone and brick on their heads, often living in construction sites along with small children. Undocumented migrants, often underpaid, form an important part of the construction industry of advanced economies. Focusing on another aspect of the problem, architectural historians Adrian Forty and Sérgio Ferro have underscored how the use of concrete and advanced technology creates a widening gulf between architects and workers, de-skilling the latter, curtailing their salaries, and weakening their leverage as a political group.

Although the building sector is one of the drivers of climate change, climate constitutes another overlooked issue. Greenhouse gas emissions are calculated by taking into account the energy required to extract, manufacture, and transport

materials to the construction site (embodied carbon); energy is also needed to heat, cool, illuminate buildings, and maintain elevators and surveillance systems (operational carbon). Mitigation of environmental costs is taught in all architecture schools. Yet adaptation has been harder to implement in a discipline that prizes formal beauty in design. Whether or not we manage to achieve net zero carbon emissions by mid-century, and this is unlikely, the earth will continue to warm up, and architects must learn to reuse, recycle, and rely on low-carbon materials and methods. Factoring the role of carbon emissions in architecture, though difficult to gauge, needs to be addressed in architectural history. Race, and to a lesser degree, gender, constitutes our discipline's most egregious failure. Every year fresh new work from different countries uncovers the countless ways in which the oeuvre of non-white architects continues to be unseen and unsung, while many scholars pursue well-trodden paths, churning out thousands of books and articles devoted to Le Corbusier, Mies van der Rohe, Frank Lloyd Wright and the other "founding fathers" of modern architecture. There is undoubtedly an increasing interest in women as architects. When they are white, however, their attitude to race and class remains largely unexplored. Declarations of intersectionality are often merely rhetorical, without any substantive engagement in the accompanying texts. Broadening the spectrum of authors, widening the accepted typologies to include informal and impermanent buildings such as slums and refugee camps are all part of the new agenda which can only be a collective endeavor, one that explores architectural practices from a more genuinely egalitarian and global perspective.

Finbarr Barry Flood

William R. Kenan Jr. Professor of the Humanities, the Institute of Fine Arts and College of Arts and Sciences, New York University
Founder-Director of Silsila: Center for Material Histories, New York University

Summer of 2023 saw me return to the Republic of Georgia after a hiatus necessitated by COVID to resume work on a project with colleagues documenting medieval Islamic textiles in Christian church treasuries in Svaneti, a high mountainous region of the Caucasus. Early summer in the mountains offered



Medieval tower houses in the Mestia Valley, Svaneti, Republic of Georgia.

an idyllic setting, walking through alpine meadows full of color, surrounded by snow-capped peaks. The research brought to light all manner of unexpected Byzantine and Islamic survivals preserved in small family churches often perched high on flower-covered mountains. A perfect work environment! Just before the start of the academic year, I received the very unexpected but welcome news that I had been elected a Fellow of the British Academy, an auspicious omen on the eve of a new semester. Unfortunately, any optimism for the year ahead was, for many faculty and students, shattered by the events of October 7th and the extraordinary violence that followed, and continues at the moment of writing. Inevitably, these events shaped the course of the academic year, especially for those of us whose area of focus is the Middle East. They were very present in November, when I traveled to Doha, Qatar, to deliver a keynote address entitled "Shifting Scales: Islamic Art History as Global Microhistory" to a conference on Islamic Art History and the Global Turn. In the same month, *Tales Things Tell: Material Histories of Early Globalisms*, a book that I co-authored with Beate Fricke (University of Bern) was published by Princeton University Press. The book represents my first published discussion of a range of Islamic and South Asian materials preserved in the medieval churches of Ethiopia.

In spring I used my sabbatical leave to advance several writing projects, including a long-term book project on debates about images related to Islam, and to undertake various field trips related to my research. During the winter break, I traveled to India to give a series of lectures on the devotional arts of Islam at Jnanapravaha, a Center for art and aesthetics with which I have a long association. Afterwards, I was fortunate enough to travel in the southern Indian state of Kerala with one of our current students working on the art of the





Friday Mosque, Kozhikode (Calicut), Kerala. 14th-16th century CE.

region, Salih Cholakkalath, and our former student, Saarthak Singh. Since most of my own research has been focused on north India, this first foray into a region with strong Indian Ocean connections offered a remarkable introduction to the spectacular wooden mosques and manuscript cultures of Malabar, with their palpable connections to the art and architecture of east Africa, Yemen and Southeast Asia.

Later in spring I visited Bosnia for the first time, in part to document some important nineteenth-century wall-paintings of the holy cities of Mecca and Medina. For part of the time, I was the guest of the grandson of the celebrated Bosnian poet Mak Dizdar (d. 1971) whose poem cycle on a series of funerary stelae known as *stećci*, found throughout the Balkans, made them central to modern Bosniak identity. The origins and associations of the stelae are mysterious – they have often been associated with heterodox dualist Christians. In addition to offering an interesting case of how the material remains of the past can be animated in (and as) the present, the stelae themselves are compelling witnesses to the Bosnian past, often bearing figurative imagery that lacks any overt Christian associations.

In between writing and fieldwork, I also delivered

various talks in Europe, and in spring was delighted to co-organize the second in a series of collaborative workshops between the Institute and the University of Fribourg, Switzerland. The workshop, which explores modes of consuming texts and images beyond looking and the visual was attended by seven of my students and colleagues from New York and provided a wonderful opportunity for transatlantic exchange in the inspiring ambience of a small medieval Alpine city.

My academic activities for the year culminated in Lyon at the 36th Congress of the Comité international d'histoire de l'art (CIHA), on the International Advisory Board of which I had sat to prepare this major meeting of global art historians. In place of keynote talks, the organizing committee arranged a series of conversations across sub-fields and disciplines – my own contribution was a conversation with the celebrated anthropologist Tim Ingold (University of Aberdeen) whose work has had a major impact on the disciplines of archaeology and art history. Attended by around 800 participants in the Congress, the conversation was lively and inspiring and ended by returning to current global events, a suitable note on which to end this unsettled and unsettling year.



Stećak or funerary stele in the Radimlja necropolis, Bosnia-Herzegovina, 14th-16th century CE

Matthew Hayes

*Assistant Professor of Paintings Conservation;
Co-Chair of the Conservation Center*

The Year at the Conservation Center



Like every year, the 2023-24 academic annum was a quick and busy one at the Conservation Center. So much activity is difficult to distill in a few sentences—what follows are but a few highlights.

After an international search, we were able to appoint a new Professor of Paper Conservation. Lisa Conte, currently in a visiting position here, will start as Assistant Professor and Co-Chair in the fall. Lisa brings great expertise in the conservation of modern and contemporary art on paper and in engagement with culturally sensitive objects, concerns that inform her broad-ranging scholarship. We were also able to add to our indomitable staff, who oversee the running of the Center. A fantastic Grants Administrator, Myong Jin, joined our trusted Academic Advisor, Kevin Martin, and capable Laboratory Manager, Lauren Klein.

As always, familiar foundational courses in the materials and techniques of cultural heritage and a gamut of advanced offerings trained conservation students in the conservation of objects, paintings, paper, library and archive collections, and time-based media, and instructed art history students in

conservation and materiality. For our core science curriculum, we were fortunate to have Dr. Glennis Rayermann with us as Visiting Assistant Professor. To offer a rich array of courses (some twenty-five in all) with a small faculty, we rely on many adjunct instructors from local institutions and private practices, without whom our program would be impossible and to whom we are immensely grateful for their unstinting sharing of time and expertise.

Through a generous anonymous donation, we were again able to welcome additional colleagues as Judith Praska Visiting Professors. Pamela Hatchfield, Head of Objects Conservation Emerita from the Museum of Fine Arts, Boston, taught a course in the fall on transferable skills in the treatment of objects and sculpture; the Museum of Chinese in America generously lent objects for the course. Jen Munch, of Jen Munch Art Conservation, developed and taught a new course on imaging in the spring.

We remain deeply indebted to the institutional and individual donors who financially support our program, and can highlight two recent examples. A magnanimous gift from IFA board member Graeme Whitelaw will endow funding for book- and paper-based art conservation. We were awarded a matching grant from the National Endowment for the Humanities to support the project Preserving Living Traditions: Strengthening Conservation Education at NYU.

From a pool of seventy-six impressive applicants, we selected an incoming class of six aspiring conservators, who will begin their studies in a range of specialties this fall 2024. Our seven fourth-year students completed their internships and graduated in May. They continue onwards to fellowships—and jobs!

In addition to pursuing their educations and in many cases working besides, twelve of our students found time to present their research at national and international conferences. These included the venerable annual conservation student conference, hosted this year by Columbia University's Historic Preservation program with assistance from NYU, at which four of our students spoke; as well as the annual meetings of the American Institute for Conservation and the Comité International d'Histoire de l'Art.



This was a significant year for me personally, my first on the faculty of the Institute of Fine Arts as Assistant Professor of Paintings Conservation—a new position and our first professorship devoted to this area in many years. In administering the Kress Program in paintings conservation, I am lucky to collaborate with Dianne Modestini, who has long led the program, and with its Associate Conservator, Molly Hughes-Hallett. Simultaneously, I shared the role of Co-chair of the Center with Michele Marincola, Sherman Fairchild Distinguished Professor of Conservation, from whom I continue to learn much about this formidable office.

As I write this, the Conservation Center is deceptively quiet. Our students are working at archaeological excavations across the Mediterranean, at Villa La Pietra in Florence, at a variety of internships, placements, and trainings at home and abroad. This calm belies the impending bustle of the coming year.

Robert Slifkin

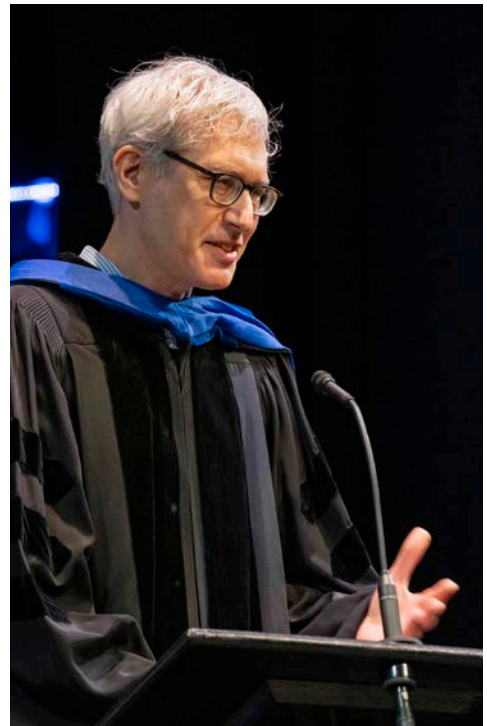
*Director of Graduate Studies; Edith Kitzmiller
Professor of the History of Fine Arts*

The Graduate Program Year In Review

As Director of Graduate Studies at the Institute, I take seriously my role as being the primary advocate for the 76 doctoral students who are currently enrolled in the program. Such advocacy is especially crucial, I believe, as a number of doctoral candidates are still dealing with setbacks and challenges caused by the COVID-19 pandemic which caused delays in their progress and restricted access to archival material. Of course, being a graduate student is challenging under any circumstances, and as DGS working alongside my colleagues in the Academic Office, I have sought to support students whether that entails helping them navigate the bureaucracy of university related paperwork, working with them to develop timelines to ensure that they stay on track to complete their dissertation, or ensuring that health issues and personal emergencies do not significantly complicate their academic standing.

Helping students achieve their academic and

professional goals is another priority of the DGS's office. Working with the Fellowship Committee, we distributed \$18,650 to foster innovative research by supporting an array of domestic and international travel which allowed students to attend conferences, pursue important archival study, and view artifacts and exhibitions in person. We continued many programs such as the open house for admitted PhD and MA students as well as the series of professionalization workshops for both PhD and MA students in which faculty members shared their expertise on subjects such as writing an effective cover letter, preparing for an interview, and searching for fellowships and grants. Finally, through the work of the faculty members in the PhD Admissions Committee, we have recruited a PhD cohort whose diverse array of fields and approaches to the study of art represents the cutting edge of the discipline. I look forward to working with these new arrivals to the student body in the Fall of 2024 and all of the other active doctoral candidates as we continue to make the Institute a space that is academically challenging and supportive in equal measure, one in which our students have the resources they need in order to succeed during their academic studies and beyond into their professional careers.



Staff Voices

Myong Jin

Grants Administrator

In September 2023, I attended the Standards of Excellence Seminar in Hand Bookbinding as a scholarship recipient. Held in San Francisco this year, Standards is the annual Guild of Book Workers conference highlighted by presentations from leading experts in fields related to the book and paper arts. My interest was based on my background as a printmaker and bookbinder, as well as my previous work experience in special collections libraries. But having started my position at the Conservation Center of the IFA in August 2023, I was excited to also approach the event with book and paper conservation in mind.

The seminar featured talks and demonstrations on board reattachment in bound book structures, finishing tool making, tattooing on leather, and hanji (Korean paper) as a vehicle for collaboration. I had the privilege to assist artist Steph Rue with her hanji demonstration, building on the relationship we had formed the previous summer when I received the Lenore G. Tawney Scholarship to study hanji-making under Steph at the Penland School of Craft. The Standards seminar was a lively venue where I was able to reconnect with old

colleagues and fellow students, and meet a wide range of practitioners, scholars, suppliers, and admirers of book and paper arts.

In 2024, I exhibited my printed works in two group shows. The first was Hello Thank You Come In, on view at the Center for Book Arts (NYC), January 18 - May 1, 2024. It was the 50th anniversary members' exhibition celebrating half a century of uplifting book arts as a medium. I displayed On Exactitude in Science, a pamphlet that typographically plays with the text of Jorge Luis Borges's story of the same title, and which was my first letterpress printing at the Center for Book Arts fifteen years prior. The second show was Uptown Treasures, on view at the NoMAA Gallery (NYC), June 11 - September 5, 2024. It was an exhibition presented by the Northern Manhattan Arts Alliance as part of Uptown Arts Stroll, an annual celebration of arts and culture focused on Upper Manhattan. Along with two abstract monoprints, I displayed a third print titled Janggoo, a steamroller-printed linocut that was created for the 2023 Roadworks Steamroller Printing Festival at the San Francisco Center for the Book.



Student Voices: Art History

MA Students

Veronica Jane Murray

MA Candidate, Institute of Fine Arts



When entering the Institute of Fine Arts I knew I wanted to focus on Art Economics and Intellectual Property but felt unsure of an exact thesis. While finding my academic footing, I wanted to make sure my scholarship aligned with real world experience through graduate internships. My first semester, a seminar with Erich Kessel, exposed me to more nuanced approaches to the academic pursuit of Art Economics. I discovered a new passion for market analysis with an anchored focus of an artists's self-commodification. With this newfound direction, I began interning for an art advisor who allowed me to investigate this motivation in the art market tangibly through analysis of market trends in the fall auctions.

Wanting to capitalize on this excitement and direction, I began a spring internship at David Zwirner in Institutional Partnerships. This role allowed me to focus on primary market supports for artists and long-term strategies for career longevity. This was especially meaningful as I

was directly serving artists and worked with a brilliant team bridging the gap between galleries and institutions in an ever-changing art world. I focused on strategic partnerships with various institutions meant to further an artist's career while maintaining artistic vision. I experienced the inner dynamics of an influential and international gallery. My experience exposed me to the important network between galleries, collectors, and institutions.

During the spring I also continued furthering my research and took an influential seminar taught by Emilie Boone focused on the history of photography as a medium. This seminar allowed me to grow tremendously as an emerging scholar, allowing theoretical discussions of what is a photograph and how can the medium be sectioned. After a semester of fascinating discussion, I concluded the course with a final paper focused on racialized propaganda and the dehumanizing influence of media in the Vietnam War.

I saw the power of institutions through my internship and seminar by focusing on the control of a central archive and centers of distribution for art. After this development, and while keeping the core network of the art market central, I decided to work in an art institution for the summer. When pursuing summer internships, I wanted to work with a museum that had an international presence and pioneering exhibitions to decentralize my experience and research.

I received an offer from the Guggenheim Museum and could not have been more excited to accept. I spent a captivating summer in Advancement, Operations learning from some of the most passionate and talented individuals in the art world. I became enthralled with the financial and operational realities of fostering an institution that hosts multiple international locations. My supervisors were more than happy to answer my questions about financing and donors. During my time as an intern, a new director, IFA Alum Dr. Mariët Westermann, began. Her speeches to staff were earnest in her desire to connect the museums and utilize the rich resources each location had to offer.



Heavily influenced by Dr. Westermann's announcement, I began to think about the balance of each Guggenheim maintaining a local identity while being part of a larger constellation. While contemplating this in relation to my thesis, I decided to use my Shelby White and Leon Levy travel grant to travel to the other Guggenheim locations in Venice and Bilbao. I then took advantage of my intern position and reached out to contacts at other museums in the Communications and Curatorial departments. To my delight, staff at all locations were more than willing to meet with me.

When my internship ended, I began my trip to Italy and Spain. My itinerary consisted of Rome, Venice, Barcelona, and Bilbao. Beginning in Rome, I spent time with an incredibly wide range of artistic sites. I was most struck by the contemporary dialogue gallery in the Vatican Museums, the curation focused on mixed-medium conversations found in the National Gallery of Modern and Contemporary Art, and the wonders of Ancient Rome surrounding my strolls. I then traveled to Venice to visit the Peggy Guggenheim Collection. I had previously met with staff to discuss curatorial and branding decisions surrounding this outpost. Within the Guggenheim network, PGC seems to be a unique offshoot of the New York location that more properly reflects its founder, Peggy Guggenheim, than the vibrant Venetians. I took two days to go through the Biennale after my visit to the collection.

After a short journey from Venice, my stopover in Barcelona began with tours of Gaudi's varied spectacular works including La Sagrada Familia, Casa Battló, Casa Milà, and Parc Güell. Thoroughly impressed, I went towards my final research destination in Bilbao. I expected Guggenheim Bilbao to have a much different approach to functions than the PGC as the museums had contrastive local identities. Bilbao sits comfortably in Basque Country, an autonomous community in Spain, known for their rich and independent heritage. I looked forward to learning about the reactions to an American institution in the community.

Ana Lopez de Munain, who has been with Guggenheim Bilbao since its opening, met with me to respond to my inquiries. We had an enriching conversation where Ana described the full history of the museum, beginning with the city's resuscitated development around a cultural hub after the exit of various industries left a struggling economy. She answered my questions about branding and mentioned that the Guggenheim hosts exhibitions for Basque artists in order to highlight local talent and make the community feel involved. I was particularly interested in the museum's influence on urban planning and future discussions of over-tourism. Our meeting finished with a brief tour of the museum highlighting some of the collection's gems, including a Yoshitomo Nara exhibition.

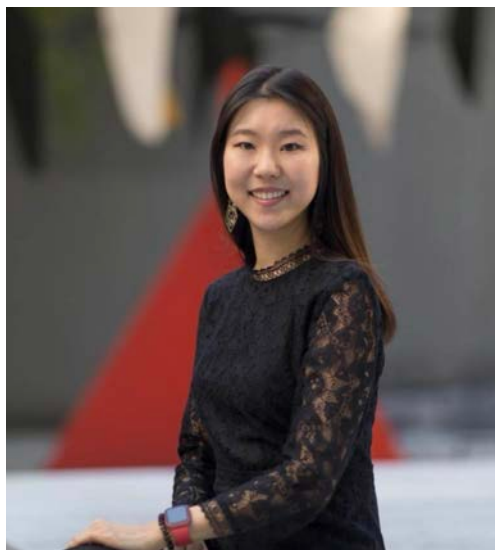
While I was not actively participating in seminars during the summer, my research seldom left my mind as I spent my days surrounded by fascinating collections and curatorial dialogues. The most relevant influence for my thesis research came from the Venice Biennale. The pavilions seemed to perfectly encapsulate the colloquy of artist identity and representation I spent my first year working through. My summer travels stayed with me as I entered the fall of my second, and final, year. Although my research and internships seem disjointed at times, the sum of its parts combined to allow me to solidify my final scholastic direction for my thesis proposal. My thesis will focus on the self-commodification and fetishization of artist's identity with special attention paid to cultural capital. I hope to analyze these dynamics by historicizing the emerged desire for specific identities in the art market while focusing on the boundary drawn when an artist's identity passed from supportive to detrimental in relation to valuations and general market trends.



PhD Students

Eana Kim

PhD Candidate, Institute of Fine Arts



I cherish this moment of writing about my work at the Institute after eight years here, including my MA years since 2016. The Institute has made my dream come true in so many ways and I am wholeheartedly grateful for what I have learned, whom I met, and all I have achieved. As an international student hailing from South Korea, there was no doubt that I had to push myself harder than anyone else to pace with the classes at the beginning of my study. At the moment of graduation, I am pleased that I have proved to myself that hard work pays off and that everything I aspire to has been possible even beyond my imagination.

The last few months were the most intensive phase of my PhD studies as I was completing my dissertation titled, “Becomings: Life Forms in the Contemporary Works of Pierre Huyghe and Anicka Yi.” My project examines emergent practices in contemporary art that incorporate living organisms into time-based media installations and events, highlighting nonhuman actors and nonvisual modes of sensation, such as olfactory and tactile senses. This ambitious, interdisciplinary research has been a true joyride as I engaged with biology, quantum physics, artificial intelligence, and sensory studies, among many others. I often found myself researching and analyzing bees, ants, jellyfish, mushrooms, etc. as artistic media.

One of the highlights of my hands-on research was the installation of Huyghe’s beehive sculpture at The Museum of Modern Art (MoMA)’s outdoor garden last summer, which I was extremely fortunate to partly assist in during my work at the museum as a Marcia and Jan Vilcek curatorial fellow. Thanks to my colleagues’ generous invitation, I had regular communication with the artist’s studio, which enormously helped me understand the nature and care of bees as well as his meticulous thinking behind the work. Furthermore, thanks to the invaluable connections I made during the fellowship, I successfully interviewed two internationally acclaimed artists Pierre Huyghe and Anicka Yi, and conducted essential research trips to Europe with travel grants from the Institute and MoMA’s Research Program. It was critical to see and experience many works of art in person as my research analyzes multisensory experiences from ephemeral organic media.

My case studies greatly benefited from all the primary sources I obtained. It would have not been possible without the immense generosity of the artists, who connected me with important scholars and staff at various institutions. With the studio’s introduction, I had the privilege of viewing Huyghe’s exhibition at the Espoo Museum of Modern Art (EMMA) in Finland with the guidance of Registrar Jenni Enbom last August. I also received unforgettable support from the Kistefos Museum in Norway thanks to a kind introduction by staff at the Royal Norwegian Consulate General in New York. When I arrived at the museum on the 26th of July, however, the work was inevitably inaccessible due to the historical flooding in the region. While I was dreadfully disappointed, many museum staff supported me with other materials and I was especially grateful to meet with Anja Grøner Krogstad, who graciously guided me through the foundation’s collection and shared her experience with Huyghe’s work.

Last November, I also made a research trip to San Francisco to join Anicka Yi’s inaugural symposium titled *Metaspore* with support from the Institute. My meeting with everyone in Yi’s studio at the time was incredibly helpful in understanding her work and activities in depth, and many of the studio members and attendees of the symposium across fields became my inspiration and invaluable connections. During my trip, I additionally visited the library at The Wattis Institute at the California College of the Arts for Contemporary Arts, whose annual theme featured Yi’s practice. I studied all the materials at the library and particularly analyzed the smell of her fragrance Shigenobu Twilight.



Based on all the necessary archival materials I compiled during my fellowship at MoMA, I made significant progress in my writing within the timeline I aimed for. At the culmination of my PhD journey, I am deeply grateful for all the support I received from numerous individuals and institutions. Moving forward, I am excited to develop my project into a book, expanding my focus on more-than-human and machine agencies, which is still a new topic in the field.

Aside from my work, I was responsible for creating a handbook for new members of the IFA Contemporary Asia, a student initiative I co-founded in 2018 with my peers Kolleen Ku and Han Hongzheng, dedicated to promoting Asian contemporary art. This activity has become one of my most rewarding memories at the Institute and I was thrilled to see the forum joined by many passionate new members. In order to smoothly hand over my role to newly joined co-organizers, I created a handbook that contains all the resources, contacts, and protocols we have established collaboratively throughout the years. I am heartfully grateful to our current co-organizers Emma Fu, Ouxiang Jin, Clarice Lee, Celine Park, Christina Shen, Lijie Wang, Claire Wu, and Fiona Yu for their enthusiasm and for working collaboratively for a meaningful mission. I look forward to joining the forum's future events as an alumna.

Mojgan Aghaei Meybodi

PhD Candidate

This year, I was honored to receive the NYU Urban Doctoral Fellowship. As an IFA PhD student selected for this fellowship, I am thrilled to continue part of my research into urban environments, with a focus on sociopolitical and art historical aspects.

My inspiration to pursue research about cities started from my undergraduate studies in architecture and my master's studies in Iranian Architectural studies at the University of Tehran, Iran. My master's thesis with the title of *Gendered reading of space in the streets of Tehran* led to extensive research from 2019 to 2020. My interest in urban research was sparked again last year while working with Professors Mosette Broderick and Jon Ritter as a teaching assistant and learning from them in Shaping the Urban Environment and History of City planning classes. Studying the

history of western cities and using Manhattan's urban space as a case study helped me gain a more critical perspective and analysis of urban environments.

Last summer, the sudden passing of my advisor, Jean-Louis Cohen, Sheldon H. Solow Professor in the History of Architecture, was a tragic incident that significantly challenged my academic pursuit. I came to the Institute of Fine Arts in the fall of 2022 as a PhD student to learn from Jean-Louis Cohen, whose work has always inspired me throughout my studies and research. I was honored and fortunate to know him, be his student, and learn from him even a year before his death. Learning from Jean-Louis Cohen in his classes changed my understanding of the history of architecture, methodologies, theories, and critical analysis. Despite my sadness and hopelessness at losing my adviser, I was fortunate to have the unwavering support of Professors Slifkin, and Professor Broderick. Working as a TA for Professor Broderick and learning from her every week helped me restore my confidence and enthusiasm to continue my research. During the previous academic year, I faced many challenges and hardships, most notably the loss of my beloved advisor, but I was blessed with the infinite kindness and support of my friends, the IFA faculty and staff, particularly Professors Broderick and Ritter in the Art History department, as well as Professor Esther Da Costa Meyer.



Student Voices: Conservation

Caroline Carlsmith

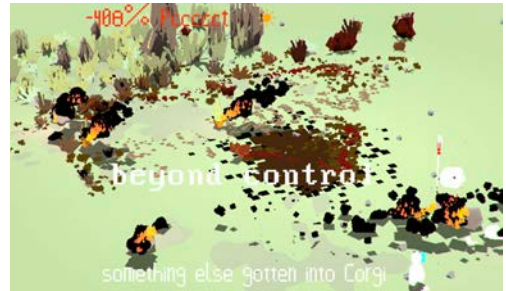
MA/MS Candidate, Andrew W. Mellon Foundation
Fellow in Time-Based Media Art Conservation

Conserving Artificial Lifeforms

Three years ago, in my first semester at the Conservation Center, I took a class on the Technology and Structure of Time-Based Media (TBM) Art that would teach me the fundamentals I needed to become a TBM art conservator. With the guidance of Professor Christine Frohnert, each student selected a TBM artwork to study, and I immediately knew I wanted to work on a piece by Ian Cheng.

Cheng (American, b. 1984) trained in cognitive science before building his artistic reputation with what he calls “live simulations” programmed on the game-building platform Unity. He incorporates artificial intelligence (AI) into his works’ structure and subject matter less as demonstrations of machine learning than as lab experiments in behavioral psychology conducted on audiences and AIs alike. I had been closely following Cheng’s work since I first encountered his 2015-2017 Emissaries trilogy of live simulations at the Museum of Modern Art in New York. His 2016 app-based art game *Bad Corgi* (advertised in the iOS App Store as a “mindfulness app about refusing to eradicate stress” in which a player in tenuous possession of a shepherding dog character attains astonishing levels of imperfection) was such a favorite that it became the wallpaper on my phone.

That semester, Cheng’s interactive animation *Life After BOB* (2021) was on view nearby at The Shed, so I was able to document the installation and create a report identifying its preservation risks and external dependencies (components which cannot be directly controlled by the artwork’s stewards.) This type of research, I was learning, is crucial to preserving much of what artists make today, as they ceaselessly experiment with new media and technologies, and this preservation labor takes place across interdependent networks of caregivers that help keep such works alive.



Ian Cheng, *Bad Corgi*, 2016, iOS application. Screen capture illustrating the almost inevitable outcome of gameplay: a scattered herd of sheep on fire, a corgi beyond control, and a perfection level so negative that the word itself is misspelled beyond recognition.

As I completed my IFA coursework this past spring, an opportunity to return to my interest in Cheng’s work appeared. The Julia Stoschek Foundation, which houses an outstanding collection of TBM artworks between sites in Düsseldorf and Berlin, offered me a chance to work alongside TBM conservator Andreas Weisser to create a proactive preservation plan for Cheng’s 2018-2019 live simulation *BOB* (*Bag Of Beliefs*), wherein the artist displays an AI as a captive animal. This AI is BOB, a red hydra-like creature, who wriggles around a virtual environment, eating, defecating, and occasionally suffering bodily harm from “offerings” sent by audience-members. BOB marked a turning point in Cheng’s output and was germinal to an ongoing series (including *Life After BOB*) in which the audience can change aspects of the work itself. For example, BOB viewers can interact with BOB by downloading the BOB Shrine app on their smartphones and making offerings of items like mushrooms, luck stones, or proximity bombs at a personal “shrine” to BOB. These offerings are accompanied by short phrases of “parental guidance” which may be viewed by BOB as more or less trustworthy. When BOB selects a user’s shrine, their offerings are dumped into BOB’s virtual enclosure. Interacting with offerings can affect not only BOB’s body, but also his belief structure, and thus his future behavior.

In 2018-2019, BOB was a prescient example of the AI-driven artworks we are increasingly surrounded by today following the release of a suite of AI-enhanced digital tools for general consumers since late 2022. The preservation



challenges of this “artificial lifeform” of “infinite duration,” I anticipated, not only provoked technical questions, but also increasingly urgent ethical questions about the moral subjecthood of Artificial General Intelligences (AGIs), both within and beyond art collections. While BOB is no AGI, the work foregrounds the impact human actions have on AI agents, rather than more commonly voiced anxieties about current and future impacts of AIs on humans. For me, it was an irresistible project.



Ian Cheng, *BOB (Bag of Beliefs)*, 2018-2019, artificial lifeform, infinite duration, color, sound, dimensions variable. Installed at the Julia Stoschek Foundation in Düsseldorf, 2023. Image courtesy of the artist and Julia Stoschek Foundation

While BOB, at age 5, is hardly an “old” work by art historical standards, the aging process is far more rapid in the world of information technology. BOB’s external dependencies also increase his fragility. When collectors of a BOB (which is editioned in 10 + 3 APs) receive the artwork, they receive two apps – one to manage the tiled monitor display, and the other to run the BOB itself. They do not receive any control over the BOB Shrine apps for iOS or Android, nor the two servers required for the work to fully function – one of which approves the owner’s license to run the BOB app, while the other syncs the BOBs with the shrines. Currently, the artist’s studio maintains these servers but has not yet announced a strategy for their long-term accessibility. While the studio also regularly updates the mobile apps, this updating could cease at any time, and it seems likely that the mobile phone application format itself will not be in common use into the latter half of the twenty-first century, so another solution will likely be required.

If audiences cannot interact with BOB through their shrines, BOB can be displayed with automatically generated “bot shrines” to send offerings. This mode still honors the artist’s

stated preference for the work’s presentation “with the analogy of a reptile house or zoological display in mind to evoke a sense of ALIVENESS.” But in this situation, the zoo animal is in pseudo-solitary confinement, and the audience loses the opportunity to communicate with him. While we are increasingly accustomed to interacting with chatbot AIs like ChatGPT, Cheng’s work shows the audience the potential consequences of their input into BOB’s artificial mind, evoking a sense of responsibility difficult to feel for an invisible AI. Moreover, BOB’s mutable, alien body separates him from commonly anthropomorphic representations of AIs, and this very otherness makes him easier to identify as a kind of pet that might make claims on us to care for or even “parent” it. With no opportunity for “parental guidance”, that relationship is lost.

BOB’s fragility is not news to Cheng’s studio, which has done an exemplary job documenting the artist’s authorized installation formats and long-term intentions for the work. They have also been very helpful in issuing updates to make sure the BOB app can be played on Macs running operating systems more recent than the work’s original Mojave 10.14, which is no longer supported or secure. In the long term, Cheng has also expressed openness to showing the work in an emulated software environment, which may become necessary without these periodic updates, as new operating systems released annually by Apple are only supported for three years.

The Julia Stoschek Foundation’s BOB shares its external dependencies with BOBs housed in other collections. Thus, caring for one BOB in many ways entails caring for all of them. Coincidentally, I will be working in two more of these collections before my graduation: later this summer at the Moderna Museet in Stockholm, and then in my capstone internship next academic year at the Whitney Museum of American Art, which shares the promised gift of a BOB with the Solomon R. Guggenheim Museum. BOB’s long-term preservation will probably require coordination across institutions, as well as with the artist and his future representatives, to provide the requisite network of care for these networked creatures. I am honored to be a node in that net.



Lucia Elledge
MA/MS Candidate

Last fall, I had the pleasure of spending many hours at the Metropolitan Museum of Art as part of Professor Emmelyn Butterfield-Rosen's art history seminar, which was centered around the Met's Manet/Degas exhibit. Just past this exhibit's entrance, there was a visibly patchworked canvas, Degas's Monsieur and Madame Édouard Manet. This work was the first of two cut-up, reassembled, and remounted paintings that bookended the show, the second being Manet's *The Execution of Maximilian*. As a conservation student, I am frequently tasked with treating damaged works of art, so I was intrigued by these examples of violence and repair punctuating the introduction and conclusion to this exhibition.

This encounter inspired me to look into how these unusually constructed works came to be. I learned that Degas collected the dissociated fragments of *The Execution of Maximilian* after Manet's death and hired a restorer named Charles Chapuis to remount them onto a single canvas. In fact, Degas engaged quite significantly with restorers, employing them to work on both his own work and his art collection. He also hired framers and mounters to perform restoration-adjacent treatments, particularly with his late pastels on tracing paper. Notably, Degas worked with these restorers not only to preserve and repair artworks, but also to help him reformat and alter his compositions during the process of their making. Intrigued by this crossover between art history and conservation, the two subjects I am studying for my dual M.A./M.S. degree, I decided to write my term paper for Professor Butterfield-Rosen's seminar on Degas's relationship with his restorer contemporaries. This past spring, I presented this research at Columbia University at the Association of North American Graduate Programs in Conservation's annual conference, and I am now expanding this project into my M.A. thesis.

During my research, I identified a previously illegible inscription on the stretcher bars of Degas' *Dancers at the Barre* as the signature of Auguste Momper, a restorer who was active in Paris between 1843 and 1888.

From this signature and corroborating primary source materials, I attributed Momper's hand to the restoration of *Dancers at the Barre* and determined that Degas likely employed Momper to undertake this restoration. This attribution builds upon research by the Musée d'Orsay and the Centre de Recherche et de Restauration des Musées de France, which recently associated Momper's name with the restoration of another Degas work, *The Bellelli Family*. Until this point, Degas was thought to have primarily worked with Charles Chapuis for his painting restoration needs, but these findings suggest that Degas's network of restoration professionals was wider than has been previously understood. While there has been much interest in Degas's experimental use of materials and techniques, Degas's collaborations with nineteenth-century restorers have largely remained on the periphery of the "material turn" in Degas studies. With this project, I am centering the role of restoration and preservation within this conversation.

The Institute of Fine Arts is the ideal setting for my interdisciplinary work, given that it is the only graduate program in the country that grants a dual degree in conservation and art history. Being able to work with faculty specializing in nineteenth-century European art history, like Professor Butterfield-Rosen; the history of conservation, like Professor Matthew Hayes; and paper conservation, like Professor Lisa Conte, has been an invaluable opportunity that is truly unique to the IFA. I am also indebted to the generosity of conservators, art historians, and institutions across the United States and internationally who have contributed considerable insight, guidance, and resources to my work thus far. This summer, I am excited to continue this project by doing archival research in Paris thanks to NYU's GSAS Summer Thesis Research grant. The history of restoration and conservation can be difficult to study given that restorers often obscured their work by design and given the dearth of surviving documentation. Despite these challenges, I am looking forward to seeing what more I can learn about Degas's restorers in the months ahead and about the broader nineteenth-century interchange between art makers and art caretakers—two worlds I bridge in my own studies at the IFA.







In this Section

SPECIAL PROJECTS AT THE INSTITUTE

the Institute

ON DISPLAY





Edward J. Sullivan

Deputy Director; Helen Gould Shepard Professor in the History of Art; The Institute of Fine Arts and College of Arts and Sciences

The most recent Duke House Exhibition opened at the Institute on February 16 and closed on May 16, 2024. The exhibition's title was "Magali Lara: Interior Landscapes," and it encompassed work by this distinguished feminist artist from Mexico, dating from the 1970s to the 1990s. The show highlighted Lara's hauntingly idiosyncratic representations of mundane objects – often within a surrealist landscape - representing acts of self-exploration and catharsis. Lara's early domestic spaces were suggested by memories of her childhood in Mexico City and the misogyny that she experienced at that time, while her later abstract art represented experimental confrontations with trauma and grief. In addition, Lara's art evinces a deep concern with the environment and the precarious nature of the Anthropocene. Magali Lara has followed several stylistic paths in her work and the exhibition examined both her abstract and her representational imagery. Four large paintings that dominated the show. Two were installed in the Lecture Hall and two in the Loeb Room. In addition, there were two vitrines in the Marble Room containing photographs,

brochures, gallery and museum announcements and catalogues - all pertaining to the artist's work in order to give the viewer a more complete idea of her place within the art world from the beginning of her career until today.

The opening reception was a festive occasion; it was made even more special by the presence of the artist who had traveled from Mexico City specifically to be with us. On April 10, 2024, there was another event coordinated with the show: "A Conversation With Magali Lara and Dr. Madeline Murphy Turner." Madeline is a recent IFA PhD and currently serves as the Emily Rauh Pulitzer Curatorial Fellow in Contemporary Drawings at the Harvard Art Museums. Lara was one of the artists featured in Madeline Turner's dissertation "What Women Write: Artists' Books, Postal Objects, and Independent Theatre in Mexico City (1979-1992.)" The conversation was wide-reaching and fascinating; all who attended learned a great deal not only about the featured artist's work but about avant-garde Mexican art of the last quarter of the twentieth century and its broader trans-national links.

The yearly Duke House Exhibition is one of the most significant of the various initiatives organized by the Institute as part of our interest in promoting curatorial studies both through



coursework as well as hands-on experience of putting together exhibitions of modern and contemporary artists. The Duke House Exhibition series has been sponsored for the past half decade by the Institute for Studies on Latin American Art (ISLAA) a New York-based organization founded by Argentine philanthropist and art promoter Ariel Aisiks. The many collaborations between ISLAA and the IFA have been very fruitful and have included activities such as symposia lectures, and artists talks throughout the academic year. Yet it is fair to say that the Duke House Exhibition project is the initiative that most directly impacts the participating students' long-term professional goals and preparation.

The Duke House Exhibition is a completely student-organized initiative. Professor Edward Sullivan is the faculty advisor and at the beginning of each academic year he sends out a call for students who would like to participate. The 2024 DHE students were all MA candidates. The team consisted of Angela Medina, Giovanni Falcone, Kathryn Svenson, and Vivian Wu. The students received invaluable guidance in all practical matters from Sarah Higby and other members of the IFA's Development Office, as

well as from Sofia Palumbo-Dawson, Manager of Public Programming and Special Events. ISLAA's staff members were equally generous in guiding the students through this venture. The work of Magali Lara in the exhibition belongs to the ISLAA collection. The first thing the student curators did was to select work by visiting ISLAA's facility at OUVO Art Storage, about one hour north of Manhattan. Then, throughout the Fall semester, the curatorial team worked on the practical aspects of the exhibition. They were involved in transportation, insurance evaluations, working with art handlers when the work arrive at the Institute, writing press releases and labels for the individual works of art as well as planning the events for the opening and later collateral events that take place during the spring semester.

The Duke House Exhibition project presents an extraordinary opportunity for students to become familiar with the mechanics of putting together a display of (in this case) paintings. The expertise they gain in doing this is extremely useful in their future careers. And, in fact, a number of students who participated in the exhibition series in the past are now working in responsible curatorial positions in New York and beyond.



The Great Hall Exhibition



Catherine Quan Damman

Linda Nochlin Visiting Assistant Professor

The most recent iteration of the Great Hall Exhibition series was an especially joyful occasion, as it marked the first in-person exhibition since the onset of the pandemic. Maia Ruth Lee's *Once we leave a place is it there*, which we welcomed with a packed and buoyant opening reception in February 2024, cuts a striking figure in the center of the Institute's Marica Vilcek Great Hall, greeting all who enter the Duke House.

As faculty advisor, a role I have held since joining the Institute in Fall 2022, it is my distinct pleasure to work each year with a small cohort of selected graduate student curators and dedicated staff in ushering the exhibitions from initial conception to the finish line. For me, the series is a pedagogical highlight, as it provides an unparalleled opportunity for our students with ambitions of a career in curating contemporary art to gain hands-on experience. The curators work on every aspect of the show and its attendant programming, from the most abstractly conceptual to the thuddingly practical; that is,

they collaboratively author the entire process in ways rarely afforded by other work or internship experience.

Therefore, all credit is due to this year's curatorial team—Clarice Lee, Malaika Newsome, Ruiqi Wang, and Fiona Yu, all second year MA students (now graduates!)—who not only selected Lee, but also worked closely with the artist and the Tina Kim Gallery to bring *Once we leave a place is it there* to life. Inaugurated in 2013, the series' current mission, thanks to the generous support of the program's sponsor, Valeria Napoleone, is to present the work of an underrepresented woman artist. Lee (b.1983, Busan, South Korea) could not have been a more stellar choice; her enthusiasm, cooperative spirit, and willingness to work closely and flexibly with the curators was evident in our yearlong collaboration and is also manifest in the work itself. The exhibition's centerpiece is a brand-new commission, *Bondage Baggage Banner* (2024), which Lee conceived after a site visit to the Duke House in fall 2023. It makes ample use of the more than 20-foot ceilings with five brightly hued banners that cascade from the second-floor library down to the ground-level space. Individually painted in black, white,



yellow, blue, and red, the five banners together are obangsaek, the five cardinal directions and elements in Korean culture. Their meeting point is a jesa-sang, a Korean offering table for ancestors, upon which the Institute community and all visitors are invited to contribute an object of their choosing.

Like the five banners, which bring distinct directions to a single meeting place, the work as a whole draws in and reinterprets disparate traditions—though the jesa-sang is Korean in origin, the installation at the Institute also recalls public offerings at Buddhist monasteries the artist often saw during her childhood in Nepal. The obangsaek banners are likewise made through a process inspired by the forms of netted baggage that Lee observed at the Kathmandu airport. For her ongoing *Bondage Baggage* series (2018–), the artist laces sculptures using a technique modeled after the migrant workers’ use of tarp, ropes, and tape to improvise luggage across vast distances. Though sometimes Lee exhibits the freestanding sculptures—ghostly wire forms, absent the original fabric used to shape them—she also, as she did

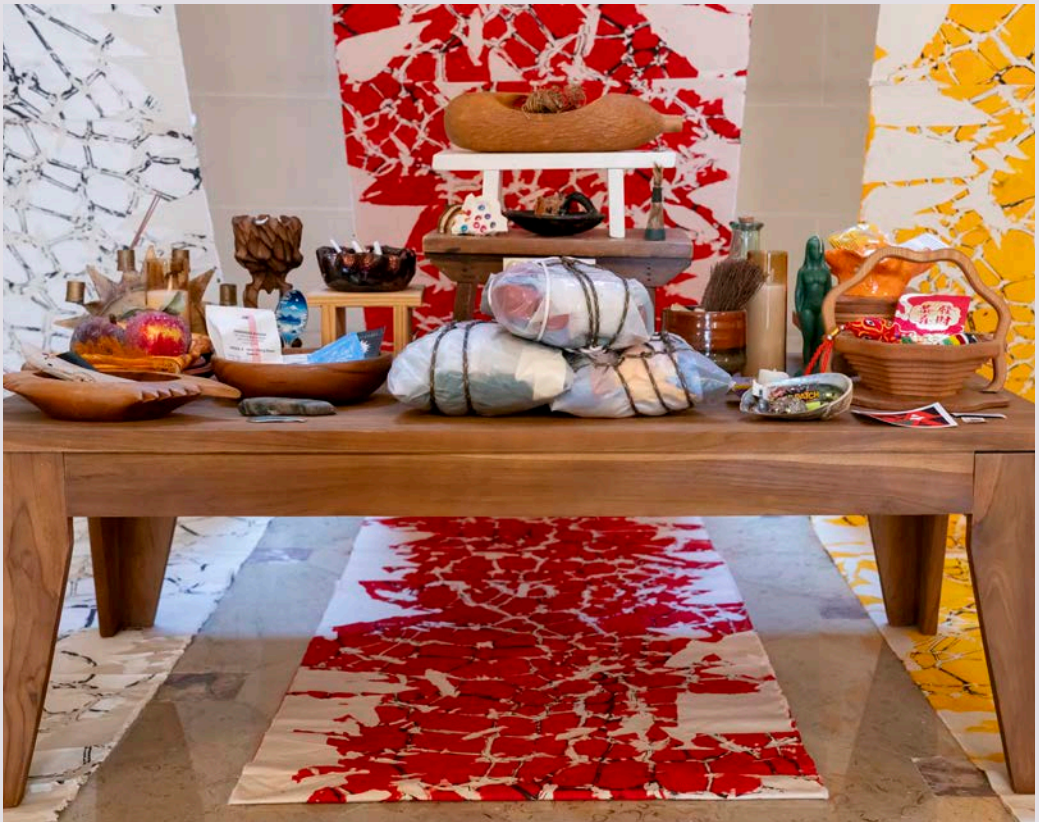
here, applies ink to their surfaces and displays the resulting marks once the ropes have been cut. The beautiful abstract patterns are therefore left slightly to chance, with the negative space of raw canvas indexing the once-tight binding; a potent metaphor for experiences of diaspora.

The title, *Once we leave a place is it there*, is drawn from the poem “And Sing We” by Myung Mi Kim (published in her celebrated 1991 collection of poems, *Under Flag*). As in the banners’ creased and mottled traces and the often humble and unpredictable offerings that accrete on the table over the life of Lee’s exhibition, Kim’s words limn the at once mournful and unwavering wants of those displaced from home:

To span even yawning distance
And would we be near then

...

The slide carousel’s near burn-out and yet
Flash and one more picture of how we were to be



the Institute

IN THE WORLD



In this Section

SPOTLIGHT ON ALUMNI

Svalbard

GET ON THE MAP

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

Sweden

Norway



Alumni in the Field

Taylor Healy

MA in the History of Art and Architecture & MS in the Conservation of Historic and Artistic Works, 2021

There is no way that the first-year IFA Conservation Center student version of me— cleaning Italian Renaissance revival marble sculptures in the Villa La Pietra garden while concentrated hydrogen peroxide poured down my arms and bleached my skin— could ever guess that would bring me to conserving artworks with high voltage components: neon signs and artworks and cathode ray tubes.

I was among the initial cohort of students in the Mellon Time-Based Media conservation program due to my passion for contemporary art and the challenges of conserving works reliant on outdated technologies. During my studies, I developed an interest in neon signs and artworks in museum and private collections. I recognized a significant knowledge gap between conservators and neon professionals, and saw an opportunity to bridge the divide and pursue research in neon conservation]. Conservators are well versed in lighting technology as sources of illumination for artworks, but less so in preserving artworks that are self illuminating. As a postgraduate fellow in conservation at the Smithsonian Institute, I proposed an investigation of materials and current states of artworks in the permanent collections of the Hirshhorn Museum and Sculpture Garden (HMSG) and Smithsonian American Art Museum (SAAM) that contain neon components. Modern and contemporary artists including Joseph Kosuth, Nam Jun Paik, and Mary Weatherford valued this medium for the colored glow and the broad variations in colors produced by glass tubing and mixture of noble gasses. During this fellowship, the Hirshhorn Museum and Sculpture Garden received a loan request from the Dia Foundation for two unique neon sculptures by Greek-American Artist, Chryssa. I was tasked with assessing the components and deciding if they could travel to three venues in the United States with the guidance of my supervisor, Briana Feston-Brunet (IFA '11). The two neon sculptures were made of hand-bent black glass tubes that, when illuminated, would produce a deep violet



The author pictured above, speaking about the restoration of Chryssa's blacklight sculptures, Study for "The Gates" #15 (Flock of Morning Birds from Iphigenela at Aulis by Euripides) and Clytemnestra with neon artist matt dilling present.)

glow that escaped into the non-visible ultraviolet region of the electromagnetic spectrum. Think of tanning bed blacklights, but bent into Chryssa's iconic bird and 's' shapes. Both sculptures were extremely fragile and one had already suffered a catastrophic break, rendering it unexhibitable. At that point, we determined that the original neon units could be loaned, but exhibition copies could be fabricated and installed with their original bases. Just identify the materials, and create faithful copies. Easy right?

It would take 10 months of international calls with manufacturers, fabricators, and hoarders to realize how naive that was. While identifying the glass composition could be confirmed through instrumental analysis and manufacture documentation, sourcing those materials was dependent on evolving global supply chains, environmental factors and regulations, geo-political relations, and an industrial drive for efficient lighting technology in the last century. It turned out that blacklight neon and fluorescent tubes were replaced by incandescents and LEDs and that non-industrial runs of the glass had ceased in the 80s. In this case, analysis of gas and glass composition proved useless if replacement materials themselves were obsolete. I exhausted options such as ordering one-million dollar batches of blacklight glass from South Asian factories, to creating scale models of the sculpture with smaller blacklight tubes. One fortuitous call to a venetian glass manufacturer resulted in a small (600kg) batch of glass that would be the first to enter a crucible in



decades that would be pulled into the exact tubes that the sculptures required. Because of the time difference between Washington, DC and Italy, I went to sleep just after I received a text that the black glass was entering the furnace and dreamt about approving the loan to the Dia Foundation. By the time I woke up the next morning, I read the disappointing texts from the factory (translated from Italian): “catastrophic failure, won’t attempt again.”

Devastated that our one shot failed, I lamented over happy hour with a fellow conservation colleague. She mentioned the name of a hometown friend, who had made a business out of scavenging abandoned Soviet warehouses for light fixtures and bulbs. If anyone could find the deadstock blacklight glass, it would be him. With the loan approval deadline rapidly approaching, I received a call that he could pull just enough blacklight tubes off an assembly line in China to create four sets of exhibition copies. However, an added challenge was finding a neon-bender who had the skill set to bend this uncommon material into Chrysta’s impressive shapes. After many more phone calls, we selected matt dilling and Zach Velkoff at LiteBrite Neon Studio in Kingston, New York who successfully bent replacement neon units using tracings taken from the original sculpture. They were crated and sent to the first venue, Dia Chelsea, weeks before the opening. Restoring these sculptures is one of my proudest conservation accomplishments to date, and I recently saw them for the first time at the Menil Collection.

My passion for neon continues as I am assisting the Getty Conservation Institute in developing guidelines for the care of neon and gas-filled tubes to assist my conservation colleagues in examining and preserving their neon artworks using my experience and research. I believe you can still find the neon sculpture I made in the lobby of the Stephen Chan house.

Last spring, I was hired by the Art Institute of Chicago as their media conservator. While light-based art does not quite fall under the purview of media conservation, I have migrated my research and experience with neon gas-filled glass envelopes that are powered by high voltage transformers to obsolete cathode ray tube (CRT) televisions made from gas-filled glass envelopes that are powered by high voltage transformers.

Using the same principles for assessment, repair, replacement, and preservation as neon, I am able to conserve artist-modified CRT sculptures by Gary Hill and Nam Jun Paik, while maintaining the functionality non-modified CRTs that are frequently on view in video installations by Bruce Nauman, Steve McQueen, and Joan Jonas. I am pleased that the current time-based media students have received hands-on experience with neon and CRTs, but during the infancy of the program these high-voltage components were just out of reach. I am indebted to my NYU colleagues Sasha Arden, Lia Kramer, Dr. Brian Castriota, Briana Feston-Brunet, Reinhard Bek, and Joy Bloser for sharing their expertise with me.

Kayla Metelenis

MA in the History of Art and Architecture & MS in the Conservation of Historic and Artistic Works, with a specialization in paintings conservation 2023

Current Position: Fulbright Researcher (2023-2024 & 2024-2025, Belgium) & Paintings Conservator, Koninklijk Museum voor Schone Kunsten Antwerpen (KMSKA), Antwerp, Belgium

In the fall of 2023, with the support of the Fulbright Program and the Asbjorn Lunde Foundation, I moved to Antwerp, Belgium to join the first phase of a multi-year research and conservation project at the Royal Museum of Fine Arts Antwerp (KMSKA). KMSKA’s “Studio Rubens” project (2023-2027) aims to study and conserve two monumental altarpieces by the renowned Flemish Baroque artist Peter Paul Rubens (1577-1640).

The first of the two paintings to be conserved is Rubens’ Enthroned Madonna Adored by Saints (Tronende Madonna omringd door heiligen), painted in 1628 for the high altar of the Augustinian Church of Antwerp (Fig. 1). The painting, which measures approximately 18 ½ by 13 feet, is not only monumental in scale, but also in ambition: it depicts a Madonna and Child, enthroned on a stone pedestal, surrounded by 20 saints, children and putti. Since the middle of the 20th century, this important work has hung in the Rubens Hall (Rubenszaal) of the KMSKA—the central gallery space of the museum devoted to the exhibition of several of the artist’s large-format paintings. Fittingly, it remains the site of the “Studio Rubens” project. Due to the monumental size of the altarpiece, the painting could not be transported to the museum’s





Figure 1. Peter Paul Rubens, *Enthroned Madonna Adored by Saints*, oil on canvas, 564 × 401 cm, c. 1628. KMSKA, inv.no. IB1958.001, photo: Cedric Verhelst, Collection KMSKA - Flemish Community (public domain). Before 2023-2025 treatment.

in-house conservation studio. Instead, a temporary, purpose-built conservation space was constructed in the Rubens Hall for “Studio Rubens”, which will ensure that the painting—and its ongoing conservation treatment—remains visible to the public throughout the duration of the project.

As a Fulbright grantee, I arrived in Belgium with the intention of spending nine months dedicated to the study of Rubens: his career, oeuvre and technique, as well as to the conservation of his paintings in Belgium. The “Studio Rubens” project has proven to be the perfect opportunity to do so. I’ve been able to join the project in a unique capacity: as both researcher and paintings conservator. I am, therefore, able to engage in dedicated research using the multitude of resources available to me at the KMSKA, in various sites and institutions throughout Antwerp, as well as those found across Belgium. As I undertake this research, I am concurrently assisting in the conservation treatment of the *Enthroned Madonna Adored by Saints*, which consolidates my understanding of Rubens’ technique and Belgian conservation

methodologies in a profound and practical way. This project not only aligns with my academic and professional interests but also builds upon the training I received at the Conservation Center and the Institute of Fine Arts, enabling me to immerse myself in art historical and technical research that I am passionate about, while also developing my skills as a paintings conservator. Additionally, through this grant I’ve had the opportunity to take a course at the University of Antwerp (Heritage Studies program), which furthers my theoretical and practical understanding of various analytical techniques used for the study of cultural heritage objects. In particular, macroscopic x-ray fluorescence (MA-XRF) imaging—a non-invasive imaging technique used to visualize the distribution of elements (e.g., mercury, copper, calcium) in paintings and other objects of tangible cultural heritage. This technique, which was utilized in the initial phase of research for the *Enthroned Madonna* altarpiece, has already proven critical to the study and treatment of this work, as it has provided novel insights into the construction of the painting and Rubens’ technique.



Figure 2. Peter Paul Rubens, *Enthroned Madonna Adored by Saints*, oil on canvas, 564 × 401 cm, c. 1628. KMSKA, inv. no. IB1958.001, photo: Rik Klein Gotink, Collection KMSKA - Flemish Community (public domain). During 2023-2025 treatment.

Since December 2023, the conservation treatment of the Enthroned Madonna Adored by Saints has been underway. Following a lengthy period of careful examination and documentation of the work before treatment, small tests were carried out to assess the appropriate methods for removing the thick, significantly discolored varnish as well as layers of dirt and grime, which greatly obscured the artist's brushwork and palette. For several months, my colleagues—a group of six other conservators—and I have been slowly undertaking this treatment phase. And the results are remarkable. Rubens' masterful handling of the oil paint and his rich palette are once again on display (Fig. 2). In the coming months, the canvas support on which this work was painted will be stabilized before continuing with the remainder of the conservation treatment. The study and treatment of this painting is ongoing and will continue until the fall of 2025. I encourage anyone interested in learning more to visit the KMSKA's website and/or the site dedicated to the "Studio Rubens" project: <https://kmska.be/en/event/studio-rubens>.

With the support of the Fulbright Program and the Asbjorn Lunde Foundation, the research and treatment experience I am gaining in Belgium is furthering my abilities to work in the collaborative, multidisciplinary and cross-cultural field that is cultural heritage conservation. Moreover, this grant has given me a chance to live and work in Antwerp, a vibrant city where I've met local and foreign people who have shown me so much kindness and generosity. I am thrilled to have been awarded a second, consecutive Fulbright grant (2024-2025), which will allow me to stay another year in Antwerp. I look forward to continuing to explore Belgium, deepening my knowledge of Rubens and the conservation of his paintings, and contributing to the ongoing and immensely rewarding "Studio Rubens" project at the KMSKA.

Sussan Babaie

PhD 1993

Sussan Babaie is Professor of the Arts of Iran and Islam at The Courtauld, University of London. She was trained as a graphic designer at Tehran University before she went on to study Art History and receive her PhD from Institute of Fine Arts, New York University.

She has written on a range of subjects and periods, from the early modern Persianate arts with Isfahan and Its Palaces and Persian Kingship and Architecture, to modern and contemporary arts such as Shirin Neshat, Honar: The Afkhami Collection of Modern and Contemporary Iranian Art, and Geometry and Art in the Modern Middle East.

Sussan is currently working on a co-curated exhibition about arts of the Great Mongol State for The Royal Academy, London. She is the lead on Mongol Connections, a traveling seminar project, housed at The Courtauld and supported by a generous grant from The Getty Connecting Art Histories. The project brings together senior and early career scholars from different disciplines and countries to undertake traveling research in Mongolia, Uzbekistan and the United Kingdom beginning in 2024 and concluding in 2027. Mongol Connections research approaches histories of the arts of the Mongol era (13–14th centuries) as intersecting, connecting, and competing histories of objects, artists, and technologies, across the Eurasian expanse of the Great Mongol State and aims to foreground pluralities and the 'recognised differences' as against the singularity of nation-based art histories.

Her current book projects include the catalogue of the exhibition on the Art of the Great Mongols at the Royal Academy, a monograph on Persian art and food, and she is the co-editor with Stephen Whiteman of a six-volume project titled A Cultural History of Asian Art, in the Bloomsbury Cultural Histories Series.



Iraida Rodríguez-Negrón

MPhil 2017

Curator, Museo de Arte de Ponce

"Making up for lost time"



Picture this. Imagine getting your dream job, the one you have been preparing for, but receiving the appointment when the museum you have always wanted to work at has been closed for over two years and there is no reopening date in sight.

In February 2022, I began my tenure as curator at the Museo de Arte de Ponce in Puerto Rico. The museum is located on the southern coast of the island and was founded by local industrialist and later governor, Don Luis A. Ferré. It houses a collection of approximately 4,500 objects that offer a comprehensive overview of Western art from the thirteenth to the early twentieth centuries and Puerto Rican art from the eighteenth to the twenty-first centuries. Two years prior, on January 7, 2020, a magnitude 6.4 earthquake struck off the southern coast of the island. Although no major damage was immediately evident, later engineering assessments confirmed structural damage to the foundation of the award-winning

1965 building designed by Edward Durell Stone that houses its main galleries.

Repairs will begin soon, and the reopening is finally on the horizon, with a preliminary date of 2027.

As the saying goes, "hindsight is 20/20."

Reflecting on the twenty years since I finished my PhD coursework at the Institute of Fine Arts, I can see how my professional and personal experiences prepared me for the challenges I have encountered in this new position. At the IFA, I specialized in European and Viceregal Latin American art, 1580-1700. Since I desired to pursue a curatorial career in Puerto Rico, Museo de Arte de Ponce was the ideal place to work at. Additionally, the privilege of studying under the advice and guidance of Professor Jonathan Brown has never escaped me. Among the many rewards that came from this, without mentioning his invaluable support and that of his wife Sandra through the various personal trials faced in the ensuing years, was the opportunity to work with him and the amazing Susan Galassi in my first museum-related job, as research assistant for the 2006 exhibition Goya's Last Works. Side benefits from this experience include a friendship with the marvelous Joanna Sheers Seidenstein and a later opportunity to contribute to Susan's *Festschrift* published in the 2021 *Nineteenth Century Studies Journal*.

Interestingly, only a few weeks before writing this column, a fellow art historian told me, "Oh yes, you belong to the 'Brown Mafia.'" I was taken aback for an instant, but I was filled with joy soon after. Yes, I am proud to be a member of the "Brown Mafia." My sole regret is that I was unable to share the news with him, as his passing occurred only two days after I was offered the position in Ponce.

In 2011, while I was working on my dissertation, not one but two opportunities knocked on my door. The first was becoming the first Meadows/Kress/Prado Curatorial Fellow at the Meadows Museum in Dallas, and the second was becoming the Assistant Curator at Ponce; at the recommendation of the great Edward Sullivan. A wise friend advised me not to "put all my eggs in one basket," and I applied for both. I was offered the two positions within a span of one week. Deciding was both easy and challenging at the same time. I quickly realized that I had made the



right decision, even if I had decided not to take my dream job. Working at the Meadows was a privilege for numerous reasons, not the least of which was the opportunity to work for three months at the Museo Nacional del Prado. During my time in Madrid, I established long-lasting friendships with my fellow becarios, now my professional colleagues in the field. In addition, imagine meeting all the curatorial gods at the Olympus that is the Casón del Buen Retiro. However, it was nothing compared to working with the force of nature that was Mark Roglán, then director at the Meadows. Nothing was impossible for Mark. He always dreamt big! Ultimately, I have realized that to achieve success in non-profit organizations, given the numerous challenges we encounter daily, it is imperative to dream big.

As my time at the Meadows came to an end, I started looking for job opportunities in mainland United States. However, unexpectedly, I had to return to Puerto Rico. In the fall of 2013, I came back to San Juan with no professional prospects on the horizon. They say that life happens when you're busy making other plans.

A blessing in disguise came shortly after when I received the call to work as an adjunct professor at the Universidad de Puerto Rico system. I say in disguise because, remember, it was my dream to work in a museum. It was not my goal to teach. Well, that is what I thought. My seven years in academia, where I predominantly taught students who lacked prior knowledge of art history, proved to be among the most rewarding periods of my professional life. It may sound trite, but when you teach, you do have the capacity to change lives. I soon began to recognize myself in many of my students. I saw my nineteen-year-old self in them when I took my first art history class with the magnificent Enrique García Gutiérrez. Those years spent in academia made me the curator I am today. My passion for teaching informs every curatorial decision I make. And right when I had settled into my full-time contract as an adjunct professor, almost eleven years after I decided not to accept what I thought was my dream job, I got another call that changed the course of my professional career again.

As curator at the Museo de Arte de Ponce, I am fortunate to work on a remarkable collection, as well as collaborate with an exceptional

and enthusiastic team. Together, we have successfully overcome the challenges presented by these uncertain times. Our first goal was to make our collection accessible to the public after two years of being closed due to the 2020 earthquakes and the COVID-19 pandemic. To achieve this objective, we have made available spaces in our Annex building to showcase a limited portion of our collection in special focused exhibitions. Furthermore, we have collaborated with museums in Puerto Rico, the United States, and Europe. The multi-year partnership we have established with the Museo de Arte de Puerto Rico in San Juan has enabled us to present a series of exhibitions encompassing diverse areas of the collection. The most recent one highlights the results of technical studies on ten paintings from the fifteenth to the eighteenth centuries. As part of the education programming for these exhibitions, we have been privileged to present a series of virtual lectures, some offered by my fellow IFA alum and Prado colleagues.

It is noteworthy to mention the exceptional loan of five Victorian paintings from Ponce to the Metropolitan Museum of Art (2022-2024), given that the IFA's own Alison Hokanson spearheaded the initiative. Recently, eleven artworks from our Pre-Raphaelite collection were exhibited alongside over three hundred others in the monumental Pre-Raphaelites. Modern Renaissance exhibition at Musei di San Domenico in Forlì. This exhibition featured our Roman Widow by Rossetti on the catalogue's cover and as the primary image on all its promotional materials.

We also organized a small exhibition of Puerto Rican paintings from our collection publishing its accompanying catalogue in record time which has been traveling in the United States since the fall of 2022. In early 2025, a more extensive exhibition of European, Puerto Rican, and American masterpieces will start touring the US. Where? None other than at the Meadows Museum! We are commemorating the 65th anniversary of the institution and the 60th anniversary of our Edward Durell Stone building with the latter. Its title, *The Sense of Beauty*, comes from a speech our founder gave during the cornerstone laying ceremonies for the building in 1964. The selection of artworks for this project reflects the evolution of our collection



over the years. For this exhibition, I have had the privilege of collaborating with several IFA alumni who will serve as venue curators.

These projects and their accompanying catalogues have enabled me to devote considerable time to researching the collection. This is in addition to the forthcoming publication of the first catalogue dedicated to our Puerto Rican painting collection, funded by a grant from the Andrew W. Mellon Foundation. However, there is still a considerable amount of work to be done to gain a more in-depth understanding of the exceptional artworks in our collection. One of our current objectives is also to restructure our Curatorial Department, which has recently been enhanced by the appointment of Laura Sofía Hernández González, a graduate of the IFA, as our new Curatorial Research Associate.

The future task I am most excited about is reinstalling our collection once the building is ready. We envision a new museum that continues to highlight our world-renowned collection of Western art and gives a preeminent place to our Puerto Rican art collection as never before. Despite all the exciting projects we have worked on during the past two years and six months, our primary goal is to reopen and bring back our treasures so that our community can rejoice in them again. For over four years, our people, for whom the museum's founder amassed this extraordinary collection, have been unable to walk through the museum's galleries. It has been too long. That time is coming soon enough. In the meantime, I will continue making up for lost time.



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.

In this Section

ARCHAEOLOGY AT THE INSTITUTE

Abydos, Egypt

The Institute 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 as the home of the cult of the god Osiris, ruler of the Land of the Dead. It was arguably Egypt's most sacred place. Through its fieldwork, the project aims to build a comprehensive understanding of the ancient 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. At the same time, the project is working to foster connections between modern local communities and the heritage site through outreach initiatives (in collaboration with Egyptian authorities), to broaden public understanding of the nature and importance of Abydos, and to make the results of the project's work much more readily accessible to students, scholars, and the public.

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 statues, 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 Institute has worked in the Sanctuary of the Great Gods on the island of Samothrace. The Sanctuary is not only home to one of the most significant mystery cults of the

Hellenistic era, but it also features highly innovative architecture of the period. Many of the buildings were gifted by Hellenistic royalty and all are seminal in the formation of Hellenistic and Roman architectural ideas.

We currently hold an excavation permit for work in the heart of the Sanctuary through 2024.

We are hard 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 Monument. Excavation in the theater led to a new reconstruction of that building and its relationship to the Altar Court and central water channel that bisects the sanctuary. Our intensive study of the surviving remains of the Stoa has brought new insights to this building, which dominates the western plateau. In working with the Nike Monument, we continue to collaborate with colleagues at the Louvre to gain a better sense of the original situation of the statue in the Sanctuary.

Given our emphasis on passage and movement in the Sanctuary, we have focused our excavations on tracing the ancient position of the central torrent and on determining how ancient visitors may have reached the Stoa. We discovered that the original position of the ancient channel was considerably to the west of the modern retaining walls. The violent collapse of the ancient Roman concrete walls that originally lined the channel was eerily reminiscent of the destruction we witnessed in the catastrophic storm that devastated the sanctuary in September 2017. To the west of the central torrent, in the dining area, we excavated the remains of a staircase that may have led to the Stoa, but met its end in a massive collapse of boulders that once again highlighted the powerful natural forces that dominate the rugged island landscape.

Our current work also centers on the relationship of the Sanctuary to the ancient city. We are investigating the section of the city wall that faces the sanctuary, to determine the processional passage. A field survey of the small strip of land between city and Sanctuary provides invaluable evidence for interactions between the city and the Sanctuary.





The 3D digital reconstructions we have made of the Sanctuary have served as a potent forensic tool to understand the powerful interconnections between landscape, architectural development, and the actions and experiences of participants in the cult. We are now pursuing mixed reality applications that incorporate real time kinesthetic experience, allowing users to re-experience how ancient visitors might have moved through the Sanctuary.

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 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. The pandemic and the political situation in Sudan has prevented fieldwork from taking place for the past two years, but as soon as we can return we are planning to conduct geophysical survey to ascertain the extent of the early first millennium BCE monumental mud brick building uncovered by the project to the north of the

temple in 2018-2019. We are hoping that this will provide further insight into Nubian occupation at the site in the period before the temple was built, a comparative “dark age” in Sudanese archaeology that could provide exciting new data on Kushite state formation.

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.



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.



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 Dr. Jan T. Vilcek, the Institute has been able to create a program in curatorial practice and museum history. At least three curators from nearby museums and collections 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.

We look forward to offering rigorous courses in curatorial practice in the coming academic year as we continue to offer training to the next generation of professionals in the field. In the fall of 2023, Linda Wolk-Simon once again offered an introductory course on curatorial practice, and Blair Fowlkes-Childs, who was a guest curator at the Katonah Museum of Art, taught the seminar "The "Stories of Syria's Textiles: Art and Heritage across Two Millennia" Exhibition and the Curatorial Process." Also in the fall "Latinx Art," was co-taught by Rocío

Aranda-Alvarado and Deborah Cullen-Morales. In the spring of 2024, Sara Raza taught "Curating as Decolonial Method in Modern and Contemporary Art of the Middle East and North Africa (MENA)."

It is a distinctive feature of our Marica and Jan Vilcek Curatorial Program that we integrate the study of the history and meaning of museums, with seminars on contemporary curatorial practices and the issues museums and collections face today, the research and preparation for specific exhibitions or reinstallations of collections, and the technical study of art history and the care of collections.

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.



Course Highlights

The Institute's curriculum is vibrant and varied. Below are highlights of the 2023-2024 course listings, and a preview of the Fall 2024 and Spring 2025 offerings. A full list of courses past and present can be found on our web site.



Art History Course Highlights

Past Courses

Fall 2023

Graeco-Roman Egypt: Hybrid Identities in the time of Cleopatra

(Colloquium)

Kathryn Howley

*Lila Acheson Wallace Assistant Professor of
Ancient Egyptian Art*

After the death of Alexander the Great in 323 BCE, Ancient Egypt became first a Hellenistic Greek kingdom and then, from 30 BCE, part of the Roman Empire. Without a native Egyptian ruler and experiencing unprecedented levels of immigration, broad political, socioeconomic and cultural changes transformed Egypt. This course will examine the art and architecture

of Hellenistic and Roman Egypt, looking at the development of new styles and technologies and the interaction of Greek and Egyptian visual forms. In the 'multi-cultural' society of Graeco-Roman Egypt, how did artistic change reflect and enable the transformations in self-presentation and identity that occurred? Topics to be covered include the cosmopolitan city of Alexandria; sculpture; burial rituals and material culture; "hybrid" religious practices; royal portraiture and propaganda; and Graeco-Roman Egypt's cross-cultural relationships. In addition to subject-specific material, readings will survey archaeological approaches to societies experiencing outside domination, immigration, and cross-cultural interaction. This course will appeal to both students specializing in the ancient Mediterranean, and those with research interests in cross-cultural interaction and identity, past and present.

Latinx Art

(seminar)

Co-taught by Rocío Aranda-Alvarado and Deborah Cullen-Morales

This course will explore US Latinx art through a history of its exhibitions and institutions. It will highlight a new anthology co-edited by Aranda-Alvarado and Cullen, *A Handbook of Latinx Art* (forthcoming, UC Press “Documents of 20th Century Art” series, Fall 2023). Latinx art includes works in a broad range of mediums that have been created by artists born, living and/or long working in the United States. This course serves to broaden the scope of the history of American art as it has been traditionally written to include the largest and most rapidly growing demographic “minority” group in the nation, including Chicano and Mexican American, Nuyorican and Puerto Rican, Cuban, Dominican and Central American artists, and more, working in the U.S. from the 1950s to the present day from centers across the nation. The course will explore the burgeoning field as its absence has inspired artists and activists to build institutions and create spaces and discourses of their own.

The migration patterns of various national groups flourished in different regions of the United States. In addition, post-civil rights movements focused on Latinx groups in their specific regions, prompting differing branches of cultural and political activism. Each group developed its own specialists, practitioner-experts who interpreted their work based on the differing contexts that informed their experiences, from the West Coast and the Mexican border to New York, Miami, and the Midwest. Our readings will cover artistic practice across these regions as they contributed to these regional movements and consider Latinx populations across the country. The course will break the history down into both chronological periods and geographic spaces, in accordance with regions where the groups primarily settled and will cover a variety of aesthetic connections, including materials, style, community, nostalgia, theory and practice, from a variety of vantage points, including region, gender, sexuality, race and class. “A Latinx Art History: Exhibitions and Institutions” will cover this complex field that approaches different histories, geographies, and kinds of political engagement with an emphasis on the voice and role of the artist.

Spring 2024

Scale and Art

(seminar)

Alexander Nagel

Craig Hugh Smyth Professor of Fine Arts

Scale—not measurable size, but the sense of relation to size—is an understudied phenomenon in the history of art. Yet the management of scale is a primary feature of works of art from all traditions and periods of art. What might seem like a formal problem in fact shapes relations between people and between things and people and the environments they inhabit—fundamental social and political relations. By manipulating scale, art articulates cosmo-visions, projects political organization, and manages encounters with otherness. We will read works by Susan Stewart, Jennifer Roberts, Claude Lévi-Strauss, David Summers, Joan Kee, Emanuele Lugli, and others as we consider physical works available to us in New York collections. The course is open to students of all fields, from any level. Credit for breadth requirements will be given according to the specific material studied by the individual student.

Hidden Bodies: Abstraction and Corporeality in Modern Art, 1900-1960

(seminar)

Francesca Ferrari

Adjunct Faculty

This seminar proposes that the history of abstraction in modern art was deeply connected with the human body. It complicates the assumption that the body and its images served as bastions of figuration, often tied to genres such as the nude and the portrait and imbricated with notions of identity and subjectivity. Participants will study avant-garde artists who frequently adopted abstract visual idioms to both withdraw the body from sight and negotiate its ability to feel, move, and interact with the world. Focusing on artworks in various mediums created between 1900 and 1960 on a global scale, the seminar explores how different modes and degrees of abstraction contributed to shaping new understandings of the body. In turn, it interrogates the multiple ways in which artists and critics linked abstraction to embodied practices. What kind of bodies did non-figurative forms fashion? How might non-objective artworks convey corporeal experiences? And what were the aesthetic and political implications of abstracting and mobilizing the body in modern art?



To respond to these and more questions, the seminar considers the intersecting histories of the visual, applied, and performing arts and centers the roles of technology, materiality, and movement in modern artists' dissolution and activation of the body through abstraction. By analyzing works as diverse as Loïe Fuller's "Serpentine Dance" and Hélio Oiticica's parangolés, participants will find that abstraction and corporeality were not just compatible but mutually defining in modern art. All are expected to come to class prepared to discuss primary sources and secondary literature, as well as to take part in visits to relevant New York exhibitions.

Fall 2024

Queer Feminist Curatorial Positions

(seminar)

Catherine Quan Damman

*Linda Nochlin Visiting Assistant Professor, the
Institute of Fine Arts*

This graduate seminar is designed to prepare students for a career in curating contemporary art by turning to the history of exhibitions since 1945. Rather than a practicum, the course will theorize pivotal case studies in both local and global contexts—from the international biennial and the major museum retrospective to the scrappy, independent show at the artist-run space or unsanctioned, ad-hoc intervention. In particular, we will prioritize how various curators, venues, patrons, and artists alike have heterogeneously understood their curatorial labors as issuing from or advancing feminist and / or queer political commitments. What constitutes a "feminist" sightline? What distinguishes a queer approach to the archive? When and why might one aspire to canonicity and alternatively, how, in the words of bell hooks, might one instead choose "the margin as a space of radical openness?" Students in the seminar will participate in writing workshops and produce drafts in stages, leading to a substantive research paper of approximately twenty pages.

Chinese Paintings, A Post-Critique

(seminar)

Michele Matteini

*Associate Professor of East Asian Art, Architecture
and Visual Culture, Department of Art History, and
Institute of Fine Arts, NYU*

Over the last decade, the term "postcritical" has gained popularity in literary and cultural studies where it describes new approaches to reading and doing scholarship that challenge the authority of interpretation understood as the uncovering of hidden meanings, authors' concealed intentions, and so on. Against this "hermeneutics of suspicion," which leads us to believe that what matters is not what is shown but rather what is concealed, what happens when we shift our focus to what is immediately visible, obvious, and accessible in a text or a work of art? By adopting a less antagonistic approach to our objects of study and by developing instead a more receptive disposition that attends to the affective dimensions of experience, are we losing critique's political dimensions? Or are we developing new methods of critique that stays closer to its objects? Can the literalist be a resource for critique rather than a limitation?

To explore these questions, the seminar will examine key figures in the critique/postcritique debate now, including Jameson, Kosofsky Sedwick, Felski, Love, Marcus. Additionally, it will trace the evolution of art criticism in the study of Chinese painting in English from the 1960s to the present. Topics of discussion will include historicism, formalism, contextualism, as well as more politically charged methods of the 1990s and the 2000s. Where does the field of Chinese painting studies currently stand? And how are younger generations of Chinese painting scholars responding to the methodologies developed by previous generations? What contributions could a postcritical approach make to the study of Chinese painting at a time when the field is undergoing critical reassessment and facing heightened ideological pressures?

The seminar is reading-intensive and intended for students interested in research methods and historiography. Students will need to submit weekly short responses to assigned essays and complete a final paper that applies some of the methodological principles of postcritique to the study of Chinese painting. No prior knowledge of Chinese or Chinese painting is required, but students need to meet with the instructor before enrolling.



Conservation Course Highlights

Fall 2023

Transferable Skills in the Treatment of Objects and Sculpture

(seminar)

Pamela Hatchfield

Fall 2023 Judith Praska Distinguished Visiting Professor in Conservation and Technical Studies

Treatment methodologies and techniques traditionally applied to one type of material may be adapted in unusual ways to other media and object types. Students will develop creative and critical thinking skills as we explore a variety of treatment materials and techniques, some new and non-traditional, and some used in non-traditional ways. They will be expected to examine, document, and treat a variety of object types, from ancient to contemporary, as they explore alternatives for the cleaning, consolidation, and stabilization of a range of material substrates and decorative systems. We will discuss readings from relevant literature, view examples of relevant treatments, and develop problem solving skills. Class will take place in the lab each week, with opportunities for occasional field trips and guest lecturers. Students will complete at least one substantive treatment during the semester.



Spring 2024

Conserving Printed Matter

(seminar)

Lisa Conte

Assistant Professor of Paper Conservation

Creating prints often involves a collaborative effort between printers and artists, where technical acumen meets creativity. Similarly, preserving print collections requires a working knowledge of a range of disciplines, including art history and conservation. The latter can be essential for answering technical questions about a print's condition and what information can be gleaned from a printing matrix or the documentation in a printer's archive. In this course, we will explore the materials and technology used to create prints—from the traditional to the experimental—as an essential part of developing expertise in the analysis, identification, and care of prints. During our discussions, we will cover the causes of damage to prints and the challenges of preserving their materials. Additionally, we will delve into the history of conservation, exploring the methods traditionally used to care for and repair prints as a part of art historical connoisseurship. Course materials will also cover topics related to collection care, such as storage and display concerns, environmental conditions, and access and handling. The class will consist of lectures, group discussions, and visits to museum collections in the New York City area. During these visits, various prints will be closely examined, including different impressions and their condition. The aim is to explore questions about conservation decision-making, as well as the physical evidence found in prints that can reveal information about the artist's intentions, the purpose of a work, and its authenticity. Students will also gain practical skills in different printmaking techniques through hands-on activities.

Fall 2024

Artists' Pigments: Case Studies in Technical Art History

(seminar)

Lisa Barro

Conservator of Photographs and Works on Paper, Barro Conservation



This colloquium examines technical art history through the lens of a selection of artists' pigments. Case studies bridging cultures and time periods will include: Ancient Greek and Roman polychromy; Japanese paintings and woodblock prints; indigenous art from Australia; Persian and Indian paintings on paper; Ancient Egyptian objects; Renaissance paintings; Pictorialist photographs; Post-impressionist works; contemporary inkjet photography and more. Understanding the material composition and technical study of pigments, including diagnostic imaging, is a goal and will be practiced throughout the course. The concepts of conservation and the aging of materials will also be discussed. Readings will reflect the interdisciplinary approach and will include art historical texts, studies in cultural history, investigations in conservation, archeological research, explorations in the meaning of color, and technical studies. We will look closely at artworks in area museums and study collection objects; examine primary source materials; and make reconstructions through hands-on preparation and use of a selection of pigments. How pigments and technical analysis in general are presented in museum exhibitions and catalogues will also be considered.

Spring 2025

Polychromy & Monochromy: Examination & Treatment of Sculpture

(seminar)

Michele D. Marincola

Sherman Fairchild Distinguished Professor of Conservation

The course introduces students to the examination, preservation, and treatment of painted sculpture in various media such as wood, terracotta, and plaster. Examination methods focus on materials identification, x-ray radiography, stratigraphic paint analysis, and cross-section analysis. Each student will be assigned at least one example from an area collection, and will complete an examination and treatment in the course of the semester. Students gain experience in treating deterioration problems commonly encountered in the substrate material and learn the central roles of ethics and aesthetics in determining the extent of treatment. Techniques taught in the course include methods for adhesion and consolidation of support and decorative layers, and compensation for different kinds of loss. The importance of condition assessments and proper documentation are stressed. Preventive conservation is also reviewed, including environmental risks and requirements for exhibition, storage, and shipping.





the Institute

2023-2024
GRADUATES



Institute Graduates

May 2024 Master of Arts and Thesis Titles

Angelina Biele

“Visualizing the Goddess of Childbirth: The Adaptation of Eileithyia and Practices of Her Worship Ancient Greece”

Advisor: Clemente Marconi

Ava Bloom

“Transfixed: Memory and Mourning in Edgar Degas’s Brief Photographic Practice”

Advisor: Emmelyn Butterfield-Rosen

Isabella Brogna Daly

“Michaelina’s Bacchanal in Context- How She Changed and Innovated the Genre”

Advisor: Matthew Hayes

Xiaoruo Cao

“Re-imagining History, Re-creating Myth: Mythological Elements in Judy Baca’s Murals”

Advisor: Edward J. Sullivan

Elmo Enrico Coleman

“The Artist and the City: Geographic Consciousness and the Birth of Roman Pop Art”

Advisor: Thomas Crow

Kristen Nicole Coy

“Leonora Carrington’s Magical Realism: Freedom and Female Surrealism in 1940s Mexico City”

Advisor: Erich Kessel

Emi DeMaderios

“Loosening the Knot: Memory Across Spatiotemporal Lines in Contemporary Korea and Japan”

Advisor: Christine Poggi

Meghan Doyle

“The Style of the Chicago Six: Paradox and Politics in the Discrete Collaboration of Chicago’s Hairy Who”

Advisor: Thomas Crow

Katerina Fong

“Against the Givenness of Things: Strategies of Survival in the Early Performances of Lee Bul”

Advisor: Catherine Quan Damman

Halle Friedman

“The Panorama and the Romantic Landscape: Two Approaches to Illusion and the Sublime at the Turn of the 19th Century”

Advisor: Thomas Crow

Emma Yujia Fu

“A Gaze Redirected: ‘Turned-Away Man’ Paintings in Southern Song (1112-1279) China”

Advisor: Jonathan Hay

Gwyneth Haidar

“The Influence of Italian Renaissance Portraiture on David Hockney’s Double Portraits from 1968 to 1978”

Advisor: Thomas Crow

Laura Sofía Hernández González

“De-essentializing Puerto Rican Art: Olga Albizu and Myrna Báez’s Unfixed Relationships to Identity and Place”

Advisor: Edward J. Sullivan

Madison Hummer

“Hypnosis, Hysteria, and the Degenerative Mind: An Exploration of Odilon Redon’s Alterations to Haunting Through Fin de Siècle Neurology”

Advisor: Thomas Crow

Virginia Ignelzi

“Marcantonio Raimondi and Vitruvius: Fabio Calvo’s ‘De Architectura’ Translation in Raphael’s Workshop”

Advisor: Alexander Nagel

Hayley Jackson

“Dirty Minimalism: The Artwork of Rosemarie Castoro and Other Women Minimalists”

Advisor: Erich Kessel

Martha Jamail

“Gustav Schlyter and the Baltic Temple’s Legacy: Dreams for a Culturally Cohesive Modern Treatment of the Dead”

Advisors: Jean-Louis Cohen and Christine Poggi



Luisa Jiang

“A Transient Symphony with Nature: The Life Cycle of Water in Contemporary Chinese Art”

Advisor: Hsueh-man Shen

Katherine J. Kim

“The American Reception of Joseph Beuys”

Advisor: Robert Slifkin

Catherine Lammersen

“Invented Antiques: Forgery, Copy, and Collaboration in 16th Century Roman Printmaking”

Advisor: Alexander Nagel

Haoyi Li

“Perspective and Three-Dimensionality: Frescoes from Cubiculum M of the Villa of Publius Fannius Synistor at Boscoreale”

Advisor: Clemente Marconi

Jung-An Lin

“Sculpted Connection: Exploring Egyptian Influence on Archaic Greek Architectural Sculpture”

Advisor: Clemente Marconi

Jiayan Liu

“Reconciling Monumentality and Intimacy: A New Approach to Painting in the Twelfth Century”

Advisor: Jonathan Hay

Xiaoyan Liu

“Complex Forms of Artistic Exchange Between the Northern Dynasties and the Byzantine Empire during the 5th and 6th Centuries”

Advisor: Hsueh-man Shen

Lan Luo

“The Unity of Verbal and Visual: A Study of The Late Antique Astronomical Illustrations of Leiden MS Voss. LAT. Q.79”

Advisor: Robert Maxwell

Kirsten Lutley

“Eat Me, Drink Me: Synagoga in *La Descente de Croix* and the Eucharist”

Advisor: Robert Maxwell

Tatiana Marcel

“Convulsive Dialectics: The Paintings and Writings of Leonora Carrington and Remedios Varo”

Advisor: Edward J. Sullivan

Lara Xenia Mashayekh

“« L'amour est l'enfant de Bohême »: Roma Identities and Racial Masquerade in Édouard Manet's *Gypsy with a Cigarette*”

Advisor: Emmelyn Butterfield-Rosen

Elisabeth McKee

“An Act of Freedom: Judith Godwin and Martha Graham”

Advisor: Christine Poggi

Ella Mints

“Sensing Trade in A New Book of Chinese Designs (1754)”

Advisor: Meredith Martin

Nasim Mobasher

“Echoes of Confinement: Artistic Expressions and Spatial Boundaries in the Shadow of Power”

Advisor: Robert Slifkin

Kaylee Moua Nok

“In Search of Tebchaws, In Search of Hmong Identity”

Advisor: Catherine Quan Damman

malaika newsome

“France, Africa, and Anthropologies of Blackness: The Artistic Dialogue of Charles-Henri-Joseph Cordier and Loïs Mailou Jones”

Advisor: Emmelyn Butterfield-Rosen

Inga Norell

“Echo Chambers: Omissions of Gender and Race Politics in Early 1970s Conceptual Art”

Advisor: Catherine Quan Damman

Sydney Nowillo

“Commonality in the Streets: Photographs of Mexico City by Helen Levitt”

Advisor: Edward J. Sullivan

Santiago Olábarri Oriol

“Velázquez's *Supper at Emmaus* and visual preaching in early modern Seville”

Advisors: Alexander Nagel and Edward J. Sullivan



**Celine H. Park**

“Christine Sun Kim: Charts and Signs”

Advisor: Pepe Karmel

Bri Stellini

“Vessels of Memory: The Makings of the Senwosret III Boat Burials”

Advisor: Kathryn Howley

Kathryn Svensson

“Roots in the Cityscape: Land Art at Battery Park City Landfill”

Advisor: Christine Poggi

Katerina Taylor

“Revealing the Divine in the Secular: A Reinterpretation of *Aumônières Sarazinoises*”

Advisor: Robert Maxwell

Junyan Wang

“Yan Liben’s *Tribute-Bearing Foreigners (Zhigong tu 职贡图)* and the Theme of Tribute Paintings in Ancient China”

Advisor: Jonathan Hay

Ruiqi Wang

“Masquerade in Eisa Jocson’s Performance”

Advisor: Catherine Quan Damman

Yuchen Wang

“Design Illustration for Porcelain: Porcelains decorated with the ‘Romance of the Western Chamber’ in the 17th Century”

Advisor: Michele Matteini

Nicolette Weisser

“Balancing Imitation and Invention: Contextualizing the Portrait Medallion Motifs on Raphael’s Palazzo Branconio dell’ Aquila”

Advisor: Alexander Nagel

Claire Wu

Play as Aesthetic Gesture: Radical Participation in Ludic Media”

Advisor: Robert Slifkin

Chuyu Xiong

“Diversification of Craft in Jin Dynasty Scholar Painting, Mid-Twelfth to Early-Thirteenth Century”

Advisor: Jonathan Hay

Yan Xu

“Transitions in Ink: An Examination of Zhao Fu’s *Ten Thousand Miles of Rivers and Mountains*”

Advisor: Jonathan Hay

Jacqueline Yang

“Édouard Vuillard and Marcel Proust: Art and Social Anxiety in the Elite Web”

Advisor: Emmelyn Butterfield-Rosen

Fiona Yu

“Traversing Borders: A Remix of Memories in the Art of Tomie Arai and Yong Soon Min”

Advisor: Catherine Quan Damman

Pengfei Yuan

“Craft in the Rain: Relationships between Paleoclimatic Changes and Production in Sanxingdui”

Advisor: Hsueh-man Shen

Shumeng Zhang

“Possible Decoration Scheme of the Stufetta of the Villa Lante: Contrasting Public and Private Aesthetics of a Cinquecento Patron with Reinvention of Antiquity in the Circle of Raphael”

Advisor: Alexander Nagel

Yilu Zhuang

“Sensational Crystals: A Sculpture of The Visitation Within St. Katharinenthal”

Advisor: Robert Maxwell

Wang Ziyi

“Experiments in Modernity: Album of Courtesans in Early Twentieth-Century Shanghai”

Advisor: Robert Slifkin

May 2024 Master of Arts and Master of Science Dual-Degree Graduates and Thesis Titles

Laura Bergemann

“Collections in Context: Quantifying Provenance for Greek and Roman Antiquities in American Permanent Museum Collections”

Advisor: Anne Kontokosta

Emma Hartman

“Seeing Sparks: Painters, Pyrotechnicians, and Woman Assemblies in Eighteenth-Century Awadh” with distinction

Advisor: Dipti Khera

James Hughes

“Who’s in Charge Here? The Institutional Ingesting of Artists’ Instructions in Complex Mixed-Media Installations”

Advisor: Christine Frohnert

Josephine Jenks

“The Forms, Figures, and Twin Flames of Barbara Kruger and Corita Kent”

Advisor: Catherine Quan Damman

Alexa Machnik

“Kogirecho: The Connoisseur’s Album of Historic Textile Fragments”

Advisor: Monika Bincsik

Laura Richter Le

“Jacopo Amigoni as a Transnational Portraitist”

Advisor: Dianne Modestini

Ruth Waddington

“The Case for Collaboration: Attributing a Kress Collection Sixteenth-Century Altarpiece to Romanino and Moretto”

Advisor: Matthew Hayes

May 2024 PhD Graduates and Thesis Titles

Édouard Derom

“Mapping the Postwar Continental European Avant-Garde Through the Lens of the ZERO Magazine”

Advisor: Thomas Crow

Francesca Ferrari

“Animated Geometries: Abstraction and the Body in the Post-First World War Work of Alexandra Exter, Paul Klee, Sophie Taeuber-Arp, and Joaquín Torres-García”

Advisors: Christine Poggi and Edward J. Sullivan

Da Hyung Jeong

“Soviet Architectural Postmodernism, 1977-1991”

Advisor: Jean-Louis Cohen

Eana Kim

“Becomings: Life Forms in the Contemporary Works of Pierre Huyghe and Anicka Yi”

Advisor: Thomas Crow

Megan Kincaid

“Imaginative Abstraction: Painting and Possibility in Mexico, 1930-1950”

Advisor: Robert Slifkin

Sophia Kroft

“An Analysis of Human Representation in Predynastic Visual Culture and its Application in Reading Compositions on Decorated Ware Vessels”

Advisors: David O’Connor and Kathryn Howley

Alexis Monroe

“Landscapes of Slavery in the Southwest, 1848-1861”

Advisor: Robert Slifkin

Christopher T. Richards

“Picturing Desire and Desiring Pictures: Ovide moralisé and the Vernacular Manuscript Tradition”

Advisor: Alexander Nagel

Saarthak Singh

“Places of Piety, Sites of Sovereignty: Architecture and Urbanism in Medieval Malwa, c.1050–1450”

Advisor: Finbarr Barry Flood

John YIU Shek On

“The Shi and Their Others: Shi-Oriented Figure Painting in Northern Song China, c. 1040-c. 1090”

Advisor: Thelma Thomas



the Institute

IN DISCUSSION



In this Section

PUBLIC PROGRAMMING AT THE INSTITUTE

Public Programming Highlights

This list includes events held between September 1, 2023 and June 30, 2024.

Over the past year we hosted an extensive range of noteworthy events in person and online. In providing access through a hybrid format, we are delighted to be able to stay connected with our broad and diverse audience.

For more information about events at the Institute, please see the events archive on our website. While there, we hope you will enjoy viewing the recordings of many of our past events.

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 2023 lecture was presented by **Roland R. R. Smith**, Director, Excavations at Aphrodisias; Emeritus Lincoln Professor of Classical Archaeology and Art, University of Oxford; Research Professor, The Institute of Fine Arts, NYU.

Archaeological Research at Selinunte

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

The Fall 2023 lecture was presented by **Clemente Marconi**, James R. McCredie Professor in the History of Greek Art and Archaeology; Director, IFA Excavations at Selinunte, and **Andrew Ward**, Field Director, IFA 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, the series normally includes two presentations per semester. The 2023 - 2024 student coordinators were Kaylee Nok, Grace Pinnella and Sofia Zamboli.

Naudline Pierre lives and works in Brooklyn, NY. Pierre's work situates personal mythology and transcendent intimacy alongside canonical narratives of devotion. Her works continue the art-historical tradition of portraying encounters between the earthly and the otherworldly, extending this lineage of image-making by injecting the conventions of her discipline with ephemerality and ambiguity. Referencing the Renaissance format of the altar triptych, or incorporating flattened space and forced perspective, she reconfigures formal systems from the past to generate new possible futures grounded in the here and now.

Misha Japanwala is a Pakistani artist and fashion designer, whose work is rooted in the rejection and deconstruction of shame attached to one's body, and discussion of themes such as bodily autonomy, gender-based violence, moral policing, sexuality and censorship.

Danielle Orchard is a painter currently residing in Amherst, Massachusetts who received her Bachelor of Fine Arts at Indiana University, and her Masters of Fine Arts at CUNY Hunter College. Through Danielle's sustained engagement with the female body, a subject which was particularly prominent in her 2023 solo show at Perrotin Gallery ("You Are a Serpent Who Will Return to the Ocean"), artist and viewer alike continually explore new elements behind the meaning of corporeality. While Orchard's canvases may be bright in color, her figures portray a certain level of vulnerability that begs contemplation.

IFA Contemporary Asia

IFA Contemporary Asia is a new forum organized by students at the Institute of Fine Arts with [Professor Jonathan Hay](#) as faculty advisor. This forum augments the Institute's long-standing engagement with Asia by highlighting new and dynamic scholarship on modern and contemporary Asian art. The series will consider Asian art from continental Asia, Asia Pacific, and the Asian diaspora. In doing so, the forum will address vital issues of cultural exchange, as well as promote the study of local artistic initiatives.

IFA Contemporary Asia provides a platform for scholars, curators, artists, and writers to consider their fields from different perspectives. This forum is comprised of two annual lectures, as well as panel discussions, artist talks, and workshops with the aim of fostering new dialogues on modern and contemporary Asian art. 2023 - 2024 Organizing committee: Emma Fu, Ouxiang Jin, Eana Kim, Clarice Lee, Celine Park, Christina Shen, Lijie Wang, Claire Wu and Fiona Yu.

Speakers: **Dr. Kyung An**, Associate Curator of Asian Art, Guggenheim; **Dr. Sooran Choi**, Assistant Professor of Art and Art History at the University of Vermont, Burlington, VT.

Title: *Happening Now: A Conversation with Kyung An and Sooran Choi, on the occasion of the exhibition Only the Young: Experimental Art in Korea, 1960s-1970s, on view at the Solomon R. Guggenheim Museum through January 7, 2024.*

Speakers: **Lesley Ma**, inaugural Ming Chu Hsu and Daniel Xu Associate Curator of Asian Art, Department of Modern and Contemporary Art, The Metropolitan Museum of Art; **Hitomi Iwasaki**, Director of Exhibitions/Curator, Queens Museum.
Title: *Curators in Conversation: Lesley Ma and Hitomi Iwasaki.*



IFA Feminist, Queer, and Trans Forum

The Feminist, Queer, and Trans Forum is a student-led group centering gender and sexuality as it pertains to both our work and lives as art historians. We organize events for the IFA community (and beyond) including curator-led tours of exhibitions, artist studio visits, and lectures with guest speakers. Our faculty advisor is Edward Sullivan. 2023 – 2024 Organizing committee: Frida Chen, Katerina Fong, Angelina Medina, Ella Mints, and Joseph Shaikewitz.

Speaker: **Baseera Khan**, New York-based performance, sculpture, and installation artist
Title: *I am an archive*



China Project Workshop

The China Project Workshop, founded in 2011, is open to anyone interested in premodern Chinese art or archaeology. The Workshop meets eight times each year, from September to December and February to May. Presentations are usually in English but are occasionally in Chinese.

New York has an extraordinary concentration of expertise in premodern Chinese art and archaeology. New York is also an important destination for expert colleagues living elsewhere. The China Project workshop is designed to be an ongoing forum where those with a serious interest can meet regularly to keep up with new developments in the field and engage in informed discussion. In order to ensure that the range of presenters reflects the full spectrum of expertise on Chinese art and archaeology, projects are presented at the Workshop by invitation. Each year's line-up draws from a diverse pool of art history professors, archaeologists, historians, museum curators, leading dealers, auction house specialists, and graduate students.

Craig Hugh Smyth Lecture

The Craig Hugh Smyth lecture series is named in honor of Craig Hugh Smyth (1915–2006), who served as director of Villa I Tatti, the Harvard Center for Studies in the Italian Renaissance, and as director of the Institute of Fine Arts. The series welcomes a prominent scholar in the art of early modern Europe (ca. 1300-ca. 1700) to speak at the Institute of Fine Arts on any aspect of the visual arts and architecture.

Speaker: **Frank Fehrenbach**, University of Hamburg/Italian Academy Fellow, Columbia University, Spring 2024
Title: *Giotto and Physicists: The Dynamics of Images around 1300*

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.

Speaker: **Ronni Baer**, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, Princeton University Art Museum
Title: *Murillo and the North: The Case of Michael Sweerts*

Latin American Forum

The Latin American Forum was created to bring artists, scholars, and critics of the arts of the Americas to the Institute of Fine Arts, providing a platform for discussions and debates of diverse issues pertaining to contemporary arts and visual cultures throughout the hemisphere. As a conversational space for the creation of knowledge, the forum aims to build bridges that allow for the exchange of ideas, resources, and methods within the field.

Speaker: **Dr. E. Carmen Ramos**, Chief Curatorial and Conservation Officer at The National Gallery of Art in Washington, D.C.
Title: *Curating the Nation: A Lecture by E. Carmen Ramos moderated by Edward J. Sullivan*



Speaker: **Ana María Reyes**, Associate Professor of Latin American Art History, Boston University
Title: *Better Homes and Subjects: The Politics of Taste A Lecture by Ana María Reyes*

This forum is generously funded by the Institute of Studies for Latin American Art (ISLAA) and coordinated by Edward J. Sullivan, Helen Gould Shepard Professor in the History of Art, the Institute of Fine Arts, New York University, and organized by graduate students.

The Linda Nochlin Lecture

The Institute of Fine Arts was pleased to present the 2024 Linda Nochlin Lecture, in honor of Linda Nochlin (1931–2017), who was a trailblazing feminist art historian and the Lila Acheson Wallace Professor of Modern Art at the Institute.

The series' inaugural event featured **Lynne Cooke**, Senior Curator in the Department of Modern and Contemporary Art at the National Gallery of Art, Washington, D.C., and her lecture *Crafting Woven Histories*.

The Paul Lott Lecture

Speaker: **Kim Conaty**, Steven and Ann Ames Curator of Drawings and Prints, the Whitney Museum of American Art
Title: *Ruth Asawa Through Line*

This program is made possible with generous funding from the Paul Lott Lectureship.

Judith Praska Distinguished Visiting Professors in Conservation and Technical Studies Lecture

Thanks to a generous anonymous donation, a new visiting professorship in conservation and technical studies was inaugurated in Fall 2012. The Judith Praska Distinguished Visiting Professorship in Conservation is awarded to a prominent conservator or scientist who brings new areas for research and teaching to the program in conservation. The Institute of Fine

Arts Conservation Center was pleased to welcome **Pamela Hatchfield** in the fall 2023 and **Jen Munch** in spring 2024 as the Judith Praska Distinguished Visiting Professor and the Judith Praska Assistant Professor in Conservation and Technical Studies, respectively.

Speaker: **Pamela Hatchfield**
Title: *"Mysteries of the Unexplained": Fakes, Forgeries, and Fabulists – or – What the Conservator Saw and When She Saw It*

Speaker: **Jen Munch**
Title: *Hidden in Plain Sight*

Samuel H. Kress Lecture

The Institute of Fine Arts' Samuel H. Kress Lecture, delivered by a prominent scholar in conservation, presents important issues within the fields of paintings conservation and technical art history. This annual event is made possible through the generosity of the Samuel H. Kress Foundation.

Speaker: **Elke Oberthaler**, head conservator for the paintings collection, Kunsthistorisches Museum, Vienna
Title: *Rembrandt's Mother, a Prophetess, or a Tronie - a Puzzle from Vienna*



The Annual Kirk Varnedoe Memorial Lectures

The Kirk Varnedoe Visiting Professorship brings a distinguished scholar to the Institute each year to teach a course and give a series of public lectures in the area of modern and contemporary art. The Professorship was endowed in 2006 by the late Professor Varnedoe's friends and colleagues to honor and perpetuate his legacy of innovative teaching and remarkable public presence.

Speaker: **Esther da Costa Meyer**, Professor Emerita in the Department of Art and Archaeology, Princeton University
Title: *Paris, 1852-1900: modernity, colonialism, and the underlying cultures of urban violence*



Daniel H. Silberberg Lecture Series

The Daniel H. Silberberg Lectures, the longest running lecture series at the Institute of Fine Arts, is planned and coordinated by the Graduate Student Association. Art historians, archaeologists and conservators, specializing in a variety of periods and genres are invited to share their latest research with the IFA community and the public. The 2023 - 2024 student coordinators were Kirsten Lutley, Veronica Jane Murray, and Cristalina Parra.

Speaker: **Dr. Chelsea Brislin**, Faculty in Appalachian Studies, University of Kentucky
Title: *From Abner to Deliverance: Representations of Appalachia in North American Media*

Speaker: **Andrew Weinstein**, Professor of the History of Art, Fashion Institute of Technology, State University of New York
Title: *Baneful Medicine and a Radical Bioethics in Contemporary Art*

Speaker: **Khatchig Mouradian**, lecturer in Middle Eastern, South Asian, and African Studies, Columbia University
Title: *Recreating Home in Exile: Armenian Memory Books as Art and Artifact*

Speaker: **Aimé Iglesias Lukin**, Director and Chief Curator of Arts at Americas Society
Title: *Americas with an S*

Seminar on Ancient Art and Archaeology

The Seminar on Ancient Art and Archaeology invites scholars to share their current research with the research community at the Institute of Fine Arts and in the metropolitan area, and to meet and talk with IFA graduate students.

The study of Ancient Art and Archaeology is at a critical stage in its development. In recent years, this field has been characterized by an ever-increasing range of approaches, under the influence of various disciplines such as Sociology, Semiotics, Gender Theory, Anthropology, Reception Theory, and Hermeneutics. The scope of this Seminar is to explore key aspects of Ancient Art and Archaeology, and to assess the current state of the discipline by reviewing and subjecting its current larger theoretical implications, methodologies, and directions of research to critical scrutiny.

Speaker: **Nadine Moeller**, Professor of Egyptology at the Department of Near Eastern Languages and Civilizations at Yale
Title: *Tell Edfu – Recent discoveries at a provincial capital*

Speaker: **Dr. Andrea Myers Achi**, Mary and Michael Jaharis Associate Curator of Byzantine Art, The Metropolitan Museum of Art
Title: *Building an Exhibition: Africa and Byzantium at The Met*



Speaker: **Barbara E. Borg**, Professor of Classical Archaeology at the Scuola Normale Superiore di Pisa

Title: *A pozzolana mine reconsidered: The formation of Christian cult in a non-Christian environment*

Speaker: **Mantha Zarmakoupi**, architectural historian, classical archaeologist, and the Morris Russell and Josephine Chidsey Williams Assistant Professor in Roman architecture in the Department of History of Art at the University of Pennsylvania

Title: *Making it Public: The bouleuterion at Teos, Turkey*

iteration marks the return to in-person exhibitions since the start of the pandemic and proudly continues the Institute's Great Hall Exhibition series' commitment to celebrating the practices of exemplary women artists. The exhibition is especially animated by the goal of highlighting the practices and scholarship of women of color both within and beyond the field of art history. Public programming will prioritize academic and artistic dialogues on the topics of migration, diaspora, and decolonization.

Maia Ruth Lee (b.1983, Busan, South Korea) is an interdisciplinary artist whose practice spans painting, sculpture, photography, and video. She attended Hongik University in Seoul, Korea, and Emily Carr Institute of Art and Design in Vancouver, Canada. Lee has had solo exhibitions at the Tina Kim Gallery (NY), Museum of Contemporary Art Denver (CO), and François Ghebaly Gallery (LA). She has participated in the 2019 Whitney Biennial and an array of group exhibitions at the Aspen Art Museum (CO), Fotografiska New York, Gio Marconi Gallery (Milan), and Mai 36 Galerie (Zurich). Lee was awarded the Gold Art Prize in 2021 and the Rema Hort Mann Grant in 2017. Her work is held in the collection of the Whitney Museum of American Art.

Clarice Lee, Malaika Newsome, Ruiqi Wang, and **Fiona Yu** curated the exhibition. We extend special thanks to the artist, Maia Ruth Lee, and to the Tina Kim Gallery and Diana Lee. Catherine Quan Damman, Christine Poggi, Sarah Higby, and Sofia Palumbo-Dawson provided faculty and administrative support; Jason Varone designed the website.

This exhibition was made possible through the generous support of Valeria Napoleone XX.

Great Hall Exhibition Public Programming

On the occasion of the 2024 Spring exhibition, *Once we leave a place is it there*, the Great Hall Exhibition Program presented a panel discussion, "Charting Personal Histories Across Borders." The interdisciplinary conversation featured members of the NYU scholarly community—**Sonia Das, christina ong,** and **Dina M. Siddiqi.**

Time-Based Media Lectures

The Conservation Center's Topics in Time-Based Media (TBM) Art Conservation lecture series is generously supported by the Mellon Foundation. The series is organized by Christine Frohnert. Speakers include artists, curators, computer scientists, collectors, conservators, engineers, and instructors, representing the complex interdisciplinary collaboration in TBM art conservation and serve as an opportunity for experts to share their research with general audiences and to foster networking and exchange with students and educators.

Speaker: **Brian Castriota**, Lecturer in Conservation of Contemporary Art and Media at University College London, Time-Based Media Conservator at the National Galleries Scotland, and Freelance Conservator for Time-Based Media and Contemporary Art at the Irish Museum of Modern Art

Title: *Tuning In: Attunement as an Embodied Methodology for Conservation Practices*

Speaker: **Refik Anadol**, internationally renowned media artist, director, and pioneer in the aesthetics of data and machine intelligence
Title: *Creating AI Art with a Thinking Brush*

Great Hall Exhibitions

The Institute of Fine Arts is pleased to present *Once we leave a place is it there*, a solo exhibition featuring new work by artist Maia Ruth Lee (b.1983, Busan, South Korea). The Spring 2024





Duke House Main Floor Exhibition Series

The Duke House Exhibition Series brings contemporary art to the walls of the Institute's landmarked James B. Duke House. The work is displayed in the beaux-arts 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 future of the Institute. Since 2019, the [Institute for Studies on Latin American Art](#) (ISLAA) is proud to support the Duke House Exhibition Series to showcase the work of Latin American artists.

The Institute of Fine Arts, New York University was pleased to present *Magali Lara: Interior Landscapes*. Encompassing work from the 1970s to the 1990s, the exhibition presents four major paintings by **Magali Lara**, one of Mexico's most important living artists, highlighting her interior landscapes as acts of reclamation and healing. Her early domestic spaces grapple with memories of her childhood and the misogyny that surrounded her, while her later abstract works confront her personal experiences with grief and, simultaneously, consider the relationship between humans and the natural environment. Through her work, Lara contests the traditional expectations of women in Mexican society and proposes new avenues for expressing desire and recuperation. The exhibition is curated by **Angelina Medina**, **Giovanni Falcone**, **Katie Svensson**, and **Vivian Wu**.

Duke House Exhibition Public Programming

Magali Lara and Dr. Madeline Murphy Turner, a recent IFA graduate and currently the Emily Rauh Pulitzer Curatorial Fellow in Contemporary Drawings at the Harvard Art Museums, shared their valuable insights on Lara's artistic approaches, starting with the paintings on view in the exhibition and expanding into her multifaceted work with artists' books and other media.

Sam Wagstaff Photography Lecture

Established in 2021, this lecture series honors the legacy of Samuel J. Wagstaff Jr. (November 4, 1921 – January 14, 1987). Wagstaff attended the Institute of Fine Arts in the 1950s, studying Italian Renaissance Art under Richard Offner. He went on to become a notable American art curator, collector, and patron of the arts. Through his influential collecting, teaching, and curatorial work, Wagstaff promoted photography as a fine art medium. In 1984, the J. Paul Getty Museum purchased his groundbreaking collection that became the cornerstone of its newly formed Department of Photographs. Sam Wagstaff's devotion to the medium contributed to its rising status over the years. The Institute of Fine Arts is delighted to celebrate his achievements by naming our annual photography lecture in his honor.

Speaker: **Jeff L. Rosenheim**, Joyce F. Menschel Curator in Charge of the Department of Photographs, The Metropolitan Museum of Art
Title: *The Ocular Age*



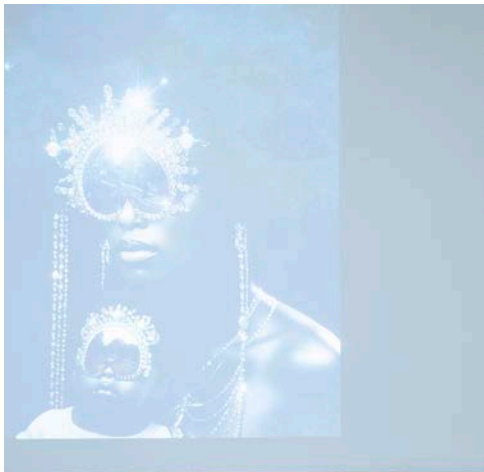
Concerts by NYU Steinhardt Strings

The Institute of Fine Arts hosted several classical concerts featuring students from NYU Steinhardt's Instrumental Performance program.

Aperture | IFA Photo Assembly

The Institute of Fine Arts and Aperture have partnered to establish a series of conversations that center photography as a creative act and means of responding to urgent questions in the world around us. This convening of photo-committed makers and thinkers fosters a critical yet community-oriented environment for reflection and learning. We aim to create a forum for exchange on why photography matters, even if, or especially because, its definition is elusive and its boundaries are porous.

Speakers: **Minne Atairu, Kwame Anthony Appiah, Jonathan Beller, Lyle Ashton Harris, Erich Kessel, Nana Ama Agyemang Asante, Amy Sall.**



IFA Alumni & Families Weekend Program

Speaker: **Rebecca A. Rabinow**, PhD, IFA 1995
Title: *The Menil Collection: The Museum's History, Ethos, and Future*

Faculty and Alumni Book Launch Celebrations

Celebration of the new publication of Pepe Karmel, Professor in the Department of Art History, New York University.
Title: ***Looking at Picasso.***

Celebration of the new publication of Anooradha Iyer Siddiqi, architectural historian at Barnard College, Columbia University, in conversation with Prita Meier is associate professor of African art and architectural history at the Institute of Fine Arts and Department of Art History. Title: ***Architecture of Migration: The Dadaab Refugee Camps and Humanitarian Settlement.***

Celebration of the publication of ***Dwell Time A Memoir of Art, Exile, and Repair*** by IFA alumna Rosa Lowinger.

Jeff Koons and Thomas E. Crow, Rosalie Solow Professor of Modern Art at the Institute of Fine Arts, in conversation to celebrate the release of ***Luncheons on the Grass: Reimagining Manet's Le Déjeuner sur l'herbe*** by Jeffrey Deitch, IFA alumna Aruna D'Souza, Marina Molarsky-Beck, and Thomas E. Crow.



Summer Project Series

The Summer Project Series presents informal talks by conservation students about their summer work projects in museum laboratories, libraries, archives, and private conservation studios. Subjects include paper, archaeological and time-based media conservation as well as objects and paintings conservation projects.

The IFA-Frick Symposium

[The Frick Collection](#) and the Institute of Fine Arts of New York University jointly sponsor the annual Symposium on the History of Art for graduate students in the northeastern United States. Speakers are nominated by their doctoral programs to present original research in any field of art history.



Works in Progress Series

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.

Speaker: **Alexander Nagel**, Craig Hugh Smyth Professor of Fine Arts, the Institute of Fine Arts, New York University
Title: *Giants and little people*

Speaker: **Finbarr Barry Flood**, William R. Kenan Jr. Professor of the Humanities, the Institute of Fine Arts and College of Arts and Sciences, New York University; Founder-Director of *Silsila*: Center for Material Histories, New York University
Title: *From Solomon's Library to the Louvre: Pharaonic Magic in a Mamluk Bowl*

Speaker: **Esther da Costa Meyer**, Kirk Varnedoe Visiting Professor 2024; Professor emerita in the Department of Art and Archaeology, Princeton University
Title: *Lina Bo Bardi: In-Between*

Speaker: **Erich Kessel**, Assistant Professor, the Institute of Fine Arts, New York University
Title: *Contractualism, Image and Blackness in Robert Mapplethorpe's Studio, 1979-1986*

Speaker: **Francesca Ferrari**, Adjunct Professor, the Institute of Fine Arts, New York University
Title: *Paul Klee's Bio-Machines*

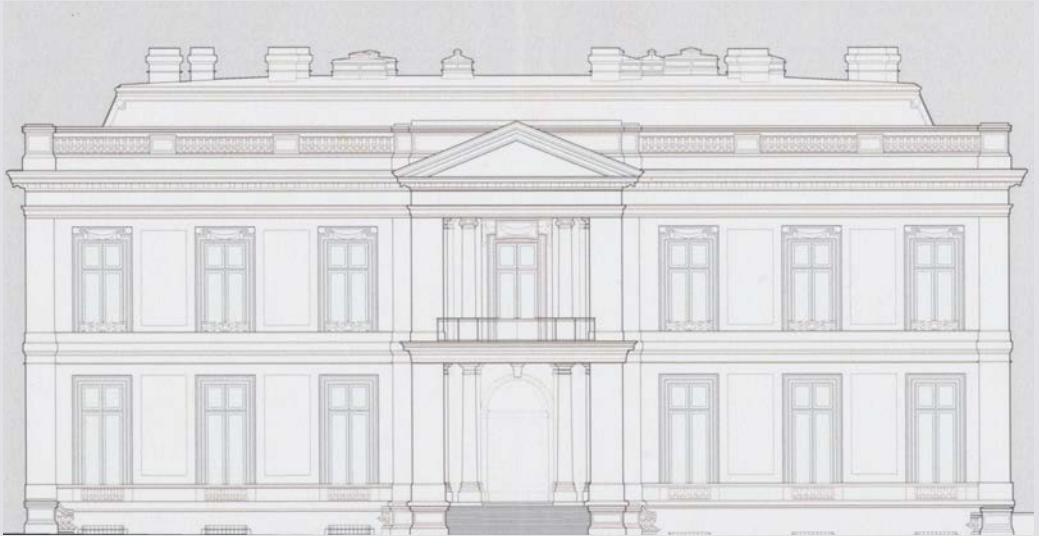


the Institute

SUPPORT US



Support Us



The Connoisseurs Circle

Membership in 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 Multiples Lives of Works of Art*, Kathryn Howley's *Ancient Egyptian Art I: The Predynastic to the Second Intermediate Period*, Emmelyn Butterfield-Rosen's *Manet/Degas*, and Lisa Conte's *Conserving Printed Matter*.

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.

This past year our programming included visits to blockbuster exhibitions including *Tree and Serpent: Early Buddhist Art in India, 200 BCE-400 CE* at The Met led by John Guy, Florence and Herbert Irving Curator of South and Southeast Asian Art and *Picasso in Fontainebleau* at MoMA led by Anne Umland, Institute alumna and Blanchette Hooker Rockefeller Senior Curator and Francesca Ferrari, Institute alumna and former Mellon-Marron Research Consortium Fellow at MoMA. Members were invited to meet with artist Laura Anderson Barbata for a tour of her solo exhibition at Marlborough Gallery. Another highlight of the year was a private lecture series on The Met's exhibition *The Harlem Renaissance and Transatlantic Modernism* with Denise Murell, Meryll H. and James S. Tisch Curator at Large, The Met, Emilie Boone, Assistant Professor of Art History, New York University, and Sylvia Yount, Lawrence A. Fleischman Curator in Charge of the American Wing, The Met.

To learn more about the Connoisseurs Circle, call us at (212) 992-5837 or [visit our website](#) and click "Support Us."

Executive Committee

Stephen R. Beckwith,
Chair (until 8/31/24)
Barbara Chesler,
Chair (as of 9/1/24)
William L. Bernhard
Loretta Howard
Anne Hoene Hoy

Marica Vilcek
Laura B. Whitman
Graeme Whitelaw
Christine Poggi,
ex-officio (until 8/1/24)
Joan Kee,
ex-officio (as of 8/1/24)

Legacy Society

The Legacy Society is a group of special alumni, faculty, and friends who have recognized the importance of planning their philanthropy by providing for the Institute through their wills and estates, or other gift planning arrangements, such as gifts that pay income to the donor. We are pleased to honor the generosity of our Legacy Society members. Their loyalty to the Institute will further art history, conservation, and archaeology scholarship and discovery for years to come.

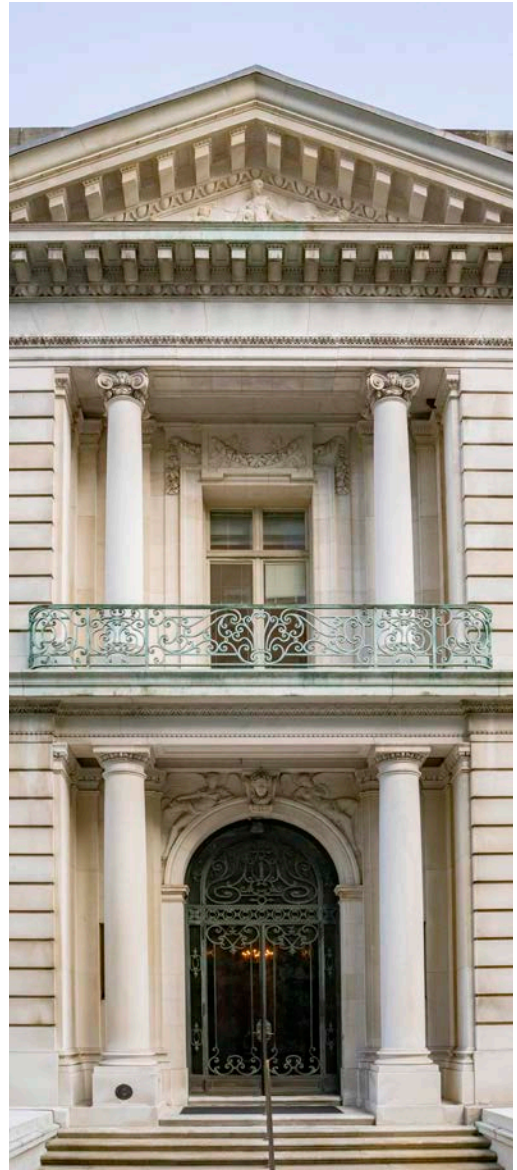
To start planning your gift to the Institute or to alert us that you have done so already, please contact the Development Office at (212) 992-5869.



Corporate Patron Program

The Corporate Patron Program provides the opportunity for corporations and small businesses to align their philanthropy with their business and marketing objectives. Our institutional supporters receive an array of significant benefits in addition to the unique ability to entertain at our historic landmark building, the James B. Duke House.

To learn more about the program, please contact us at (212) 992-5812.



Legacy Society Members

- Beryl Barr-Sharrar*
- Corrine Barsky
- Patricia and Stephen R. Beckwith
- Ruth A. Butler*
- Anne* and Joel Ehrenkranz
- Margaret Holben Ellis*
- Shelley Fletcher*
- Norman L. Kleebblatt*
- Michele D. Marincola*
- Dianne Dwyer Modestini
- Ann Wood Norton*
- David T. Owsley*
- Debra Pincus*
- Anne L. Poulet*
- James D. Roberts*
- Allen Rosenbaum*
- Virginia St. George Smith
- Paul Edmund Stanwick*
- Stephanie Stokes*
- Harriet Stratis*
- Dorothy Ko and Marvin L. Trachtenberg*
- Joan Troccoli*
- Phoebe Dent Weil*
- Eric Zafran*
- Anonymous (9)

*Institute Alumnus/a

Institute Fellowships

Endowed Fellowships

Barbara P. Altman Fellowship
For student summer travel

Alfred Bader Fellowship
For the study of Dutch art in the Netherlands

Isabel and Alfred Bader Fellowship in Dutch Art
For the study of Dutch art at the Institute

Isabel and Alfred Bader Fellowship in Italian Art
For the study of art in Italy

John D. Bandiera Student Travel Fund
Travel support for PhD students in the field of 18th and 19th century European art

Beryl Barr-Sharrar Student Travel Fund
For awards in the form of travel stipends to students who demonstrate financial need and academic merit

Charles and Rosanna Batchelor Fund
For student summer travel to study Mediterranean art and archaeology

Bernard Berenson Fellowship
For doctoral study in the field of Italian art

Suzanne Deal Booth Fellowship in Conservation
To support conservation students

Bernard V. Bothmer Memorial Fellowship
For the study of ancient Egyptian art

Estrellita B. Brodsky Fellowship for Latin American Art History
For the study of Latin American art

Robert Chambers Memorial Fellowship
For student travel
Classical Art or Archaeology Fellowship in Honor of Leon Levy and Shelby White
For doctoral candidates studying classical art and archaeology

Conservation Center Student Stipends
To support stipends at the Conservation Center of the Institute of Fine Arts

Conservation Training Initiative Endowment Fund
Tuition and stipend support for Conservation Center students

Walter W.S. Cook Scholarship Fund
For study in Spain, or the study of medieval art and architecture

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

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

Margaret Holben Ellis Fellowship Fund
Tuition assistance for Conservation Center students

Robert H. Ellsworth Doctoral Fellowship Fund in Asian Art
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

Helen Frankenthaler Fellowship Fund
To fund one or more annual fellowships to a student enrolled in the PhD program of Art History at the IFA, with preference given to those concentrating on the history of Modern art

Larry Gagosian Fellowship in Modern Art
For doctoral candidates studying Modern art

J. Paul Getty Trust Fellowship
For internships in conservation

Robert Goldwater Fellowship
Support for outstanding doctoral candidates

Donald S. Gray Fellowship
For student travel

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

Julia A. Harwood Scholarship
Support for doctoral candidates



The Egbert Haverkamp-Begemann Student Travel Fund

To provide travel funding for Institute of Fine Arts students

Lore and Rudolf Heinemann Fund

Support for curatorial and scholarly travel, research and conservation of 14th-19th century paintings and drawings

IFA Summer Internship Fund

For students studying modern and contemporary art with a focus on photography, curatorial, and conservation studies, and who have secured a summer internship at an art museum of international standing

Elizabeth A. Josephson Fellowship

Tuition assistance for doctoral candidates

Florence and Samuel Karlan Memorial Fellowship

To support a student who presents evidence of creativity and initiative

Antoinette King Fellowship

Support for Institute students in paper conservation

Norman L. Kleeblatt Curatorial Internship Fund

Financial assistance to art history students who demonstrate academic merit and have secured a curatorial internship

Richard Krautheimer Fellowship

For a distinguished student working in one of Professor Krautheimer's fields of interest

Nancy Lee Fellowship

Support for outstanding doctoral students

Robert Lehman Fellowships for Graduate Study in the Fine Arts

For students showing promise of making distinguished contributions to the field

Leon Levy and Shelby White Fellowship

For internships in the field of conservation

Paul Lott Fellowship

Tuition support for Institute students

McAfee Liberal Arts Scholarship Fund

Support for fellowship funding in ancient art

James R. McCredie Summer Grant

For student summer travel to archaeological excavations in classical lands

The Andrew W. Mellon Foundation Fellowships

For the study of conservation

Valeria Napoleone Fellowship

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

Valeria Napoleone Linda Nochlin Fellowship in Modern and Contemporary Art

To provide support for IFA PhD students who demonstrate financial need and academic merit

National Endowment for the Humanities Fellowship

For the study of conservation

Ann Wood Norton Scholarship Fund

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

Maddalena Paggi and Raffaele Mincione Fellowship

For students with a focus in the study of ancient world

Dorothy Shepherd Payer Endowed Fellowship

Tuition assistance with a preference for students specializing in Iranian, and particularly Sasanian, iconographic studies

Eleanor H. Pearson Travel Fellowship

For student summer travel

Joe Pincus Fellowship for Travel in Venice and Italy

To establish an endowed student travel fellowship

Khalil R. Rizk Travel Fellowship

For student travel in Italy

Jean B. Rosenwald Memorial Fund

For student summer travel

Theodore Rousseau Scholarship Fund

For doctoral candidates who are considering museum careers, for travel and study abroad in the field European painting

Anne-Marie Sankovitch Fellowship

An endowment in support of the study of medieval and Renaissance architectural history at the Institute of Fine Arts

Roslyn Scheinman Fellowship

To provide tuition assistance to Institute students who demonstrate academic merit



The Paul Edmund Stanwick Fellowship in Honor of Bernard V. Bothmer

For doctoral candidates in the field of Ancient art and Archaeology with a preference for those studying Egyptian art

Starr Foundation Fellowship

For the study of Asian art

Stein Family Fellowship

Support for outstanding doctoral candidates

Judy and Michael Steinhardt Fellowship

Support for doctoral candidates at the discretion of the Director

Beatrice Stocker Fellowship

Tuition assistance for doctoral candidates

Stockman Family Foundation Art Conservation Fellowship

To support conservation students

Stephanie Stokes Student Travel Fund

Travel stipends for students with a focus on Asian, European, and Middle Eastern art through the 20th century

Ko Tokikuni Fellowship Fund in Asian Art

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

Marica and Jan Vilcek Curatorial Fellowship

Awards in the form of curatorial fellowships for two matriculated PhD students who will be placed at collaborating museums for a 12-month fellowship

Marica and Jan Vilcek Fellowship in Art History

To support outstanding doctoral students

Marica and Jan Vilcek Fellowship in Conservation

To support conservation students

Lila Acheson Wallace Fellowship

For students studying Egyptian, Modern, Ancient Near East, Greek and Roman art

Florance Waterbury Fellowship

For students specializing in Asian art and the art of the western hemisphere

Phoebe Dent Weil Fund for Art Conservation Education

To support training and research programs in art conservation

Martin and Edith Weinberger Travel Fund

For travel and general scholarly purposes

Shelby White and Leon Levy Travel Grants

To support student summer travel

Graeme Whitelaw Fellowship

To provide support for PhD students in art history

Graeme Whitelaw Paper Conservation Fund

To provide tuition and stipend support for students in the field of paper conservation

Rachel and Jonathan Wilf Fellowship in Conservation

To establish a permanent endowment fund which will partially fund a one-year fellowship each year for a graduate student enrolled in the IFA's Conservation Center

Willner Family Fellowship

For scholarly purposes, including travel to Israel and work at the Israel Museum, Jerusalem

Eric Zafran Memorial Fellowship Fund in European Baroque Art

For students specializing in European Baroque art

Carol Ziff Travel Fund

To make awards in the form of travel grants to graduate students who demonstrate financial need and academic merit

Annual Fellowships

Norbert S. Baer Fund for Student Support

To provide student support in honor of retiring Conservation Center faculty member Norbert S. Baer

Connoisseurs Circle Fellowship

Support for outstanding doctoral candidates

Conservation Training Initiative

Tuition and stipend support for Conservation Center students

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 in Conservation

Support for a third-year conservation student

Ima N. Ebin Scholarship Fund for Graduate Students of the Institute of Fine Arts

To be used for scholarship awards in memory of Gala Jane Ebin Cohn



Colin Eisler Student Travel Fund

Support for IFA student travel in honor of Professor Colin Eisler

Friends of the Institute PhD Students

To support travel for doctoral candidates

Graduate Fellowship in Conservation

Provided by the Gladys Kriebel Delmas Foundation to support a student in the technical examination and documentation of Venetian works of art belonging to Villa La Pietra

Donald P. Hansen Student Travel Fund

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

The Institute of Fine Arts Fellowship in Painting Conservation

For a conservation student studying traditional easel paintings

Thomas Jankun, Sr. Memorial Fund

To provide Conservation Center student support, to be spent on summer travel or other student needs as the faculty decides

Samuel H. Kress Foundation Fellowship

Fellowship support for a student specializing in painting conservation

Vivian Beth Mann Student Travel Fellowship

To provide travel funding for Institute of Fine Arts students

Pierre and Tana Matisse Foundation Fellowship

To increase the stipends for doctoral students

The Andrew W. Mellon Foundation Fellowships

Support for conservation students

Mario Modestini Fellowship in Paintings Conservation

To support paintings conservation students

National Endowment for the Humanities Fellowship

Support for conservation students

La Pietra Conservation Stipends

To support conservation students traveling to Villa La Pietra

Hannelore Roemich Fund for TBM Travel

To support travel in connection with time-based media art conservation studies at the Conservation Center in honor of Hannelore Roemich

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

Shelby White and Leon Levy Travel Grants

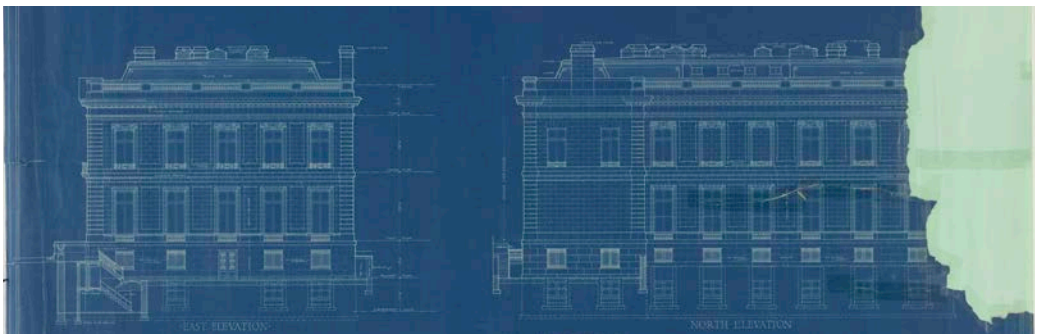
To support student summer travel

Rachel and Jonathan Wilf Fellowship in Time-based Media Art Conservation

To provide support to one inaugural student in the Institute of Fine Arts Conservation Center's four-year training program in time-based media art conservation

Baroness Zerilli-Marimo Travel Fund

To support student travel and research in Italy



Annual Donors to the Institute

Philanthropy plays an essential role in fulfilling the Institute's mission to educate future generations of art historians, conservators, and archaeologists. We gratefully acknowledge the generosity of our supporters.

This list includes commitments received from July 1, 2023 to July 1, 2024.

\$6,000,000 +

Anonymous

\$1,000,000-\$5,999,999

Valeria and Gregorio Napoleone

Graeme Whitelaw

\$100,000-\$999,999

John D. Bandiera*

Anne* and Joel Ehrenkranz

Samuel H. Kress Foundation

Rachel Goodman Wilf* and Jonathan Wilf

Anonymous (2)

\$50,000-\$99,999

Nancy Maria Chang Lee*

The J.M. Kaplan Fund

Leon Levy Foundation

Lauren Berkley Saunders

Marica and Jan T. Vilcek

\$25,000-\$49,999

Suzanne Deal Booth*

Catherine Coleman Brawer* and

Robert Brawer

Amy M. Cappellazzo

Cardinal Four Foundation

Barbara and Evan Chesler

Dedalus Foundation, Inc.

Larry Gagosian

Rick A. Kinsel

Maddalena Paggi-Mincione* and

Raffaele Mincione

Ida and William Rosenthal Foundation

Judy and Michael Steinhardt

Harriet K. Stratis*

Paula Volent*

\$10,000-\$24,999

Mary W. Ballard*

Patricia and Stephen R. Beckwith

Marilyn F. Friedman and Thomas R. Block

Laura B. Whitman and Thomas C. Danziger

Daniela M. Escobari and Martin Emiliano Escobari

Julie E. Herzig* and Robert J. Desnick

Michael Bundy Kohn*

KPMG Foundation

Amanda D. Lister and Thomas Hoyne Lister

Robert R. Littman*

Victoria Newhouse

Susan and Elihu Rose

Morgan M. Schuessler

Melanie and Joseph Shugart

Alice and Thomas Tisch

Joan Carpenter Troccoli* and Robert C. Troccoli

Malcolm Hewitt Wiener Foundation

Anonymous

\$5,000 - \$9,999

Mary Lee Baranger*

Carol S. Boulanger

Karl D. Buchberg*

Judy Carson

Barbara File and Jonathan E. File

Loretta E. Howard*

Miguel Mendoza

Gabriela Rivadeneira

Bonnie Sacerdote

Sonya Schroeder

Lise Scott

Gloria H. Spivak

Eliot B. Stewart

Mary Kate Wynperle

Alice M. Zrebiec*

Anonymous (4)

*Institute alumna/us



Contributors

Mojgan Aghaei Meybodi
Sussan Babaie
Caroline Carlsmith
Esther da Costa Meyer
Lucia Elledge
Finbarr Barry Flood
Matthew Hayes
Taylor Healy
Myong Jin
Erich Kessel
Eana Kim
Clemente Marconi
Kayla Metelenis
Veronica Jane Murray
Christine Poggi
Iraida Rodríguez-Negrón
Robert Slifkin
Marica Vilcek

Photo Credits

Nita Lee Roberts
NYU Photo Bureau
Jason Varone
And the individual contributors

Design and Graphics

Jason Varone

Editors

Adam Ryder
Jason Varone



NYU

**THE INSTITUTE
OF FINE ARTS**