



Institute of Fine Arts • ANNUAL 2010 - 2011





THE INSTITUTE IS DEDICATED
TO GRADUATE TEACHING AND
ADVANCED RESEARCH IN THE
HISTORY OF ART, ARCHAEOLOGY,
AND THE CONSERVATION AND
TECHNOLOGY OF WORKS OF ART.

Table of Contents

- 2 | Introduction
- 7 | Faculty and Fields of Study
 - 13 | Special Appointments
- 16 | Spotlight on Students and Alumni
 - 23 | Faculty Research
 - 33 | Excavations
 - 36 | Public Programming
- 44 | Library and Visual Resources Collections
 - 46 | Study at the IFA
 - 50 | IFA Fellowships
- 52 | Course Offerings 2010-2011
- 57 | Course Offerings 2011-2012
 - 62 | IFA Staff
- 63 | Donors to the Institute



Institute *of* Fine Arts



Art History and Archaeology

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The Conservation Center

The Stephen Chan House
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Welcome from the Director

Welcome to the first issue of the *IFA Annual*. The purpose of this new publication is to tell you about what has happened at the Institute over the past year and to detail some of our plans for the coming year. As you will see, we have a lot of news about the activities of our students, alumni, and faculty, as well as information about our courses, programs, student opportunities, and our supporters.

Here you will learn about some of the things that make the IFA special. The Institute is proud of its talented students and distinguished faculty, and fortunate in its dedicated staff. The Institute's mission is to promote creative thinking and close engagement with works of art. We stress the importance of understanding those works physically, conceptually, critically, and historically through different forms of inquiry. IFA professors have unique opportunities to propose and explore difficult questions and to share their investigations with students in the classroom, in the laboratory, and in the field. We benefit from the rich resources of New York and from our extensive network of contacts here and abroad. The *IFA Annual* will demonstrate the many ways in which we realize our goals.

Our ambitious programs are being undertaken in a challenging climate, when the humanities are under threat and the economic future is uncertain. The Institute is immensely grateful to its generous supporters, who enable us to continue to play a defining role in the world of the arts, archaeology, and conservation. With their contributions the IFA is able to be at the forefront of research today, while training the leaders of tomorrow.

I am very grateful to Yaelle Amir, the IFA's Andrew W. Mellon Research Activities Coordinator, for her work in editing the *Annual*, and to all who contributed to its preparation. As much as you will be able to read here, there is more to the story, and I therefore urge you to visit our website (ifa.nyu.edu) for more information about our activities, news, and events. We look forward to seeing you at the Duke House in the near future!

Patricia Rubin

Patricia Rubin
Judy & Michael Steinhardt Director
Institute of Fine Arts



2

Institute of Fine Arts Annual 2010 - 2011

Institute of Fine Arts



Message from the Chairman

In over twenty years of involvement with the Institute of Fine Arts, I have had the pleasure of watching the tremendous growth of its faculty, student body, and programs. The Institute has a deep and rich history, and continues to flourish as a leading Institution for research and scholarship in the fine arts.

Over the past years, great effort has been made to broaden our world-renowned faculty. Recent additions—including Thomas Crow, Clemente Marconi, Alexander Nagel, Hannelore Roemich, Hsueh-man Shen, Robert Slifkin, and Thelma Thomas—have allowed the IFA to enhance its already exceptional educational program by adding diverse and rich academic perspectives. In addition, our unique relations with New York City's arts institutions allow us to offer students an adjunct faculty drawn from leading museums, research institutes, and conservation studios. Under the careful mentoring of the faculty, Institute students often go on to become leaders in their fields.

Another point of pride is the Institute's dedication to presenting advanced fine arts research to the public. Each year, the IFA organizes between eighty and one hundred events, many of which are open to the public. A variety of annual lecture series, symposia, and conferences bring leading scholars and professionals to the Institute to speak on an

extensive range of topics. Detailed information about public programming can be found on pages 36-43.

For those not able to pursue a degree, one of the greatest opportunities offered at the Institute is membership in the Connoisseurs Circle. This unique patron program is specifically designed for individuals with a keen interest in the history of art and a genuine commitment to supporting our mission to train the next generation of art historians, archaeologists, and conservators. The program provides auditing privileges for many of our courses and access to exclusive members-only events. I invite you to read more about this program on pages 42-43.

The Institute of Fine Arts is at an important point in its history, having recently celebrated its 75th anniversary and currently celebrating the 50th anniversary of its Conservation Center. In my role as Chairman, I am proud of the IFA's legacy of excellence, and excited to take part in its progress toward the future.



Judy Steinhardt
Chairman

Board of Trustees

Judy Steinhardt, *Chairman*

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Baroness Mariuccia Zerilli-Marimò

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Bonnie Brier

Thomas P. Campbell

David W. McLaughlin

Philippe de Montebello

Patricia Rubin

John Sexton



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 educa-

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



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

c. 1936

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

1938

IFA 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 Institute of Fine Arts.

1958

Curatorial Studies program established.



In 1958, Mrs. James B. Duke and 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 former kitchen of the Duke House, the Conservation Center

has been housed in the Stephen Chan House across the street since 1983.

Almost from its inception, the Institute has conducted significant archaeological projects staffed by its faculty and students. Excavations are currently thriving at Aphrodisias, Turkey (conducted jointly with NYU's Faculty of Arts and Science); at the Sanctuary of the Great Gods in Samothrace; at Abydos, Egypt; and at Selinunte, Sicily. In the course of its history, the Institute of Fine Arts has conferred over 2,200 advanced degrees and trained a high number of the world's most distinguished art history professors, curators, museum administrators, and conservators.



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

1983

Faculty expansion initiative begins with NYU funding.

2004

The Conservation Center celebrates its 50th anniversary.

2010

1960

Conservation Center founded.

Leon Levy and Shelby White Summer Travel Grants established.

1985

Institute of Fine Arts celebrates its 75th anniversary.

2007-08

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

Chairmen of the Conservation Center

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



Who We Are



Faculty and Fields of Study

Administrators

Patricia Rubin

Judy and Michael Steinhardt Director;
Professor of Fine Arts

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

David O'Connor

Deputy Director for Faculty and Administration;
Lila Acheson Wallace Professor of Ancient Egyptian Art; Co-Director, Yale University-University of Pennsylvania-Institute of Fine Arts, NYU Excavations at Abydos

Ancient Egyptian art history and archaeology; ancient Nubian art history and archaeology

Priscilla P. Soucek

Deputy Director; Director of Graduate Studies;
John Langeloth Loeb Professor in the History of Art

Persian and Arabic manuscripts; portraiture; history of collecting

Robert Lubar

Director of Masters Studies, Associate Professor of Fine Arts

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

Michele D. Marincola

Sherman Fairchild Chairman of the Conservation Center and Professor of Conservation; Conservator, The Cloisters, The Metropolitan Museum of Art (part-time); Conservation Consultant, Villa La Pietra

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

Previous page: IFA Students and Metropolitan Museum of Art staff attending Prof. Kopcke's class in the museum's Ancient Near East galleries

New Faculty

Hsueh-man Shen

Assistant Professor of Fine Arts



Professor Shen joined the IFA in fall 2010 after serving as Senior Curator of Chinese Art at the National Museums of Scotland and Lecturer at the University of Edinburgh. Her research interests include the interrelationship between funerary and religious practices in pre-modern China, the interplay of word and image in the visual culture of East Asia, and art along the ancient Silk Road. In 2010-2011 she offered the lectures *China Unearthed* and *Adorning the Three Jewels of Buddhism*, and the seminars *900-1000: Art in China at the End of the First Millennium* and *Art in Translation: Transmission and Appropriation of Ideas*.

Robert Slifkin

Assistant Professor of Fine Arts



Arriving from Reed College, Professor Slifkin joined the IFA in fall 2010 to further expand the Institute's leading scholarship in Modern and Contemporary art. Among his research focuses are nineteenth- and twentieth-century American art, contemporary art, critical theory, and the history of photography. This year he offered the lectures *Photography and Facticity* and *Contemporary Art and the Plight of Publicity*, and the seminar *Simulation, Repetition, Appropriation*. His forthcoming publication, *Out of Time: Philip Guston and the Refiguration of Postwar Art*, has been awarded the 2011 Phillips Book Prize and will be published in 2013 by the University of California Press.



Faculty and Fields of Study

Faculty in the History of Art and Archaeology

Kathleen Weil-Garris Brandt
Professor of Fine Arts, Institute of Fine Arts and College of Arts and Science
Italian Renaissance art and culture

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

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

Thomas Crow
Rosalie Solow Professor of Modern Art; Associate Provost for the Arts
Seventeenth- and eighteenth-century art; nineteenth- and twentieth-century art; contemporary art

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

Okwui Enwezor
Kirk Varnedoe Visiting Professor (Spring 2012)
Contemporary art; African art

Finbarr Barry Flood
William R. Kenan Jr. Professor of the Humanities, Institute of Fine Arts and College of Arts and Science

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

Jonathan Hay
Ailsa Mellon Bruce Professor of Fine Arts
History of Chinese art; contemporary Chinese art; art historical theory and method

Wu Hung
Kirk Varnedoe Visiting Professor (Spring 2011)
Asian art and archaeology; contemporary art

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

Clemente Marconi
James R. McCredie Professor in the History of Greek Art and Archaeology; University Professor
Archaic and Classical Greek art and architecture; the reception and the historiography of ancient art and architecture; the archaeology of ancient Sicily

Philippe de Montebello
Fiske Kimball Professor in the History and Culture of Museums

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

Alexander Nagel
Professor of Fine Arts
Renaissance art; the history of the history of art; relations between artistic practice and art theory

Linda Nochlin
Lila Acheson Wallace Professor of Modern Art
Nineteenth- and twentieth-century painting and sculpture; contemporary art and theory; women and art

Hsueh-man Shen
Assistant Professor of Fine Arts
Funerary and religious practices in pre-modern China; word and image in the visual culture of East Asia; art and material culture along the ancient Silk Road

Robert Slifkin
Assistant Professor of Fine Arts
Contemporary art; history of photography; nineteenth- and twentieth-century American art

Roland R. R. Smith
Lincoln Professor of Classical Archaeology, University of Oxford; Director, Excavations at Aphrodisias
Art and visual cultures of the ancient Mediterranean world; historical interpretation of ancient representation and its relationship with social and political culture; archaeology of Greek cities of Eastern Roman Empire

Edward J. Sullivan

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

*Latin American art, colonial
and modern periods; Iberian
art; art of the Caribbean;
Brazilian art*

Thelma K. Thomas

Associate Professor of
Fine Arts

*Late Antique, Byzantine, and
Eastern Christian art and
architecture*

Marvin Trachtenberg

Edith Kitzmiller Professor of
the History of Fine Arts

*Romanesque, Gothic, and
Renaissance architecture and
urbanism; problems of tem-
porality in architecture and
historiography; problematics
of architectural authorship;
the origins of perspective*

Jeffrey Weiss

Adjunct Professor of Fine Arts

*Modernist and Post-war art;
new media; applications of
conservation research to his-
torical and critical methodolo-
gies; curatorial practice*

Katherine Welch

Associate Professor of Fine
Arts; Deputy Director,
Excavations at Aphrodisias
*Architecture, sculpture, and
painting of the Hellenistic/
Republican and Roman
Imperial periods (particularly
in Rome, Italy, Turkey,
and Greece)*

Mariët Westermann

Vice President, Andrew W.
Mellon Foundation; Adjunct
Professor and Consultant to
the Vice Chancellor, NYU Abu
Dhabi; Adjunct Professor of
Fine Arts, Institute of Fine Arts
*Painting in the seventeenth-
century Netherlands; humor,
wit, and play in early modern
art; the Dutch colonial
imaginary 1600-1800*

Conservation Center Faculty

Norbert S. Baer

Hagop Kevorkian Professor of
Conservation, Conservation
Center

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

Margaret Holben Ellis

Eugene Thaw Professor of
Paper Conservation; Director,
Thaw Conservation Center,
The Morgan Library and
Museum (part-time);
Conservation Consultant,
Villa La Pietra

*Technical connoisseurship of
works of art on paper; conser-
vation treatment of prints and
drawings; twentieth-century
materials and techniques of
works of art on paper; ethical
issues in art conservation*

Hannelore Roemich

Acting Chairman (2008-2011)
and Institute of Fine Arts Pro-
fessor of Conservation Science

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

Emeritus Faculty

Jonathan J. G. Alexander

Sherman Fairchild Professor
Emeritus of Fine Arts

*Medieval European art, espe-
cially manuscript illumination*

Evelyn B. Harrison

Edith Kitzmiller Professor
Emerita of the History of
Fine Arts

*Greek and Roman sculpture;
the Athenian agora; the
Parthenon*

Egbert Haverkamp-Begemann

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

*Dutch and Flemish art history
of prints and drawings*

Thomas F. Mathews

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

James R. McCredie

Sherman Fairchild Professor
Emeritus of Fine Arts; Director,
Excavations in Samothrace

*Greek archaeology
and architecture*



Faculty and Fields of Study

Affiliated Faculty in the History of Art and Archaeology

Beryl Barr-Sharrar
Adjunct Professor of Fine Arts

Andrea Bayer
Curator of European Paintings, The Metropolitan Museum of Art; Coordinating Curator, Curatorial Studies Program; IFA Paul Lott Lecturer

Keith Christiansen
Jayne Wrightsman Curator of European Paintings, The Metropolitan Museum of Art

Helen Evans
Curator of Byzantine Art, The Metropolitan Museum of Art

William Hood
Professor Emeritus, Oberlin College

Laurence B. Kanter
Lionel Goldfrank III Curator of Early European Art, Yale University Art Gallery

Joan R. Mertens
Curator of Greek and Roman Art, The Metropolitan Museum of Art



10

Institute of Fine Arts Annual 2010 - 2011

Honors & Awards 2010 - 2011

Jonathan Brown
2011 Distinguished Scholar, College Art Association
2010 Cristóbal Gabarrón Foundation International Restoration and Conservation award
2010 *Art in Spain and the Hispanic World: Essays in Honor of Jonathan Brown*, ed. S. Schroth (London: Paul Holberton Publishing, 2010), in association with the Center for Spain in America.

Jean-Louis Cohen
2010 Recipient of the Biennial Schelling Architecture Prize for Architectural Theory

Thomas Crow
2011 Clark Art Institute Fellowship

Colin Eisler
2011 *New Studies on Old Masters: Essays in Renaissance Art in Honour of Colin Eisler*, ed. J. Garton, and D. Wolfthal (Ontario: CRRS Publications, 2011)

Barry Flood
2011 Ananda Kentish Coomaraswamy Book Prize of the Association for Asian Studies, South Asia Council, for his book *Objects of Translation: Material Culture and Medieval "Hindu-Muslim" Encounter* (Princeton: Princeton University Press, 2009)

Clemente Marconi
2010-2011 Elizabeth A. Whitehead Professor, American School of Classical Studies at Athens

James McCredie
2010 *Samotheacian Connections: Essays in honor of James R. McCredie*, ed. O. Palagia and B.D. Wescoat (Oxford and Oakville: Oxbow Books, 2010)

Philippe de Montebello
2011 Centennial Award for Leadership, College Art Association

Linda Nochlin
2011 Conference on *'The Granddaughters' Generation: Feminism and Art History Now: The work of Linda Nochlin and its legacies*, University College London

Robert Slifkin
2011 Phillips Book Prize for his book *Out of Time: Philip Guston and the Refiguration of Postwar Art*, to be published by the University of California Press in 2013

Marvin Trachtenberg
2012 George Sarton Medal, History of Science Society
2010 *A Symposium on Medieval and Renaissance Architecture* in honor of Marvin Trachtenberg, Institute of Fine Arts



Right: Linda Downs, CAA executive director, presents Philippe de Montebello a Centennial Award. Photograph by Bradley Marks, courtesy CAA

Nadine Orenstein
Curator of Drawings and
Prints, The Metropolitan
Museum of Art

Robert Storr
Dean, School of Art,
Yale University

H. Barbara Weinberg
Alice Pratt Brown Curator
of American Paintings and
Sculpture, The Metropolitan
Museum of Art; IFA Paul
Lott Lecturer

Bonna D. Wescoat
Associate Professor of Art
History, Emory University;
Adjunct Associate Professor
of Fine Arts, Excavations
in Samothrace

Paul Zanker
Professore ordinario di Storia
dell'arte antica, Scuola
Normale Superiore di Pisa

Institute Lecturers for the Conservation Center

Samantha Alderson
Associate Conservator,
American Museum of
Natural History

Drew Anderson
Associate Conservator, The
Metropolitan Museum of Art

Lisa Bruno
Head Objects Conservator,
Brooklyn Museum

Lucy Commoner
Textile Conservator,
Cooper-Hewitt National
Design Museum

Joan Breton Connelly
Professor of Classics; Director,
Yeronisos Island Excavations
(Cyprus)

Margo Delidow
Andrew W. Mellon Fellow in
Conservation Education

Jean Dommermuth
Paintings Conservator;
Conservation Consultant,
Villa La Pietra

Kathy Francis
Textile Conservator

James H. Frantz
Lab Supervisor; Research
Scientist, The Metropolitan
Museum of Art

Christine Frohnert
Conservator for Contemporary
Art, Modern Materials,
and Media

Leslie Ransick Gat
Objects Conservator

Jakki Godfrey
Assistant Conservator of
Objects, Brooklyn Museum

Ellen Howe
Conservator, The Metropolitan
Museum of Art

Nora Kennedy
Sherman Fairchild Conser-
vator of Photographs, The
Metropolitan Museum of Art

Marco Leona
Head Scientist, The Metro-
politan Museum of Art

Judith Levinson
Conservator, American
Museum of Natural History

Dorothy Mahon
Conservator, The Metropolitan
Museum of Art

Ana Martins
Conservation Scientist,
Museum of Modern Art

Linda Nieuwenhuizen
Objects Conservator

Nancy Odegaard
Conservator and Head of the
Preservation Division, Arizona
State Museum, University
of Arizona;

Professor, Department of
Anthropology, University
of Arizona

Lisa Pilosi
Conservator, The Metropolitan
Museum of Art

Deborah Schorsch
Conservator, The Metropolitan
Museum of Art

Suzanne Siano
Paintings Conservator

Jack Soutanian, Jr.
Conservator, The Metropolitan
Museum of Art; Conservation
Consultant, Villa La Pietra

Richard E. Stone
Senior Museum Conservator,
The Metropolitan Museum
of Art

Carol Stringari
Chief Conservator, Solomon
R. Guggenheim Museum

Steven Weintraub
Conservator

The Samuel H. Kress Program in Paintings Conservation

Dianne Dwyer Modestini
Paintings Conservator

Nica Gutman
Associate Conservator

Additional Conserva- tion Consultants Villa la Pietra

Pam Hatchfield
Conservation Consultant,
Villa La Pietra



Faculty and Fields of Study

Deborah Trupin
Conservation Consultant,
Villa La Pietra

George Wheeler
Conservation Consultant,
Villa La Pietra

Institute of Fine Arts Research Associates

Matthew Adams
Research Scholar, Institute of
Fine Arts; Associate Director,
Yale University-University of
Pennsylvania-Institute of Fine
Arts, NYU Excavations
at Abydos

Yaelle S. Amir
Andrew W. Mellon Research
Activities Coordinator

Sarah Barack
Samuel H. Kress Fellow in
Technical Art History

Jack A. Josephson
Research Associate in
Egyptian Art

Stephen Koob
Consulting Conservator,
Excavations in Samothrace
and Archaeological Exploration
of Sardis

Christine Lilyquist
Research Associate, Excava-
tions in Mendes, Egypt;
Lila Acheson Wallace Curator
Emeritus of Egyptology, The
Metropolitan Museum of Art

Esen Ögüş
Field Director, NYU
Excavations at Aphrodisias

Jennifer Raab
IFA/Andrew W. Mellon
Foundation Postdoctoral
Fellow, 2011-2013

Kent Severson
Consulting Conservator, NYU
Excavations at Aphrodisias
and Selinunte

Jonathan Alexander Sherman Fairchild Professor Emeritus of Fine Arts



A celebration in honor of Jonathan Alexander

This year, the IFA marked the retirement of our longtime faculty member Jonathan Alexander, Sherman Fairchild Professor of Fine Arts. Professor Alexander came to the IFA in 1988 from the University of Manchester to share with us his passion and knowledge of medieval illuminated manuscripts. He is the author of seminal publications on the subject, including *Illuminated Manuscripts in the Bodleian Library* (with Otto Pächt. Oxford, 1966, 1970, 1973), *Medieval Illuminators and Their Methods of Work* (New Haven: Yale University Press, 1993), and exhibition catalogue *The Painted Page: Italian Renaissance Book Illumination 1450-1550* (Munich: Prestel, 1994). He has also curated major exhibitions of medieval European art, most recently *The Splendor of the Word: Medieval and Renaissance*

Manuscripts at the New York Public Library in 2005 (co-curated with J.H. Marrow, L.F. Sandler). In 2006, three of his IFA students organized a festschrift in his honor on the "Making and Meaning of Illuminated Medieval and Renaissance Manuscripts, Art and Architecture" (ed. G. Guest and S. L'Engle).

As recounted by Professor Alexander's friend and colleague Professor Lucy Freeman Sandler, on the occasion of his retirement party: "Jonathan's teaching, firmly based on profound knowledge of the material, has always been sensitive to developments in methodology, to the necessity of understanding medieval art in the light of new, newer and the newest ideas in art history and beyond. I truly think that this liberal and open outlook has produced a group of students themselves open to new and original ideas in their practice of art history and in their own teaching."

The faculty, students, and staff of the Institute are grateful for the years Professor Alexander has shared in our midst, and look forward to his guidance as an Emeritus Professor in those to come.

Kirk Varnedoe Visiting Professorship

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. 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. Past holders of this position include David Joselit (2010), Alexander Potts (2009), Molly Nesbit (2008), and Jeffrey Weiss (2007).

Spring 2011 Varnedoe Visiting Professor Wu Hung

Harrie A. Vanderstappen Distinguished Service Professor in Art History and East Asian Languages and Civilizations at the University of Chicago; Director, Center for the Art of East Asia, University of Chicago; Consulting Curator, Smart Museum of Art

While in residence at the IFA, Professor Wu taught a seminar on issues and narratives of Contemporary Chinese Art since the late 1970s, and gave three public lectures. The series of lectures, *Reading Absence: Three Moments in Chinese Art History*, discussed the enduring theme of absence throughout the history of Chinese art. Professor Wu contemplated three instances: *1644: Where Is the Broken Stele?*, *1860: Photography Defines China*, and *1985: Absence as Contemporaneity*.

Announcing the 2011-2012 Kirk Varnedoe Visiting Professor: Okwui Enwezor

In spring 2012 the IFA will welcome esteemed curator and scholar Okwui Enwezor as the sixth Kirk Varnedoe Visiting Professor. Enwezor was recently appointed the Director of the Haus der Kunst in Munich. He previously served as the Dean of Academic Affairs at the San Francisco Art Institute and adjunct curator at the International Center of Photography in New York. He has curated numerous international exhibitions, including Documenta 11 in Kassel, Germany, the seventh Gwangju Biennale in South Korea, and will serve as the 2012 chief curator of La Triennale in Paris. He has written extensively on contemporary art, with recent publications *Contemporary African Art Since 1980* and *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*.



Wu Hung at the Director's Extracurricular Seminar, spring 2011



The First IFA Honorary Fellow: Carol Mancusi-Ungaro

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

In fall 2011, we will welcome our inaugural Honorary Fellow, Carol Mancusi-Ungaro. Mancusi-Ungaro serves as Associate Director of Conservation and Research at the Whitney Museum of American Art and Founding Director of the Center for the Technical Study of Modern Art at the Harvard Art Museum. In 1990, Mancusi-Ungaro initiated the invaluable Artist Documentation Program. In this project, she interviews artists about the technical nature of their art, resulting in a video archive to serve current and future conservators and scholars.

Second-year IFA conservation student Kristin Bradley recently interviewed Ms. Mancusi-Ungaro:

Q *How do you think training programs in both conservation and art history can adapt to the challenges and issues presented in the preservation of contemporary art?*

I would propose that conservators and art historians co-teach contemporary art courses with an eye toward tackling, from their individual perspectives, the more compelling issues of installation, interpretation, and preservation with regard to the object itself. By engaging professionals with different viewpoints to seek communal resolution of issues is far preferable to each presenting a discipline-specific response. The dialogue itself would be instructive for students. Increased exposure to artists would also be high on my list of recommendations.

Q *Has a consensus been reached about how to approach the preservation of contemporary art? Do you think a consensus is desirable? If so, how do we get there?*

A consensus has not been reached and I suspect the prospect of an overriding professional consensus is unlikely given the variety

of media and approaches in contemporary art as well as the changing nature of “the original.” It may be that “best methods” to treat specific media could be identified, but in general the treatment of contemporary art will demand a more fluid model.

Q *Has your work with contemporary media changed your outlook on how to approach the conservation of more traditional media?*

Perhaps. I am more curious about the methodology of decision-making in the past. The idea of localized compensation, for example, takes on a different importance at a time when overall compensation—replication—may be a viable alternative.

Q *In working with contemporary art, how do we adapt our standards of minimal intervention, reversibility, re-treatability, etc.? Are these standards still relevant?*

Rather than generally held tenets of our profession, these standards may become media specific in terms of applicability. That said, the philosophical underpinnings of these standards should continually challenge the conservator as s/he proposes innovative solutions to sometimes ill-defined problems in contemporary art.

Q *You have been interviewing living artists for more than twenty years. Does anything surprise you anymore?*

Each interview is an encounter and therefore surprising. Artists are as varied in their thinking about their art as they are in its creation. As Barnett Newman noted, “Aesthetics is to artists as ornithology is to the birds.”



The IFA/Andrew W. Mellon Foundation Postdoctoral Fellowship

In fall 2011 we will welcome our first Postdoctoral Fellow to the Institute. The Fellow is given the opportunity to pursue a research project while gaining teaching experience at a graduate level, and participating in a major international research initiative on the state of scholarship in the fields of art history, archaeology, and conservation.



In the fall, Dr. Jennifer Raab will join us to share her expertise in nineteenth-century American art. Her book project, *The Art and Science of Detail: Frederic Church and Nineteenth-Century Landscape Paint-*

ing, explores the concept of detail. What does it mean to see a work of art "in detail"? What, in fact, is a detail and how has the definition evolved? Focusing on the particularly contested medium of landscape painting, Raab argues for a fundamental shift in representation from knowledge to information during the second half of the nineteenth-century, from the assumption that all details could be

contained in one great system, to a realization that details might delineate difference and even undermine order. While "knowledge" implied the pursuit of a unifying structure, "information"—a word more commonly used as the nineteenth-century progressed—made no such promises. The form and function of "detail" was increasingly debated, and no other artist was more celebrated, and criticized, for his handling of detail than the American painter Frederic Church. In the scientific discourse of his time, which Church carefully followed, Alexander von Humboldt's cosmological unity yielded to Charles Darwin's competitive vision of the world. Church's landscapes reveal two conflicting impulses: a need to create a visual language for an emerging scientific realism, and a desire to convey the ideas of a Humboldtian romanticism—art as an expression of science, and science as an a priori form of humanism, even a confirmation of religious faith. Church's pictures mark the waning of faith in universal knowledge and the birth of our contemporary information age.

The appointment of Dr. Raab expands the IFA's offerings in the field of American art, which will be further enriched by the fall 2011 Paul Lott Lectureship curatorial studies course, *Exhibition Practices: the New American Wing*. In this course, led by Metropolitan Museum curators H. Barbara Weinberg and Andrea Bayer, students will have the opportunity to learn about the museum's recent expansion of its American Wing. In January 2012, the final phase of the American Wing renovation project will be complete when the expanded galleries for American paintings and sculpture reopen,

along with several new galleries for decorative arts and the reconfigured Henry R. Luce Center for the Study of American Art. The course, which coincides with preparations for the opening, will consider the renovation as a whole (phases I and II opened in 2007 and 2009, respectively). All of the American Wing curators, sometimes joined by conservators, will present some of the philosophical and practical considerations that affect their fields of scholarship, the installation, and strategies for enhancing the visitor's experience.



Patrick Amsellem

Patrick Amsellem received his Ph.D. from the IFA in 2007, and went on to become the Associate Curator of Photography at the Brooklyn Museum of Art.

Q *How did your experience at the IFA inform the work you are doing at the Brooklyn Museum of Art?*



Working with inter-departmental projects in a large encyclopedic museum, I benefit enormously from the generous expanse of coursework in many different fields that the IFA encourages and requires students to do. I have always

appreciated breadth as well as depth, which is why the IFA model was a wonderful fit.

Q *Did you have your sights set on a curatorial career when you were a student at the IFA? If yes, had you already worked in a curatorial capacity?*

Even though I had worked as a curator at an institution for a few years in Sweden before arriving at the IFA, I was open to different options. I taught a great deal during my time at the IFA, and since I very much enjoy it I hope to be able to continue integrating some teaching with my work in the museum world. The intersection of exhibition practice and academia has always interested me.

Q *What projects do you have coming up in the near future?*

I have developed a plan for the growth and future use of the Brooklyn Museum's photography collection, with an eye also to how new acquisitions speak to other collections and the Museum's mission as a whole. The most interesting project so far involves developing new exhibition strategies for cross-collection collaboration and for thematic installations that involve material from the Museum's many different collections.

Q *What would you say to someone considering studying at the IFA?*

The IFA is a vibrant community and with its accomplished faculty and always exciting selection of course work, the IFA experience is bound to be stimulating and formative. Last but not least, it is a privilege and a great pleasure to spend the afternoon working by the large windows in the Modern room overlooking Central Park, knowing that the Met, Guggenheim, and Whitney are right around the corner, with many more museums and galleries awaiting within easy reach elsewhere in the City.

Alumni Statistics

- Since 1932, the IFA has conferred over 1,900 M.A. degrees, approximately 550 Ph.D. degrees, and 250 conservation certificates
- Over 300 alumni serve as college and university professors
- Approximately 270 alumni work in museums

Student Statistics

- 326 students are currently enrolled at the IFA
- 184 students are pursuing a Ph.D.
- 114 students are pursuing an M.A.
- 28 students are pursuing a Conservation certificate



Katharine Josephson, Ph.D. Candidate

Katharine Josephson is a third-year Ph.D. candidate at the IFA, focusing on post-1950 American art. For the past two years she has worked in the curatorial department of the Whitney Museum of American Art.

Over the last two years I have had the pleasure of working in various capacities at the Whitney Museum of American Art. Throughout this time I assisted the curator Barbara Haskell with research on a retrospective exhibition of the German-American artist Lyonel Feininger. As the opening of the exhibition draws near—it is scheduled for this June—I find myself taking stock of the great benefits of working at a museum while pursuing my doctorate at the Institute of Fine Arts.

As a curator of pre-war art, Ms. Haskell's area of interest is earlier than my own research focus of art made in the United States after 1950. Although this difference in emphasis originally seemed less than ideal, I have come to appreciate how much my work at the Whitney has broadened, and thereby strengthened, my knowledge of American art. Gathering information for the Feininger exhibition catalogue – including compiling an exhibition history that will be published in my name – I have had the chance to continue to refine the research skills I have developed as a student at the IFA. Given my goal to become a curator when I complete my graduate studies, my time at the Whitney has afforded me the incomparable opportunity to bolster my academic studies at the IFA with the practical training of the museum world—allowing me to experience firsthand the steps necessary to pursue, and later excel in, my desired career.





Student Voices

Photo Archives and the Photographic Memory of Art History: Hidden Archives

March 25-26, 2011, Institute of Fine Arts, New York University

The symposium *Photo Archives and the Photographic Memory of Art History: Hidden Archives* was the third in an ongoing series exploring the importance of photography in shaping the study of the history of art and the formation of the photographic archives that create its visual memory. Presenters at this conference focused on bodies of material that have been inaccessible, unknown, or overlooked. With the generous support of the Samuel H. Kress Foundation, five IFA students were offered travel grants to research such “hidden” archives, three of whom presented papers on their discoveries at the conference.

Peter Jonathan Bell, Ph.D. candidate

The Secret Life of Sculpture: Notes from Giovanni Mariacher's Fototeca at Padua

In August 2010, I visited the collection of over eleven thousand photographs assembled by Giovanni Mariacher (1912-1994), the prolific author, esteemed museum director, and professor of art history, now housed at the civic museums of Padua. My survey of this archive underlined the breadth of his expertise and the extent of his scholarship, which spanned all aspects of the arts of the Veneto, and focused in particular on the sculpture and decorative arts of northern Italy. The photographs of bronze sculpture that I studied—mostly familiar objects in the churches and museums of Venice and Padua—provided new insight to issues of condition, attribution, and display. My conference paper outlined fresh ideas prompted by photographs of these “old friends” in the Mariacher archive, some of which will inform my dissertation.

Denise Birkhofer, Ph.D. candidate

From Street to Storage: Grupo de Fotógrafos Independientes in the Personal Archives of Armando Cristero

The Samuel H. Kress Foundation Grant for Studies in Photo Archives brought me to Mexico City in the summer of 2010. During my several-week stay, I looked for materials related to the Grupo de Fotógrafos Independientes (GFI), a photography collective founded in 1976, which is the subject of a chapter in my dissertation exploring the theme of “the street” in photographic production in Mexico City after 1968. The GFI avoided traditional exhibition venues and brought their work directly to the public by hanging their photographs in the street itself. Due to the ephemeral nature of these activities, research in “hidden” photo archives is essential for recreating the GFI’s history. My experiences with one such archive were the subject of the talk I presented at this conference.

Clare Davies, Ph.D. candidate

All That's Fit: Research at the Dar al Hilal and Al Ahram Foundation Photographic Archives

My paper for the conference explored the generative role of erasure and obfuscation in the production of the early photojournalistic image and its contemporary archive in Egypt. The Dar al Hilal and Al Ahram photographic archives figure, in a sense, as blind spots that help define the public imagination through their inaccessibility. Too often the image of the regime currently in power or the political and social dynamics it has helped produce act as stand-ins for these repositories of photojournalistic images. It is possible even to trace this logic of substitution within press photographs from the 1910s through late 1940s, when preference from the Egyptian royal court granted authorial status to the photographer, while its lack condemned a photographer to anonymity. The history of the illustrated press in Egypt and our access to its images continues to unfold under the sign of the political status quo.

This conference was generously supported by the Samuel H. Kress Foundation, NYU Humanities Initiative, IFA Visual Resources Collections, and Princeton University, Department of Art and Archaeology and Visual Resources Collection.



Munir Taha

Munir Taha received an M.A. from the IFA in 1969 and a Ph.D. from Cambridge University. He currently serves as the Archaeology expert at Qatar Museums Authority, and is a Visiting Professor at Qatar University. Dr. Taha has published numerous books and articles on the archaeology and history of Mesopotamia, the Arabian Gulf and the Ancient Near East.

Q *In what ways have you seen the scholarship in your area of expertise evolve since you were a student at the IFA?*



Since I was a student at the IFA, the area of my expertise has been developed in different directions and fields. For example, excavations and fieldwork were then mainly concentrated on Mesopotamia and Greater

Syria, whereas for the last thirty years my area of expertise has evolved to include the whole of the Arabian Peninsula (i.e., the Arabian Gulf states, Yemen, and Saudi Arabia). The results of the fieldwork and the excavations have shed light on the archaeology and history of the area as whole.

Q *Your previous position as Curator at the Iraq Museum proved crucial to the preservation of some of the country's most treasured antiquities. Could you speak a bit about this experience?*

When I was Curator of the Iraq Museum in 1989, a few of my colleagues and I had to take on the responsibility for the preservation of all the antiquities on exhibit at the museum at that time. Consequently, within one week nearly 130,000 pieces were packed and stored in a safe place. The treasures were later transferred to the central bank, and unpacked following the occupation in 2003.

Unfortunately, a great quantity of cylinder seals, coins, and other small items were kept in storage rooms. As a result, the majority

of them, along with 33 unique pieces were left unpacked when a small section of the museum was reopened prior to 2003. The total number of missing items is 15,000. According to officials, only half of them have been recovered. Others are still in the custody of private collections, galleries, and local and foreign markets.

I often ask myself what would have happened to the Mesopotamian heritage if we had not safely stored those 130,000 objects in 1989. The action we took should serve as a good example, not only for Iraq but for all the countries that are currently witnessing political and social changes in various parts of the world.

Q *What is the main research you are engaged in these days?*

I just completed a 600-page book in Arabic entitled *Qatar from Neolithic Times to Present Times*.



Anusha Kasthuri, the Second Leon Levy Visiting Fellow in Archaeological Conservation

The Leon Levy Visiting Fellowship is awarded to individuals interested in pursuing study related to the conservation of archaeological materials of the ancient world, from the western Mediterranean to China. The Fellowship is granted primarily to individuals whose home countries do not provide graduate conservation training. The fellow enrolls in conservation courses, and enjoys a compressed version of the Conservation Center's two-year fundamentals curriculum. In 2010-2011, we welcomed Anusha Kasthuri from Sri Lanka.

Q What do you do in Sri Lanka?

I was trained in the Conservation of Cultural Property at the Central Cultural Fund and Postgraduate Institute of Archaeology, University of Kelaniva. Since completing my studies in 1993, I have worked as an artifact conservator in the Central Cultural Fund, and am now working with the Sri Lankan Department of Archaeology.



Q Why did you decide to apply for the Leon Levy Visiting Fellowship? What did you hope to accomplish during your stay at the IFA? Do you feel you have succeeded?

I applied for the Leon Levy Visiting Fellowship for the unique opportunity it offered in graduate conservation training. The fellowship has greatly enhanced my education, skills, and experience; at the Conservation Center and the Metropolitan Museum, I had the chance to use highly advanced tools, such as radiography and x-ray Diffraction (XRD). I have also had the opportunity to study theoretical aspects of conservation and learn about recent techniques in the well-equipped labs of the Conservation Center, the Met, and other New York City and Washington DC museums.

In my year of study, I have taken nine courses, including *Material Science of Art and Archaeology*, *Advanced conservation in Metal working in Antiquity*, and *Preventive conservation*. I completed several projects, amongst them the conservation of a gilded Chinese saddle, the conservation of a Sri Lankan bronze statue owned by the Met, and research on microclimates for archaeological materials in Sri Lanka.

Q When you return to Sri Lanka in May, will you have the chance to apply the skills you acquired here? Will you be working on a specific project?

With the training I received at the Conservation Center, I will be able to make an important contribution to the preservation of national cultural property as a conservator, and to the Department of Archaeology's staff as a trainer. I will also be teaching university students as a Visiting Lecturer in the University of Moratuwa, Sri Lanka.

I have several national conservation projects scheduled upon my return home, particularly the German-Sri Lankan excavation and conservation of the Royal Citadel of Anuradhapura, funded by the Gerda Henkel Foundation, Duesseldorf, University of Applied Sciences in Berlin (HTW), and the Sri Lankan Department of Archaeology.

Anusha wishes to thank the Leon Levy Foundation for funding her stay in New York, the Institute of Fine Arts and the Acting Chairman of the Conservation Center, Hannelore Roemich, for the opportunity to partake in this program.

In celebration of the Conservation Center's 50th Anniversary, we have created a special fund to support our students. If you wish to make a contribution, please visit ifa.nyu.edu or contact Oliver Luisi at (212) 992 5888 or ojl2@nyu.edu



Erika N. Nelsen, M.A. Candidate

First-year M.A. candidate Erika Nelsen discusses her experience studying at the IFA while working at The Metropolitan Museum of Art as an Assistant Development Officer

I began my studies at the Institute of Fine Arts in September 2010, and at the same time, I was fortunate to have been offered a position in the Development Office of The Metropolitan Museum of Art. As an Assistant Development Officer in the area of Government and Foundation Giving, I help to secure grants in support of projects across the museum, ranging from lectures and symposia to special exhibitions, acquisitions, and conservation work.

One of the best parts of my job is the exposure to the tremendous variety of activity that takes place at the Metropolitan on a daily basis. In the process of writing grant proposals for new projects and reporting to funders on existing ones, I am afforded rare insight into the complex interactions of the Museum's many departments in the conceptualization, planning, and realization of initiatives. Even better, however, is that working for an institution with an encyclopedic collection means my job will frequently involve an art history lesson on subjects as diverse and specific as Middle Kingdom Egyptian mastaba relief, or nineteenth-century British silver.

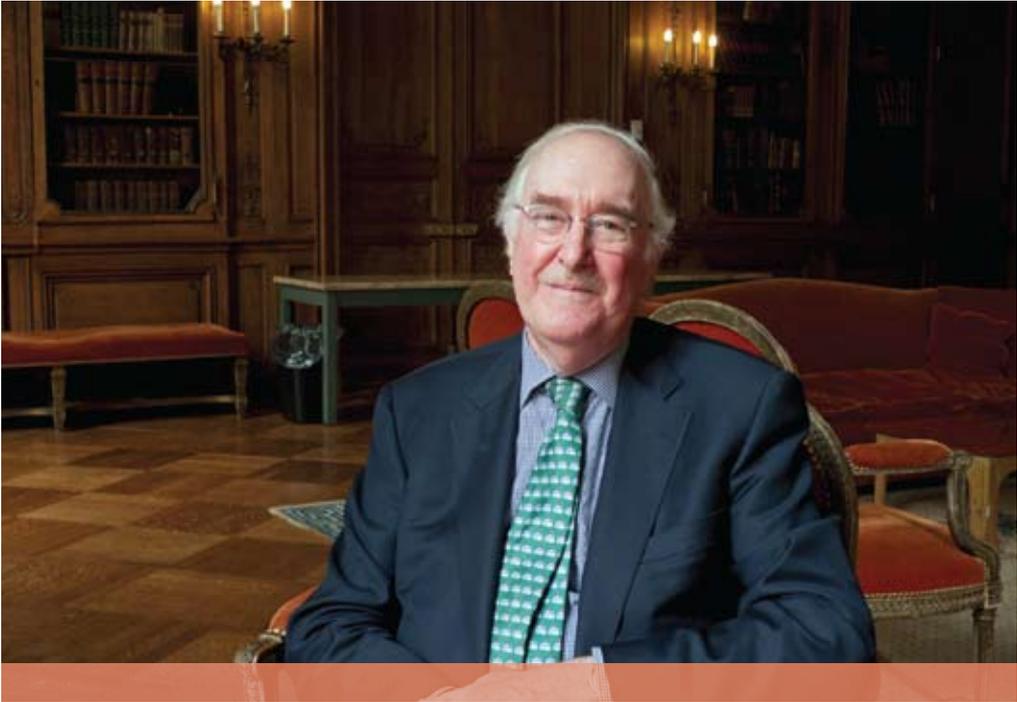
While balancing graduate school and work can certainly be a challenge, I believe the benefits of this involved relationship far outweigh any drawbacks. Working at the Metropolitan has informed my studies in surprising ways. While my focus of research is contemporary art, I often find myself drawing conclusions through the lens of what I am "studying" at work. I am profoundly grateful to be a part of both the IFA and Metropolitan communities, and I look forward to the many opportunities that will surely arise from this partnership as I continue to progress through my graduate career.



What We Do



Jonathan Brown



Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts, discusses his current projects in the fields of Spanish art and history of collecting.

My current research project centers on a survey of painting in the American territories of Spain. This is a collaborative enterprise, which I am organizing with IFA alumnus Dr. Luisa Elena Alcalá (Ph.D. 1998) of the Universidad Autónoma de Madrid. Working with five additional authors, the publication is tentatively entitled *Painting in the Spanish Territories of America from the Conquest to the Revolution*. With the recent increase in interest in the art of colonial Latin America, there is pressing need for a synthetic view of the period and its pictorial production.

Additionally, I am conducting research on the history of collecting in America. Several years ago, I was instrumental in starting the Center for the History of Collecting in America, which

is now incorporated in The Frick Art Reference Library. I pursue this interest by means of seminars held periodically, often with the collaboration of the staff of The Frick Center.

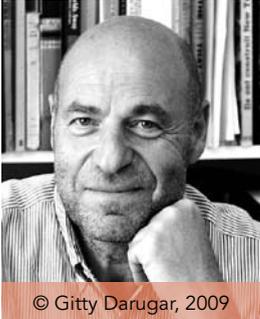
In recent years, I have returned to one of my initial research interests, Spanish master drawings. With Dr. Lisa Banner (IFA Ph.D. 2006), I organized the exhibition *The Spanish Manner: Master Drawings from Ribera to Goya*. I am now preparing a new edition of the drawings of Murillo, which is due to appear in fall 2011. I am also advising the Princeton Art Museum on a catalogue of their holdings of this material, authored by Dr. Banner.

Professor Brown has been named the College Art Association's 2011 Distinguished Scholar, and is the 2010 recipient of the Cristóbal Gabarrón Foundation International Restoration and Conservation award.

Jean-Louis Cohen

Professor Cohen is the recipient of the 2010 Biennial Schelling Architecture Prize for Architectural Theory, an award regarded as the most distinguished in Germany in the field of architecture.

*Jean-Louis Cohen, the Sheldon H. Solow Professor in the History of Architecture, speaks about his recent exhibition, *Architecture in Uniform: Designing and Building for the Second World War*, which originated at the Canadian Centre for Architecture in Montreal, and will travel to the NAI, Rotterdam, and the MAXXI, Rome, in 2012.*



© Gitty Darugar, 2009

Following fifteen years of research, the exhibition *Architecture in Uniform: Designing and Building for the Second World War* opened at the Canadian Centre for Architecture in Montreal in mid-April 2011. The

exhibition investigates the consequences of World War II on the built environment, and reveals the immense development undertaken and responsibility carried by architecture during these years. Until now, few studies have analyzed the breadth of research, innovation, and building conducted by architects during the war years. With this exhibition, I have tried to fill an important historical gap by investigating the work and achievements of architects and designers active during World War II across the battle lines—hoping to demonstrate that the war served as an accelerator of technological innovation and production that would lead to the supremacy of modernism in architecture.

With *Architecture in Uniform*, I believe to have

achieved the first in-depth study analyzing the modernization of architectural theory and practice during the period spanned by the German bombing of Guernica in 1937 and the American bombing of Hiroshima and Nagasaki in 1945. While many architects were called to serve as active combatants, others were able to pursue their professional work at the service of an intensified industrial production. The war drew upon every aspect of architectural expertise and led to significant design innovations and advances in technology and production. As a result, architects were almost as strategically indispensable as engineers and scientists in contributing to the war efforts of their respective countries.

Among the defining characteristics of World War II were its total industrialization and the elimination of the traditional combat front, as aerial attacks brought the war to cities far removed from the front lines. Architects were involved in defining new offensive and defensive tactics, planning and building factories to accommodate unprecedented production pressures, devising urban schemes for civilian housing and concentration camps, and influencing the occupation, destruction, and reconstruction of cities. Based on a comparative principle, the exhibition is organized thematically and constructs parallels of wartime activity between the main fronts of war, dealing with architects and projects in Canada, France, Germany, Italy, Japan, the Netherlands, Spain, the United States, and the USSR. Drawings, models, posters, books, magazines, and films from twenty major collections document these developments.



Peenemünde rocket test station in Germany. Courtesy Jean-Louis Cohen

Finbarr Barry Flood

Finbarr Barry Flood, William R. Kenan Jr. Professor of the Humanities, Institute of Fine Arts and College of Arts and Science, discusses his current book manuscript on the idea of Islamic cultures as iconophobic.



In recent years, a series of highly publicized controversies—among them the destruction of the Bamiyan Buddhas in 2001 and the controversy over Danish caricatures of the Prophet Muhammad in 2005—has rein-

vigorated the perception that Islamic cultures are marked by an idiosyncratic (and generally hostile) attitude to figural imagery. The idea has long served as a fault line of difference in inter- and intra-sectarian polemics: as early as the eighth century, both Judaism and Islam were accused by Byzantine iconophiles as having inspired iconoclasm, while nineteenth-century European scholarship coined the term *Bilderverbot* to name the radical aniconism held to be a defining characteristic of “Semitic” cultures. Over the past decades, both the idea of Jewish aniconism and the role of the *Bilderverbot* in Euro-American representations of Judaism have been the subject of much excellent research. By contrast, there has been little attempt to explore these topics in depth in relation to Islam, despite their timeliness.

Responding to this need, I am currently completing a book manuscript, tentatively entitled *Paradoxical Histories: Islam, Image, and Iconoclasm*. The time frame is broad, ranging from the advent of Islam in the seventh century, through the period of Byzantine iconoclasm, the Crusades and Reformation, to contemporary controversies about Islam and images in relation to questions of European identity. Rather than a comprehensive survey, the project argues the need to historicize the topic by highlighting some revealing contradictions, paradoxes, and historical shifts in the ways in which images have been imagined both within Islamic traditions and in the representation of those traditions by non-Muslims.

Despite the perception that Islam has an “image problem”, there is often confusion about the precise nature of that problem and its basis. Consequently, part of the project has entailed writing an extended analysis of the relevant Islamic proscriptive texts that is both comparative, highlighting similarities and differences in relation to the other monotheistic traditions, and directed towards emphasizing their implications for the production and reception of art. Combining textual and material analysis, the book argues that concerns about images were never central theological Islam, and that debates about images were always integral to broader contestations regarding the role of materiality as a nexus between financial, moral, and visual economies.

This may seem rather arcane or obscure, but the research has, I believe, significant implications for understanding how human beings have conceived their relationship to the material world historically. Among the issues in contention is a distinction between animate beings and inanimate matter that has been naturalized in post-Enlightenment thought. At stake are not merely competing theories of the relationship between images and the external realities that they seem to emulate or replicate, but divergent conceptions of the real.

Serendipitously or not, my own exploration of these topics in relation to Islamic cultures coincides with a moment when similar questions are being raised within the broader disciplines of aesthetics and art history. This “ontological turn” has manifest itself in a shift of interest on the part of some art historians away from questions of iconography and the referential value of material images, towards a concern with their affect, efficacy, and ability to manifest presence. The moment is thus ripe for rethinking Islam’s relation to the image for many reasons.

Professor Flood was recently awarded the 2011 Ananda Kentish Coomaraswamy Book Prize of the Association for Asian Studies, South Asia Council, for his book *Objects of Translation: Material Culture and Medieval “Hindu-Muslim” Encounter*.



Michele Marincola



Michele Marincola (IFA '90) is the Sherman Fairchild Chairman and Professor of Conservation, Conservator at The Cloisters, The Metropolitan Museum of Art (part-time), and Conservation Consultant to Villa La Pietra in Florence. For the 2010-2011 IFA Annual, she discusses two of her recent projects.

During my sabbatical year in 2010, I focused on two research projects. The first—making mistakes in conservation—rapidly evolved when I found only a few published examples of errors made during the examination or treatment of works of art. Using these few examples (including my own) as case studies, I have explored the fundamentals that lie behind how conservators sometimes make the wrong decisions. Drawing comparisons with fields where sources of error are well known, including medicine and the aviation industry, I have been able to define common biases and heuristics found in conservation. I wrote two papers on this topic, one given at the 2010 Annual Meeting of the American Institute for Conservation of Historic and Artistic Works (AIC) held in Milwaukee, entitled

The Conservation Continuum: Examining the Past/Envisioning the Future. The second (with Sarah Maisey, Paintings Conservator at London's Tate Gallery) has been accepted for the September 2011 Triennial Meeting of the International Council of Museums - Committee for Conservation (ICOM-CC) in Lisbon, Portugal.

My second project is a book-length manuscript on the conservation-restoration of European medieval polychrome wood sculpture in America, which I am writing with conservator Lucretia Kargère (IFA 1996). There is no work in English on the treatment of these objects, and little is known about their conservation in this country, or its relation to collection and display. Our research to date has concentrated on the early history of these sculptures once they enter American museums. Through archival research and visual examination of collections, we have documented some of the major trends and pioneering restorers and curators. Sections of the manuscript are being published in article format, and we anticipate that the book will be completed in 2013.

Marvin Trachtenberg

Professor Trachtenberg has been awarded the next Sarton Medal on the recommendation of Ghent University, in recognition of his outstanding scholarly achievement in the field of History of Science

Marvin Trachtenberg, *Edith Kitzmiller Professor of the History of Fine Arts*, explains the development of his current research projects, following the release of his recent book *Building in Time; from Giotto to Alberti and Modern Oblivion* (Yale University Press, 2010).



At the moment, I am regrouping after the seemingly endless ten-year+ campaign to complete *Building in Time*, which only terminated shortly before its publication last fall. My plan is to work sequentially

on two very different projects. The first is to complete the book on the authorship of the Pazzi Chapel, which I began prior to *Building in Time*. This book was well-advanced in the mid '90s, and aspects of it appeared in two long articles in *Casabella* in 1996 and 1997. At the time, my focus was on demonstrating my unwelcome disattribution of the Chapel from Brunelleschi and its reattribution to Michelozzo. Currently, I am more concerned with a better understanding of the architectural-visual-historical character of the Chapel, which has been long misconstrued; in clarifying and deepening our understanding of Brunelleschi as architect through a revisionist treatment of his known works; in revising our notion

of what architectural "authorship" (and non "authorship", including "copies") meant in the period; and in the social forces behind the invention of the Chapel. This book, tentatively entitled *Brunelleschi and the Pazzi Chapel*, is under contract with Yale University Press, and I hope to complete a manuscript by the end of 2012.

The second project emerged from *Building in Time*. I intend to study pre-modern architecture as an aspect of the new history of science. This huge field, which emerged in recent decades, relocates the origins of science in the centuries prior to Galileo, Newton, et al., and in intellectual spaces apart from the canonical scientific laboratory. In this new history, a number of extremely diverse practices ranging from various crafts to medicine and alchemy are seen to produce an immense range of knowledge about the natural and material world. Thus far, architecture, although sometimes cited, has not been substantially incorporated in this new history, and I wish to begin filling this gap. Having been just awarded, to my astonishment, a George Sarton Medal by the architecture faculty of Ghent University for *Building in Time* and my work in the field of the History of Science, I sense that the project I have vaguely outlined would be a promising direction for my research. A proposed working title might be "Pre-modern Architecture as Primary Agent of Early Proto-science."



Pazzi Chapel, Florence, 1440s-60s. Authorship disputed, probably not Brunelleschi. Courtesy Marvin Trachtenberg



Exhibitions and Selected Publications

Exhibitions

Jonathan Brown: co-curator, with IFA alumna Lisa Banner and Susan G. Galassi, *The Spanish Manner: Drawings from Ribera to Goya*, The Frick Collection, 2010, and curator, *Pinturas de los Reinos. Identidades compartidas en el mundo hispánico*, Museo Nacional del Prado and Palacio Real, Madrid, 2010.

Jean-Louis Cohen: curator, *Architecture in Uniform: Designing and Building for the Second World War*, Canadian Center for Architecture, Montreal, 2011.

Priscilla Soucek: co-curator, *Three Faiths: Judaism – Christianity – Islam*, New York Public Library, 2010-2011.

Selected Publications

Jonathan Brown

"A Restored Velázquez, a Velázquez Restored," in *Velázquez Rediscovered* (New York: The Metropolitan Museum of Art, 2009), pp. 10-15.

Jean-Louis Cohen

Editor, *Vivement Paris ! de Critique*, no. 757-758, June.

"France/Allemagne/France: porosités et étanchéités 1918-1930, in *Quand l'architecture internationale s'exposait 1922-1932*, ed. C. Coley and D. Pauly (Lyon: Lyon, Fage éditions, 2010), pp. 68-82.

Frankreich oder Deutschland? Ein ungeschriebenes Buch von Le Corbusier, Berlin, Munich, Deutscher Kunstverlag, 2010.

"From Grand Landscapes to Metropolises: Henri Prost," in *From the Imperial Capital to the Republican Modern City: Henry Prost's Planning of Istanbul (1936-1951)*, ed. P. Pinon, F. Candaş (Istanbul: Arastimalari Enstitüsü, 2010), pp. 47-70.

"'Infiniment fraîche, infiniment neuve' : l'architecture de Los Angeles vue d'Europe," in *Pour une poétique du détour. Rencontre autour d'André Corboz*, ed. C. Maumi (Paris: Editions de la Villette, 2010), pp. 23-46.

Portrait de ville New York (Paris: Cité de l'architecture et du patrimoine, 2010).

Thomas Crow

"For and against the Funnies: Roy Lichtenstein's Drawings in the Inception of Pop Art, 1961-1962," in *Roy Lichtenstein: The Black-and-White Drawings, 1961-1968*, ed. I. Dervaux (New York: Morgan Library and Museum, 2010), pp. 29-42.

"Warhol among the Art Directors," in *Andy Warhol Enterprises*, ed. A. Unruh (Berlin: Hatje Cantz, 2010), pp. 99-113.

"Call to Order: on the Legacy of Claude Lévi-Strauss," *Artforum* (April 2010), pp. 168-171.

Colin Eisler

Essay in *Irving Penn: Archaeology*, exhibition catalogue, Pace/MacGill Gallery (New York, 2010).

Margaret Holben Ellis

"Roy Lichtenstein's 'Mechanical Drawings' in the Age of Mechanical Reproduction," in *Roy Lichtenstein: The Black-and-White Drawings, 1961-1968*, ed. I. Dervaux (New York: Morgan Library and Museum, 2010), pp. 53-64.

"Achieving Clarity – Glazing Options for Works of Art on Paper," *Museum Management and Curatorship*, Vol. 25, no. 4 (2010), pp. 399-422.

"Jane Austen's Writing – A Technical Perspective," in *A Woman's Wit: Jane Austen's Life and Legacy*, www.themorgan.org/collections/conservation/austen/default.asp, exhibition, The Morgan Library and Museum, New York, 2009 – 2010.

Barry Flood

Globalizing Cultures: Art and Mobility in the Eighteenth Century, co-edited with Nebahat Avcioglu, a dedicated volume of *Ars Orientalis*, Vol. 39 (2010).

"Roundtable on the Global before Globalization," with Alexander Nagel, Alessandra Russo, Eugene Wang, and Christopher Wood, moderated by David Joselit, *October*, no. 133 (2010), pp. 3-19.



Jonathan Hay

"Qi Baishi: Three Questions," in *The Collective Works of the International Forum (2010 Beijing) on Qi Baishi's Art* (Beijing: Beijing Fine Art Academy, 2010).

"Seeing through Dead Eyes: How Early Tang Tombs Staged the Afterlife," *RES: Anthropology and Aesthetics*, no. 57/58 (2010), pp. 16-54.

Sensuous Surfaces: the Decorative Object in Early Modern China (London: Reaktion Books, 2010).

Clemente Marconi

"Orgoglio e pregiudizio. La connoisseurship della scultura in marmo dell'Italia meridionale e della Sicilia," In *Scolpire il marmo. Importazioni, artisti itineranti, scuole artistiche nel Mediterraneo antico*, ed. G. Adornato (Milan: LED, 2010), pp. 339-59.

"Choroi, Theōriai and International Ambitions: The Hall of Choral Dancers and Its Frieze," in *Samothracian Connections: Essays in honor of James R. McCredie*, ed. O. Palagia and B. D. Wescoat (Oxford and Oakville: Oxbow Books, 2010), pp. 106-35.

"Un frammento di anathema fittile dal grande santuario urbano di Selinunte," with Rosalia Pumo, *Mare Internum*, Vol. 2, pp. 39-43.

"Sculpture, Architectural," in *The Oxford Encyclopedia of Ancient Greece and Rome*, ed. M. Gagarin, Vol. 6 (New York: Oxford University Press), pp. 247-57.

Alexander Nagel

The Controversy of Renaissance Art (Chicago: Chicago University Press, 2011).

Subject as Aporia in Early Modern Art, co-edited with Lorenzo Pericolo (Burlington, VT: Ashgate Press, 2010).

Anachronic Renaissance, co-author Christopher Wood (New York: Zone Books, 2010).

Contribution to the forum "Questions of Style," *Artforum*, Vol. 49, no. 1 (September 2010), pp. 258-9.

"Roundtable on the Global before Globalization," with Barry Finbarr Flood, Alessandra Russo, Eugene Wang, and Christopher Wood, moderated by David Joselit, *October*, no. 133 (2010), pp. 3-19.

"The Afterlife of the Reliquary," in *Treasures of Heaven: Saint, Relics and Devotion in Medieval Europe*, ed. M. Bagnoli, H. A. Klein, C. Griffith Mann, and J. Robinson (Baltimore: Walters Art Museum, 2010), pp. 211-22.

Linda Nochlin

"Courbet and the Representation of Misere: a Dream of Justice", in *Courbet: A Dream of Modern Art*, ed. K. Herding and M. Hollein, exhibition catalogue, Schirn Museum, Frankfurt, 2010, pp. 76-83.

David O'Connor

"The Shunet el-Zebib at Abydos: Architectural Conservation at One of Egypt's Oldest Preserved Monuments," with M. D. Adams, in *Offerings to the Discerning Eye: An Egyptological Medley in Honor of Jack A. Josephson*, ed. S. D'Auria (Brill: Leiden/London, 2010), pp. 1-8.

"The Funerary Cult Enclosure of Khasekhemwy at Abydos," with M. D. Adams, W. Rensen and A. Crosby, in *Preserving Egypt's Cultural Heritage: The Conservation Work of the American Research Center in Egypt 1995-2005*, ed. R. Danforth (San Antonio: American Research Center in Egypt Inc., 2010), pp. 11-18.

Hannelore Roemich

P. Bellendorf, H. Roemich, S. Gerlach, P. Mottner, E. López, K. Wittstadt, "Archaeological Glass: the Surface and Beyond" in *Glass and Ceramics Conservation 2010*, ed. H. Roemich, Interim Meeting of the ICOM-CC Working Group, October 3-6, 2010, Preprints, ICOM Committee for Conservation (Corning NY: Corning Museum of Glass, 2010), pp. 137-44.

H. Roemich and S. Weintraub, "Teaching Preventive Conservation: Preparing Conservators for the Complex World of Interdisciplinary Decision Making," in *Proceedings of the Final Meeting of COST Action D42* (Dublin and Brussels: Trinity College and COST, 2010), pp. 85-88.



Exhibitions and Selected Publications

Patricia Rubin

"'Not ... what I would fain offer, but ... what I am able to present': Mrs. Jonathan Foster's translation of Vasari's *Lives*," in *Le Vite del Vasari: Genesi, Topoi, Ricezione/ Die Vite Vasari: Entstehung, Topi, Rezeption*, ed. K. Burzer, C. Davis, S. Feser, and A. Nova (Florence: Marsilio Editore, 2010), pp. 317-31.

"'The Liar': Fictions of the Person," *Art History*, Vol. 34, no. 2 (April, 2010), pp. 332-51; and co-editor, with Catherine Grant, of this special issue, *Creative Writing and Art History*.

Robert Slifkin

"Donald Judd's Credibility Gap," *American Art*, Vol. 25 (forthcoming in summer 2011).

Review of Kenneth Haltman, *Looking Close and Seeing Far*, *Great Plains Quarterly*, Vol. 30 (Winter 2010), pp. 63-4.

Edward Sullivan

"Art Worlds of Nueva York," in *Nueva York: 1613-1945*, ed. E. Sullivan, exhibition catalogue, El Museo del Barrio (New York: New York Historical Society and Scala Publishers, 2010), pp. 172-215.

"Rafael Ferrer in the Tropics: Encounters with Caribbean Art," in *Retro/Active: The Work of Rafael Ferrer*, exhibition catalogue (New York: El Museo del Barrio, 2010), pp. 53-68.

"Professor Esteban Vicente: Teaching & Creativity in his Art," and "Interviews with Irving Sandler, Chuck Close, Elizabeth Frank, Susan Crile, Dorothea Rockburne," in *Concrete Improvisations: Collages and Sculpture by Esteban Vicente*, exhibition catalogue, Grey Art Gallery, New York University and the Museo de Arte Contemporáneo Esteban Vicente, Segovia (New York, 2011).

Thelma Thomas

J. Alchermes, ed., with H. Evans and T.K. Thomas, *Anthemata Eortia: Studies in Honor of Thomas F. Mathews* (Wiesbaden: Reichert Verlag, 2010), and "Coptic Textiles in the Dikran G. Kelekian Textile Album of c. 1910," pp. 300-12.

"Coptic Art," in *Coptic Art Revealed*, ed. Nadja Tomoum, exhibition catalogue, Coptic Museum, Cairo (Cairo and Frankfurt am Main: Supreme Council of Antiquities in Egypt and Centrum für internationale Migration und Entwicklung, 2010), pp. 26-39.

"Egyptian Art in Late Antiquity," in *A Companion to Ancient Egypt*, ed., A. Lloyd, Vol. 2, pp. 1032-64.



Ortman and Wiskul | *NEW STUDIES ON OLD MASTERS: ESSAYS IN RENAISSANCE ART IN HONOUR OF COLIN EISEN*



ROMAN ART

Paul Zanker



ART IN SPAIN AND THE HISPANIC WORLD

Essays in Honor of Jonathan Brown



Concrete Improvisations: Collages and Sculpture

ESTEBAN VICENTE

Improvisations Concretas: Collages y Esculturas

Sensuous Surfaces

JONATHAN HAY



SCALA

NOUEVA YORK 1613-1945

SULLIVAN

New York Historical Society

Art History 34 | 2 | April 2011

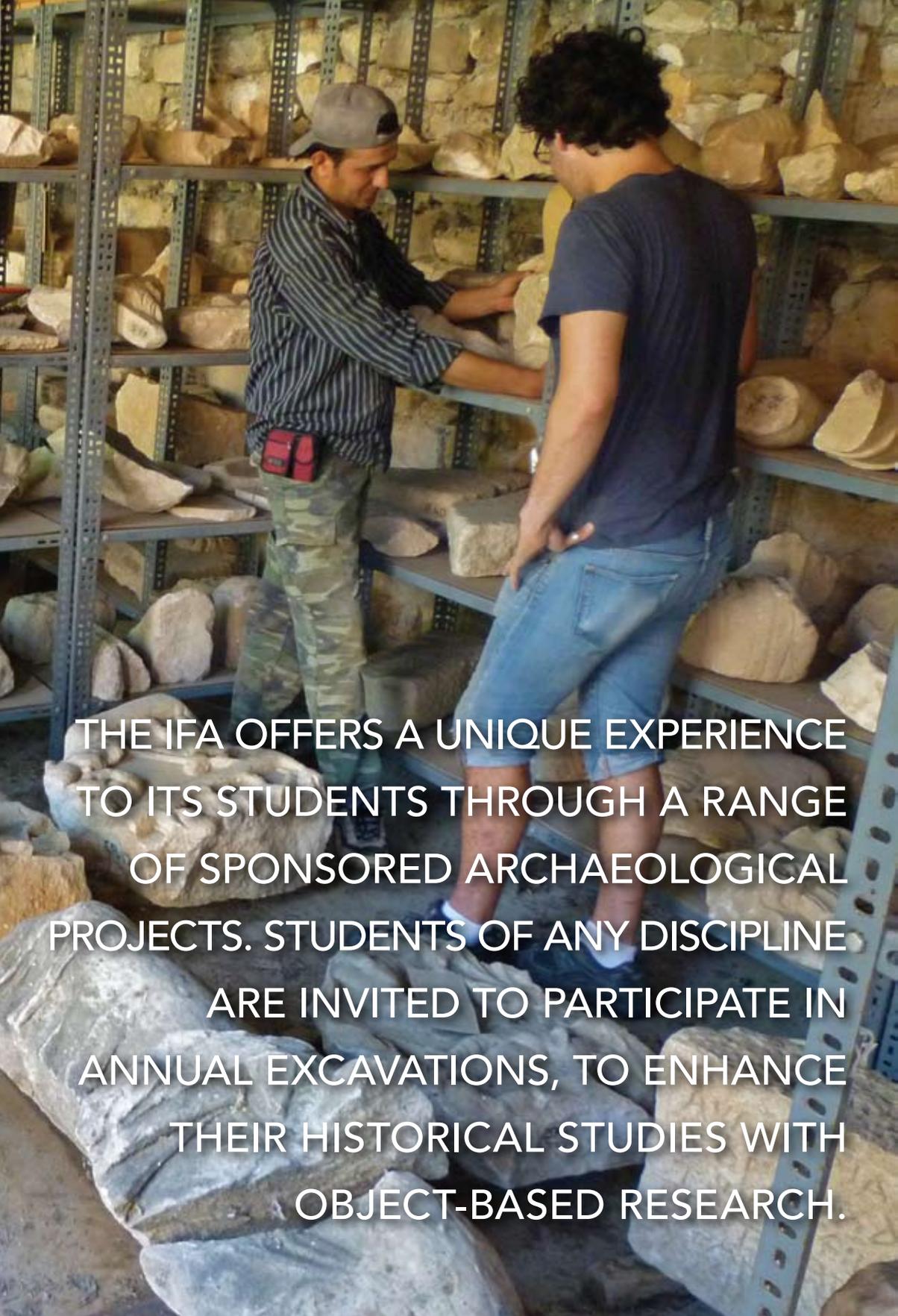
Special Issue | Creative Writing and Art History



MARVIN TRACHTENBERG

Building-in-Time

Yale



THE IFA OFFERS A UNIQUE EXPERIENCE TO ITS STUDENTS THROUGH A RANGE OF SPONSORED ARCHAEOLOGICAL PROJECTS. STUDENTS OF ANY DISCIPLINE ARE INVITED TO PARTICIPATE IN ANNUAL EXCAVATIONS, TO ENHANCE THEIR HISTORICAL STUDIES WITH OBJECT-BASED RESEARCH.

Abydos, Egypt

In collaboration with Yale University and the University of Pennsylvania, the IFA is engaged in an ambitious long-term archaeological study of the history of the significant site of Abydos in southern Egypt. Abydos is known as the burial place of Egypt's first kings, and later became the primary cult place of the god Osiris, ruler of the Land of the Dead. The excavations aim to build a comprehensive understanding of the ancient activities at the site, how its operations and meaning evolved over time, and its relation to the broader context of Egyptian history and culture.



Matthew Adams (Associate Director, NYU Excavations at Abydos), Ileana Selejan (Ph.D. Candidate) and Elizabeth Feery McGovern (Ph.D. Candidate), Abydos excavation 2010

Previous page: IFA student Adam Rizzo (Ph.D. candidate) and a Turkish workman, Aphrodisias excavation 2010



Elizabeth Feery McGovern (Ph.D. Candidate), Abydos excavation 2010



Aphrodisias, Turkey



IFA student Kirsten Lee (Ph.D. candidate) and two Turkish workmen



IFA students during a seminar by historian Angelos Chaniotis

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

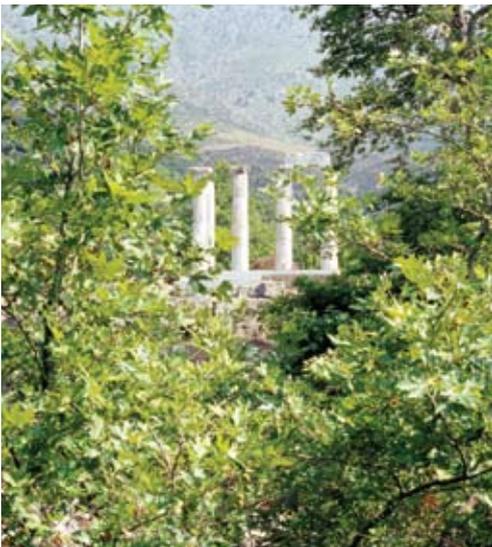
Samothrace, Greece & Selinunte, Sicily

Samothrace, Greece

Since 1938, the IFA has worked in the Sanctuary of the Great Gods, uncovering the home of its famous mystery cult with a series of great marble buildings, dedicated by Philip II and his successors, and seminal in the formation of Hellenistic architecture. At this stage, the project's emphasis is on study and preparation of publications, as well as conservation.

Selinunte, Sicily

Selinunte was famous throughout the Classical world for the richness of its farmland and monumental temples. It enjoyed a prosperous existence from the second half of the seventh-century BCE through the middle of the third-century BCE, and its sanctuaries, temples, fortifications, and houses are well preserved. In 2007, the IFA began its excavation on the Acropolis of Selinunte in western Sicily, focusing on the area of the main urban sanctuary of the ancient Greek colony. The excavations document the social history, as well as the architectural and visual culture of an ancient city in unusually fine detail. Fieldwork to date has already provided important evidence concerning the history of Selinunte prior to the arrival of the Greek colonists, as well as significant finds of pottery and sculpture originally dedicated as votive offerings in the sanctuary area.



Samothrace

Voices from the Field



IFA students Veruschka Aizaga-Thomason (Ph.D. candidate) and Kirsten Lee (Ph.D. candidate), Selinunte excavation, summer 2010

The various opportunities students have to participate in archaeological excavations are among the benefits of studying Classical art and archaeology at the Institute. Last summer I was able to partake in two of the sponsored archaeological excavations, at Selinunte, Sicily, and Aphrodisias, Turkey. The opportunity to excavate at these locations not only helped to contextualize the information that I had studied the previous spring in seminars on each site, but also allowed me to learn the methodology of archaeological survey and the fundamentals of excavation techniques and analysis, such as how to handle finds and record stratigraphy. Another wonderful part of working on each excavation is that there was never a shortage of people to talk to and learn from. My numerous exchanges with professors, archaeologists, conservators, architects, pottery and sculpture specialists, proved as important as working in a trench and looking at material that was coming out of the ground as it was being excavated. I feel very fortunate to have had the opportunity to excavate at both Selinunte and Aphrodisias, and I look forward to working at Samothrace this season.

- Veruschka Aizaga-Thomason, third-year Ph.D. candidate in the Classical art and archaeology program



Annual Lecture Series, Colloquia, and Consortia

Archaeological Research at Aphrodisias

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

The fall 2010 lecture was presented by Roland R.R. Smith, Director, Lincoln Professor of Classical Art and Archaeology, University of Oxford, and Research Professor, Institute of Fine Arts; and Esen Ögüş, Field Director, Senior Research Scholar, Institute of Fine Arts.

Artists at the Institute

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

In spring 2011 we welcomed artists Rachel Harrison, Marina Abramovic, and Mika Rottenberg.

Walter W.S. Cook Annual Lecture

The Walter W. S. Cook Lecture is organized by the IFA Alumni Association in honor of professor Cook, Founding Director of the IFA and historian of Medieval Spanish Art.

Gary M. Radke, Dean's Professor of the Humanities, Syracuse University: *"As will please the ladies": Planning Choirs, Kitchens, and Latrines in Fifteenth-Century Venetian Convents*

Director's Extracurricular Seminar

The Director's Extracurricular Seminar invites distinguished scholars to share and discuss their current research with the IFA community and students.

Wu Hung, Kirk Varnedoe Visiting Professor: *On the Verge of Absence*

Richard Ettinghausen Memorial Lecture

This annual lecture was established by Elizabeth Ettinghausen in memory of her late husband Richard Ettinghausen, IFA professor of Islamic Art.

Barbara Brend, Independent scholar: *Muhammad Juki's "Shahnamah" of Firdausi in Persia and India*

Samuel H. Kress Lecture

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

Petria Noble, Head of Paintings Conservation, Royal Picture Gallery, Mauritshuis, The Netherlands: *Reconstructing Original Formats: Technical Examination of Rembrandt paintings in the Mauritshuis*

Archaeological Research at Selinunte

In 2011-2012, the IFA will host its first annual lecture on the Selinunte excavation in Sicily. The project's director, Professor Clemente Marconi, and other members of the team will discuss the research they conducted on site.

Daniel H. Silberberg Lecture Series

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

Matthew Canepa, Assistant Professor of Art and Archaeology of Ancient Iran, Hellenistic Asia, and the late Roman Empire, University of Minnesota: *Performances of Power and Topographies of Memory: Theorizing Competing Visual, Spatial and Ritual Technologies of Power in Hellenistic and Iranian Western Asia*

Boris Groys, Global Distinguished Professor of Russian and Slavic Studies, New York University; Professor of Art History, Philosophy and Media Theory, Staatliche Hochschule für Gestaltung, Karlsruhe: *Rules of Repetition: Reflection of the Medium in Time-Based Art*

Christopher Heuer, Assistant Professor of Art and Archaeology, Princeton University: *Dürer's Folds*

Dana Leibsohn, Priscilla Paine Van der Poel Professor of Art History, Smith College: *Trading Histories: Foreign Things in Manila and in Mexico*



Carol Mancusi-Ungaro, Founding Director, Center for the Technical Study of Modern Art, Harvard Art Museum; Associate Director of Conservation and Research, Whitney Museum of American Art: *The Elusive Original*

Dietrich Neumann, Royce Family Professor for the History of Modern Architecture and Urban Studies, Brown University: *A Skyscraper for Mussolini: Mario Palanti and Urban Planning in Fascist Rome*

Pamela Smith, Professor, History Department, Columbia University: *Art, Science, and Techne: Practical Knowledge and the Written Word in Early Modern Europe*

Susan Stewart, Professor of English, Princeton University: *In View of Ruins*

The Annual Kirk Varnedoe Memorial Lectures
The Kirk Varnedoe Memorial Lectures were established in 2006 to honor and perpetuate the memory of Professor Varnedoe's dedicated and innovative teaching, mentoring, and scholarship at the Institute of Fine Arts. This series of three talks, given annually by the Visiting Varnedoe Professor, explores new research in modern and contemporary art.

This year we welcomed Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor in Art History and East Asian Languages and Civilizations at the University of Chicago; Director, Center for the Art of East Asia; Consulting Curator, Smart Museum of Art. In spring 2011 he offered the lecture series *Reading Absence: Three Moments in Chinese Art History*:

1644: *Where Is the Broken Stele?*

1860: *Photography Defines China*

1985: *Absence as Contemporaneity*

Colloquium for Modern and Contemporary Art from the Middle East and South Asia

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

Inaugural lecture by Iftikhar Dadi, Professor of Art History at Cornell University and Artist: *Between Global Media and the Urban Subaltern*

New York Aegean Bronze Age Colloquium

Founded in 1974, the New York Aegean Bronze Age Colloquium is celebrating its 37th year at the IFA. The Colloquium is internationally recognized as a premier venue for presenting new discoveries and ideas in Aegean Bronze Age and related Eastern Mediterranean prehistory and art. In 2010, the IFA hosted nine lectures in this series.

Colloquium on Spanish and Latin American Art and Visual Culture

For this series of informal lectures and panels, leading specialists are invited to the Institute to explore art historical and broader contextual issues relating to the arts of Spain and Latin America. The series is coordinated by Professors Jonathan Brown, Robert Lubar, and Edward Sullivan. We gratefully acknowledge the continuing support of Roberta and Richard Huber for making the Colloquium possible.

Laura Bass, Associate Professor of Spanish and Latin American Studies, Tulane University: *Picturing Baroque Madrid: Social Geographies and Urban Curiosities*

Diana Fane, Curator Emerita, Arts of the Americas, Brooklyn Museum: *From Feather Shields to Coats of Arms: Iconographies of Place and Power in 16th-Century Mexico*

Daniel Haxall, Assistant Professor, Department of Fine Arts, Kutztown University: *Esteban Vicente, Abstract Expressionism, and the Spanish Legacy of Collage*

Jo Labanyi, Director, King Juan Carlos I of Spain Center at NYU and Professor, Department of Spanish and Portuguese, NYU: *Noir Visuality in Spanish Cinema of the Early Franco Dictatorship: Complicating Regime Ideology*

James Oles, Senior Lecturer, Art Department and Adjunct Curator of Latin American Art, Davis Museum, Wellesley College: *The Cézanne Effect in Latin America: From Rivera to Soto*



Annual Lecture Series, Colloquia, and Consortia

Nuno Senos, Resident Director, CIEE Study Center Lisbon and Associate Researcher, Centro de História de Além-Mar FCSH, Universidade Nova de Lisboa: *Counter-curved Walls and National Identity in Brazil*

Contemporary Art Consortium

The Contemporary Art Consortium acts as a network and outlet for students of modern and contemporary at the IFA. Its mission is to connect our academic community with artists, scholars, curators, conservators, gallerists, collectors, and other New Yorkers with an interest in the arts. Beginning fall 2011, the Consortium will organize events, including the Artists at the Institute series.

New York Renaissance Consortium

The Renaissance Consortium has been established to take advantage of the wealth of Renaissance teaching and research in the New York metropolitan area. It is intended to facilitate a community among scholars, students, curators, and others with interest in the arts of the Renaissance, and also holds a number of events each season.

Anachronic Renaissance: A Conversation with the Authors

Speakers: Alexander Nagel, Professor of Fine Arts, Institute of Fine Arts, New York University; Christopher S. Wood, Professor of History of Art, Yale University

Moderators: Patricia Rubin, Judy and Michael Steinhardt Director, Institute of Fine Arts; Marvin Trachtenberg, Edith Kitzmiller Professor of the History of Fine Arts, Institute of Fine Arts

New Perspectives on the Man of Sorrows: Art and Devotion in Renaissance Venice and the North

This symposium was held at the IFA in conjunction with the exhibition *Passion in Venice, Crivelli to Tintoretto and Veronese (The Man of Sorrows in Venetian Art)* at the Museum of Biblical Art by IFA alumni William Barcham and Catherine Puglisi, co-curators of the exhibition.



Robert Storr, Estrella de Diego, Dan Cameron, Robin Cembalest, and Javier Montes, at the *Contemporary Transatlantic Dialogues* symposium, spring 2011

The Conservation Center's 50th Anniversary Celebration

In fall 2010, the Conservation Center celebrated a milestone: fifty years of conservation education in the United States. The event brought alumni and friends from as far away as Canada, Switzerland, and Japan. What began in 1960 in the basement of the Duke House today stands as a premier graduate program in art conservation and a critical center for academic research.

The anniversary festivities kicked off this fall with a celebration weekend on October 15th and 16th. An open house at the Conservation Center welcomed many longtime friends, alumni, and supporters to tour our facilities and meet students presenting and discussing a variety of current projects. The attendees then all gathered at the Duke House, where a memorable afternoon of presentations and special recollections commenced, followed by a lovely evening reception. The next day attendees made their way to an autumn picnic at The Parsonage in Wappingers Falls, NY, the former home of Larry Majewski (Chairman of the Conservation Center, 1966 – 1986).

It is in this spirit that we created a special **50th Anniversary Fund** dedicated to the support of current students, including tuition, stipends, and presentations of their academic work at conferences across the country and abroad. If you wish to contribute to this fund, please visit ifa.nyu.edu or contact Oliver Luisi at (212) 992 5888 or ojl2@nyu.edu.



Conferences and Symposia

Contemporary Transatlantic Dialogues: Art History, Criticism, and Exhibition Practices in Spain and the United States

This symposium focused on cultural and artistic dialogues between Spanish and American artists and scholars in the post-war era. The sessions discussed three topics: art history, contemporary criticism, and museums and exhibition practices.

The IFA-Frick Symposium

For more than half a century, The Frick Collection and the Institute of Fine Arts have hosted a symposium for graduate students in art history. The symposium offers doctoral candidates in art history the opportunity to deliver original research papers in a public forum and to engage with novice and expert colleagues in the field.

Photo Archives and the Photographic Memory of Art History, Part III: Hidden Archives

This conference was a third in an ongoing series that investigates the role of photographic archives and collections in art historical studies. It explored the role of "hidden" photo archives in current art historical research, emphasizing those collections that are not digitized, catalogued, publicized, or readily accessible except in person and on-site. For more information see page 18.

Symposium in Honor of Marvin Trachtenberg

In fall 2010, a symposium was held at the Institute in honor of IFA Professor Marvin Trachtenberg, Edith Kitzmiller Professor of the History of Fine Arts, on the subject of Medieval and Renaissance architecture.

50th Anniversary



Special Engagements

Lecture by Beat Brenk

Beat Brenk, Visiting Professor, Williams College:
Rhetoric, Ambition and the Function of the Cappella Palatina in Palermo

Faculty Inaugural Lecture:

Philippe de Montebello

Philippe de Montebello, Fiske Kimball Professor
in the History and Culture of Museums
A la recherche...d'un autre temps

A Special Seminar by Roberto Nardi

*Monastery of Saint Catherine in Sinai:
The Conservation of the Mosaic of
the Transfiguration*



Professor Trachtenberg addressing the audience at the symposium held in his honor in fall 2010

Next page: Patrick Salland (Ph.D. candidate) in the Marble Room



Photo Archives Conference, spring 2011



Connoisseurs Circle

The Connoisseurs Circle is a unique patron program specifically designed for individuals with a passion for art, a keen interest in art history, and a genuine commitment to supporting our mission to train the next generation of art historians, archaeologists, and conservators. Members enjoy a variety of special benefits throughout the year, including auditing privileges for a number of courses; visits to private art collections; exclusive tours of museum exhibitions led by distinguished scholars and curators; visits to the studios of prominent artists; and access to our world-renowned research libraries. While participating in the intellectual life of the Institute and the greater New York arts community, the Connoisseurs Circle helps to facilitate the education of our students. The tax-deductible contributions of our members directly support financial aid for a number of our brightest and most promising students, the Connoisseurs Circle Fellows.

For examples of course offerings and exclusive events, please visit the Institute's website at ifa.nyu.edu.

Auditing Privileges

The privilege of auditing courses at the Institute provides access to our inspiring faculty, renowned for the breadth and depth of its expertise; as well as adjunct faculty, drawn from top museums, research institutes, and conservation studios. Each semester, the Institute makes a wide range of courses available to Connoisseurs Circle members. Many courses are taught in the colloquium format, allowing for an especially intimate and engaged educational environment.

Connoisseurs Circle Executive Committee

Stephen R. Beckwith, Chairman
William L. Bernhard
Toni Goodale
Roberta Huber
Cynthia Polsky
Wendy Reilly
Judy Steinhardt
Alicia Volk
Ex Officio
Patricia Rubin



Lecture at the Institute

Special Events

Private Collections

The Connoisseurs Circle is invited to visit many of New York's most spectacular private art collections. Not only do these visits provide unparalleled opportunities to view works of art that are not normally made available to the public, but they offer a special atmosphere to meet collectors and other patrons.

Artists' Studios

Members visit the New York studios of many of the world's most famous artists. These visits allow a privileged glimpse into the creative process of artists that have shaped modern and contemporary art. Recently, the Connoisseurs Circle has visited the studios of Cecily Brown and Chuck Close.



MoMA Curator Roxana Marcoci leads us through the exhibition, *Take Your Time: Olafur Eliasson*

Museum Exhibitions

Our group regularly visits many of the most anticipated museum exhibitions each year. Tours are led by the Institute's faculty and alumni, as well as exhibition curators and museum professionals. Though a more complete listing can be found on our website, notable past events include a visit to MoMA's sculpture conservation studio with sculpture conservator Lynda Zycherman; *The Third Mind: American Artists Contemplate Asia, 1860 to 1989* with Alexandra Munroe, Senior Curator of Asian Art at the Guggenheim Museum; and *The Age Of Rembrandt: Dutch Paintings* in The Metropolitan Museum of Art with Egbert Haverkamp-Begemann, John Langeloth Loeb Professor Emeritus in the History of Art.

Research Library Access

Connoisseurs Circle members also receive admittance to the Institute's world-class research libraries. The Stephen Chan Library and our Conservation Center Library hold an outstanding collection of scholarly publications which allow members to access course materials as well as to conduct independent research.

To learn more about the Connoisseurs Circle, please visit tinyurl.com/IFAcircle, or contact Marc Cincone at (212) 992 5812 or by email at marc.cincone@nyu.edu



Visit to the studio of Chuck Close



News from the Library



The Stephen Chan Library of Fine Arts

The IFA houses two libraries: The Stephen Chan Library of Fine Arts, located on the second floor of the Duke House, and the Conservation Center Library, situated on the second floor of the Conservation Center's Stephen Chan House. The libraries support the research and curricular needs of the Institute's graduate programs in art history, archaeology, and conservation. They hold over 114,000 volumes, subscribe to over 700 periodicals, and maintain distinguished rare book and videotape collections.

The Institute of Fine Arts Receives Modern and Contemporary Art Library of Emily and Jerry Spiegel

In 2010, the Institute of Fine Arts library received a generous donation of more than 2,000 books on modern and contemporary art from the estate of eminent collectors and philanthropists, Emily and Jerry Spiegel. The gift was made by the Spiegels' daughters, Pamela Sanders and Lise Wilks. Emily and Jerry Spiegel started building their modern and contemporary art collection in the 1950s and amassed more than 400 paintings, sculptures, and photographs. At the same time, they assembled a library on modern and contemporary art and were also given books by the many artists whom they counted as friends. This is a significant gift for the IFA library, which in years past did not collect heavily in

modern and contemporary American art. With the recent faculty hire in this area (see page 7), we are thrilled that the Spiegel gift greatly improves our now expanded collection in this field.

- Amy Luckner, Head Librarian



Kate Holohan (Ph.D. candidate) in the library

Recent Projects from the Visual Resources Collections

Accessible to IFA students and faculty, the Visual Resources Collections comprise more than a million images, in every photographic format practiced during the last century. Included are approximately 150,000 digital images accessible through the University's LUNA database, 150,000 black and white photographs, 250,000 lantern slides, 780,000 35mm slides, about 10,000 postcards, and a variety of other archival materials covering the full scope of the field of art history.

Collaboration: The Metropolitan Museum's Image Library, ARTstor, and IFA's Visual Resources Collections

Following a lucrative career as a director of such films as *The Adventures of Robin Hood* (1938) and *The Man Who Came to Dinner* (1942), William Keighley (1889-1984) worked as a photographer and amateur art and architectural historian, documenting architecture and the fine and decorative arts in Western Europe, the Near East, and New York. Between 1958 and 1983, Mr. Keighley donated some 75,000 original slides to The Metropolitan Museum of Art's Image Library. The Keighley Collection is arranged thematically, each theme representing a lecture or series of lectures Mr. Keighley and Met staff gave through the years, and is accompanied in most cases by descriptive text, in French. In his gift, Mr. Keighley encouraged the continued educational use of his collection in all media.

With that in mind, in 2007 the Image Library began a three-way collaboration with IFA's Visual Resources Collections and with ARTstor to scan, document, catalogue, and make



View of right jamb with Saints Peter, Paul, James, and John (left to right) on the Portico de la Gloria

available approximately 4,000 slides from Mr. Keighley's extensive collection. The Image Library made the initial selection of slides and ARTstor provided high quality scans. IFA graduate students Mailan Doquang (Ph.D. 2009), Shannon Wearing (Ph.D. candidate) and Kate Holohan (Ph.D. candidate) provided area expertise and research assistance in clarifying Mr. Keighley's scripts and completing cataloguing requirements for the Image Library, ARTstor, and IFA's local image database.

Two of the most important groups of slides catalogued by IFA graduate students are *The Pilgrimage Roads to Santiago de Compostela* and *Parisian Houses*. The *Pilgrimage Roads* group documents the routes traveled by medieval pilgrims to the Romanesque cathedral in northwest Spain, and includes unique examples of medieval architecture, architectural details, and sculpture. Most of these photographs were made around 1960. The *Parisian Houses* group, photographed in 1975, showcases private mansions constructed in and around Paris during the eighteenth and nineteenth centuries. The images, as well as the research of our graduate students, is available to everyone at NYU through the ARTstor digital library interface, and have already proved to be invaluable for teaching and research purposes.

- Jenni Rodda, Curator of the Visual Resources Collections

Images from Catedral de Santiago de Compostela, Spain, photographed in 1960 by William Keighley

The Metropolitan Museum of Art,
William Keighley Slide Collection
Photograph © William Keighley
Copy Photograph © The Metropolitan Museum of Art



View of octagonal crossing dome built in 1448





Study at the IFA



2010-2011 Ph.D. Graduates

Qamar Adamjee

"The Sultanate Chandayana: An Exemplar of Cultural and Artistic Interaction in Sixteenth-Century India" (Priscilla Soucek)

Marta Ameri

"Sealing at the Edge of Third Millennium Middle Asian Interaction Spheres: The View from Gilund, Rajasthan, India" (Holly Pittman for Donald Hansen)

Esther Bell

"Charles-Antoine Coypel: Painting and Performance in Eighteenth-Century France" (Jonathan Brown for Donald Posner)

Johanna Blokker

"(Re)Constructing Identity: World War II and the Reconstruction of Cologne's Destroyed Romanesque Churches, 1945-1985" (Jean-Louis Cohen)

Michael Brown

"Portraiture in new Spain, 1600-1800: Painters, Patrons and Politics in Viceregal Mexico" (Jonathan Brown)

Amy Calvert

"The Integration of Quantitative and Qualitative Research in a Study of the Regalia of Ramses III" (David O'Connor)

Luis Castaneda

"The Twilight of the 'Miracle': The Politics of Architecture in Mexico, 1953-1968" (Jean-Louis Cohen and Edward Sullivan)

Jacqueline Coutré

"Jan Lievens: Painting, Politics and Decoration in Dutch Art, 1653-1669" (Egbert Haverkamp-Begemann)

Lindsay Harris

"Picturing the Primitive: Photography, Architecture, and the Construction of Italian Modernism, 1911-1936" (Jean-Louis Cohen)

Keely Heuer

"The Head as a Decorative Motif in South Italian Vase Painting" (Joan Mertins and Clemente Marconi)

Heather Horton

"Authority and Innovation in Alberti's Theory and Practice" (Marvin Trachtenberg)

Pamela Huckins

"Art in the Alta California Mission Churches, 1769 – ca. 1834" (Jonathan Brown)

Maile Hutterer

"Broken Outlines and Structural Exhibitionism: The Flying Buttress as Aesthetic Choice in Medieval France" (Marvin Trachtenberg)

Matthew Israel

"Paradigms of Protest: American Artists Against the Vietnam War" (Robert Storr)

Anna Jozefacka

"Rebuilding Warsaw: Conflicting Visions of a Capital City, 1916-1956" (Jean-Louis Cohen)

Yumiko Kamada

"Flowers on Floats: The Production, Circulation and Reception of Early Modern Indian Carpets" (Priscilla Soucek)

Lauren Kinnee

"The Roman Trophy from Battlefield Marker to Emblem of Power" (Katherine Welch)

Cheryl Korte

"Polychromed Quattrocento Sculpture in Florence" (Colin Eisler)

Jonathan Lackman

"Art-Critical Invective in Paris: 1844-1876" (Linda Nochlin)

Kathryn Moore

"Italian copies of Holy Land architecture: the illustrated versions of Niccolò da Poggibonsi's *Libro d'oltramara*" (Marvin Trachtenberg and Barry Flood)

Heather Turnbow

"Sarcophagi and Funerary Display in Roman Aphrodisias" (Katherine Welch)



Study at the IFA

The Institute of Fine Arts is dedicated to graduate teaching and advanced research in the history of art and archaeology and in the conservation and technology of works of art. The Institute encourages students to excel in historical and material investigation and to develop skills in close looking and critical thinking. It promotes independent judgment and the highest standard of research. 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, as well as NYU's global network. The Ph.D. and M.A. programs at the IFA offer a course of study designed for the individual who wishes to investigate the role of the visual arts in culture through detailed, object-based examination, as well as historical and theoretical interpretation.

Doctor of Philosophy

The Ph.D. course 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 funded study. Students have the opportunity to be exposed to a wide range of questions and approaches through taking a combination of courses that introduce historical periods and give overviews of major issues along with specialized seminars that explore topics in depth. They 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 a specialist field and to take a sophisticated approach to broader areas of art historical inquiry.

Master of Arts

The Institute's M.A. in the History of Art and Archaeology is intended for students with a developed interest in the visual arts who wish to earn an advanced degree without the commitment to a multi-year doctoral program, or for those students who wish to further develop their writing and academic areas of interest before pursuing a Ph.D. The M.A. degree will prove useful for students interested in careers in art museums, galleries, auction houses, cultural centers, arts foundations, archaeological site management and

development, art conservation, or eventual doctoral work in art history or archaeology. The program is 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. A total of 10 courses are required for the M.A. degree.



Conservation student Jennifer Hickey

Advanced Certificate in Conservation

The Institute's Conservation Center, located in the Stephen Chan House, is dedicated to the study of the technology and conservation of works of art and historic artifacts. The Center prepares students for careers in conservation through a four-year program that combines practical experience in conservation with art historical, archaeological, curatorial, and scientific studies of the materials and construction of works of art. Students enroll in the M.A. program in art history and at the same time undertake research projects, laboratory work, and seminars in special areas of conservation, such as advanced x-ray techniques or the treatment of modern and contemporary paintings.





IFA conservation students and Metropolitan Museum of Art staff attending class in the museum's Medieval galleries

Students gain intensive conservation experience through advanced fieldwork and a nine-month internship. They are encouraged to obtain additional conservation experience during summer archaeological excavations or other formal work projects. The Center also provides courses in connoisseurship and

technical art history for those pursuing studies in art history, archaeology, and curatorial studies, which are intended to acquaint them with the physical structure of works of art, need for preservation, and possibilities and limitations of conservation. Classes are taught by the Center's distinguished full and part-time faculty, many of whom serve as conservators and scientists at New York City's prestigious museums.

Curatorial Studies

This doctoral-level program is offered jointly by the Institute of Fine Arts and The Metropolitan Museum of Art, under the supervision of the Joint Committee on Curatorial Studies, which is composed of faculty, curators, and the Directors of both institutions. The purpose of the program is to prepare students for curatorial careers in specialized fields. Problems of museum education and general administration are raised but not emphasized. The course of study normally requires three and one-half to four years, including completion of the requirements for the Master's degree in the History of Art and Archaeology.

For more information about our programs and how to apply to the IFA, please visit ifa.nyu.edu



Professor Hsueh-man Shen in the seminar room



IFA Fellowships

Endowed Fellowships

Barbara P. Altman Fellowship
For summer student travel

Alfred Bader Fellowship
For the study of Dutch art in Holland

I. & A. Bader Fellowship Fund
For the study of Dutch art at the IFA

Bader Fellowship in Italian Art
For the study of art in Italy

Charles and Rosanna Batchelor Fund
For summer travel to study Mediterranean Art and Archaeology

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

Bernard V. Bothmer Memorial Fellowship Fund
For the study of Ancient Egyptian Art

Robert Chambers Memorial Fund
For student travel

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

Walter W. S. Cook Scholarship
Scholarship in memory of Water W.S. Cook

Maria and Bri Fera Fellowship
Tuition assistance for IFA students who demonstrate academic merit and financial need

J. Paul Getty Trust and Andrew W. Mellon Foundation Fellowships
Internships in Conservation

Robert Goldwater Fellowship Fund
For outstanding doctoral candidates

Donald S. Gray Fellowship
For student travel

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

The Elizabeth A. Josephson Fellowship
For general student support

Florence And Samuel Karlan Memorial Award
To support a student who presents evidence of creativity and initiative

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

Latin-American Art Fellowship
Funds apply to fellowship or professorship or other purposes related to the Spanish and Latin American art program

Robert Lehman Fellowships For Graduate Study in the Fine Arts
For students showing promise of making distinguished contributions to the field

Classical Art/Archaeology Fellowship in Honor of Leon Levy and Shelby White
For Ph.D. students studying classical art and archaeology

Leon Levy & Shelby White Fellowships
For internships in the field of Conservation

Paul Lott Fellowship
Tuition awards for IFA students

Philip Mahon Memorial Fellowship
For a student who shows great promise in the study of history of prints and drawings

James R. McCredie Summer Grants
Provide summer stipends to enable IFA students to take part in archaeological excavations in classical lands

Andrew W. Mellon Foundation Fellowships
For the study of Conservation

National Endowment for the Humanities Stipend
For the study of Conservation

Pearson Travel Fellowship Fund
For summer student travel

The Khalil R. Rizk Travel Fellowship
For student research and travel in Venice and Italy

Jean B. Rosenwald Scholarship Fund
For summer student travel

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

Roslyn Scheinman Scholarship Fund
To provide tuition assistance to students at the IFA who demonstrate financial need and academic merit

Starr Foundation Fellowships
For the study of Asian art



Beatrice Stocker Fellowship
For general student support

Lila Acheson Wallace Fellowship

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

Florance Waterbury Fellowship Fund

For students specializing in Asian art and the art of the Western Hemisphere

Martin and Edith Weinberger Grants

For travel and general scholarly purposes

Wilner Family Fellowships

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

Grants

Connoisseurs Circle Fellowship Fund

Provides student fellowship support

Dedalus Foundation Fellowship

For the support of a third-year Conservation student

Richard Ettinghausen Fellowship in Islamic Art

Fellows supported by the Hagop Kevorkian Fund

The Donald P. Hansen Student Travel Fund

To support student travel and research in Ancient Near

Eastern and Mediterranean Art and Archaeology

Kaplan-Fisch Fellowship Program

Provides tuition, stipend, and travel support for the connoisseurship of European Paintings

Hagop Kevorkian Conservation Fellowship

Support for Conservation students

Leon Levy Fellowship Program in Archaeological Conservation

Provides financial aid for students in archaeological conservation

Leon Levy and Shelby White Summer Travel Fund

Supports travel grants for students after the completion of their first year

John L. Loeb, Sr. Fellowship Fund

To support first and second year students at the IFA

Andrew W. Mellon Foundation Fellowships

Provides financial aid to Conservation students

Mario Modestini Fellowship

Fellowship in paintings conservation

National Endowment for the Humanities Fellowships

Support for Conservation students

La Pietra Conservation Stipends

Stipends for Conservation students at Villa La Pietra

Wendy and Robert Reilly Student Travel

Support Student travel (Asian or Modern Preferred)

Ida & William Rosenthal Foundation Scholarship

For the support of an incoming student at the IFA

Sheldon Solow Scholarship Fund

Provides tuition support

Stockman Family Foundation Fellowship

Support for students studying photography conservation



To learn more about ways to support IFA students and programming, please contact Marc Cincone at (212) 992 5812 or marc.cincone@nyu.edu

Art History and Archaeology Courses 2010-2011

Fall 2010

Foundations I for M.A. Students: Practices of Art History
(Lecture)
Jonathan Hay

The Decorative Object in Early Modern China
(Seminar)
Jonathan Hay

China Unearthed
(Lecture)
Hsueh-man Shen

900-1000: Art in China at the End of the First Millennium
(Colloquium)
Hsueh-man Shen

The Central Islamic Lands from the 10th to 15th Centuries
(Lecture)
Priscilla Soucek

Beyond Representation: Art, Animacy, and Agency
(Proseminar for Ph.D. Students)
Barry Flood

Sexuality and the Erotic in Ancient Egyptian Art
(Lecture)
David O'Connor

Greek Art Before, During, and After the Persian Wars. An Assessment
(Lecture)
Günter Kopcke

The Greeks and their Eastern Neighbors, 12th – 6th Centuries BCE
(Seminar)
Günter Kopcke

The Ancient City of Rome: From Republic to Empire
(Seminar)
Katherine Welch

COURSE HIGHLIGHTS

The Decorative Object in Early Modern China

Jonathan Hay (Fall 2010)

In early modern China, c. 1570-1840, individual objects made for consumers on Chinese soil conformed to evolving conventions governing the topographic configuration and sheer physical presence of surface. These conventions of the individual object as surfacescape were tightly linked to a parallel set of unspoken rules of interior decoration governing the combination of object surfaces to create objectscaapes. The two sets of conventions together constituted a system that underpinned the production and reception of decorative objects. Utilizing HyperImage Open Source software, this seminar explored the implications of the system for the interpretation of individual objects; series and sets of objects; assemblages of objects for display; and the decoration of entire rooms.

Interpreting Ancient Sculpture
(Seminar)
Paul Zanker

Arts of Late Antiquity and New Rome
(Lecture)
Thelma K. Thomas

Art and Sacred Space in Late Antique Egypt
(Seminar)
Thelma K. Thomas

Romanesque Art in Europe, C. 1050-1200
(Lecture)
Jonathan Alexander

Portraiture and Representation in European Medieval Art
(Seminar)
Jonathan Alexander

Introduction to the Study of Medieval and Renaissance Architecture
(Colloquium)
Marvin Trachtenberg

Some Problems of Architectural Authorship in the Italian Renaissance
(Seminar)
Marvin Trachtenberg

Renaissance Art in Question
(Lecture)
Alexander Nagel

Art Before and After Modernity
(Seminar)
Alexander Nagel

The Golden Age of Painting in Spain
(Lecture)
Jonathan Brown

Problems in New Spanish Painting
(Seminar)
Jonathan Brown



**French and English Art
Criticism of the Second Half
of the 19th-Century and Early
20th-Century**
(Colloquium)
Linda Nochlin

**Misery: The Representation
of Poverty, Deprivation and
Abjection from Courbet to the
Present in France, England
and the United States**
(Seminar)
Linda Nochlin

**Form, Formalism,
Informe, Anti-Form**
(Seminar)
Robert Lubar

**Modernism in Four Latin
American Centers (Mexico
City, Havana, Rio/Sao Paulo,
Buenos Aires/Monteideo)
1920-1950**
(Lecture)
Edward J. Sullivan

**Box with the Sound of its
Own Making: Minimalisms**
(Seminar)
Jeffrey Weiss

Photography and Facticity
(Lecture)
Robert Slifkin

**Art Since 1940: The View
from Los Angeles**
(Lecture)
Thomas Crow

**Epics Ancient and Modern
in the Art of the Long 18th-
Century: The Persistence and
Interplay of Themes from
Homer, Virgil, Ariosto, and
Tasso in French, British, and
Italian Art**
(Seminar)
Thomas Crow

COURSE HIGHLIGHTS

Modernism in Four Latin American Centers (Mexico City, Havana, Rio/Sao Paulo, Buenos Aires/Monteideo) 1920-1950

Edward J. Sullivan (Fall 2010)

This survey examined key figures in painting and the graphic arts in these four major Latin American centers, including Mexican muralists, émigré Surrealists in Mexico, the first two generations of the Cuban Vanguardia, the impact of Pettoruti, and the São Paulo Week of Modern Art of 1922 to geometric constructivism in the 1950s in Brazil. Consideration was given to the artists' interactions with their European and North American contemporaries in such places as Paris and New York.

**The Multiple Lives of the
Work of Art**
(Colloquium)
Philippe De Montebello

**The Paul Lott Lectureship:
Curatorial Studies II**
(Colloquium)
Andrea Bayer & Maryan
Ainsworth

Spring 2011

**Adorning the Three
Jewels of Buddhism**
(Lecture)
Hsueh-man Shen

**Art in Translation: Transmission
and Appropriation of Ideas**
(Seminar)
Hsueh-man Shen

**The Qur'an as Art,
the Qur'an as Text**
(Seminar)
Priscilla Soucek

**Early Egypt, the Origins
and Evolution of a
Classic Civilization**
(Lecture)
David O'Connor

**Constructing Identity in
Ancient Egypt: Art,
Architecture and the
Female Pharaoh Hatshepsut**
(Seminar)
David O'Connor

**How Did Greek Classical
Art Happen?**
(Lecture)
Günter Kopcke

**Greek High Classical
Sculptural Production at
the Time of the Parthenon**
(Seminar)
Günter Kopcke

**Hellenistic/Republican
and Roman Imperial Art,
3 C. BCE to 3 C. CE**
(Lecture)
Katherine Welch

Ancient Roman Spain
(Seminar)
Katherine Welch

**Art Production and Commerce
in Byzantium and the Christian
East, 7th – 9th Centuries**
(Colloquium)
Thelma K. Thomas



Art History and Archaeology Courses 2010-2011

Late Antique Material

Culture: Textiles

(Seminar)

Thelma K. Thomas

Independent Print Narratives

(Colloquium)

Colin Eisler

The Van Eycks – Their Origins and Futures

(Seminar)

Colin Eisler

Painting in 14th-Century Florence: Richard Offner and the Polemics of Connoisseurship

(Seminar)

Laurence Kanter

Goya and the 18th-Century in Spain

(Lecture)

Jonathan Brown

World of Collecting Modern and Contemporary Art

(Seminar)

Jonathan Brown

Italian Renaissance Art in New York Collections

(Seminar)

Patricia Rubin

The Context of Goya as Printmaker: Art, Experience, and Imagination

(Seminar)

Jesusa Vega

Urban Reform and Radical Form (1918-1940)

(Lecture)

Jean-Louis Cohen

Nation, Nationalism and Modernism: The French-German Intrigue

(Seminar)

Jean-Louis Cohen

COURSE HIGHLIGHTS

Contemporary Art and the Plight of Publicity

Robert Slifkin (Spring 2011)

Although modern art has long been defined by its desire for social engagement and political agency, the question of art's relationship to life – both in individual experience and social organization and interaction – has become a crucial factor motivating a significant strand of contemporary artistic practice. This course considered the current focus on public art projects, artistic interventions into commercial and mass-cultural systems, and "relational" practices, exploring the ways in which such projects engage with and define the shifting contours of the public sphere within an information-based global society.

The Poor are Always with Us: The Representation of Poverty in the 20th Century

(Colloquium)

Linda Nochlin

Contemporary Women Artists and Their Critics

(Seminar)

Linda Nochlin

International Constructivism

(Seminar)

Robert Lubar

Latin American & Caribbean Artists in Paris 1880-1980

(Seminar)

Edward J. Sullivan

Contemporary Chinese Art: Issues and Narratives

(Seminar)

Wu Hung

Post-Minimal

(Seminar)

Jeffrey Weiss

Contemporary Art and the Plight of Publicity

(Lecture)

Robert Slifkin

Simulation, Repetition, Appropriation

(Seminar)

Robert Slifkin

The History and Meaning of Museums

(Lecture)

Philippe De Montebello

Curatorial Studies I

(Colloquium)

Andrea Bayer



Conservation Courses 2010-2011

Fall 2010

Courses for Conservators

Material Science of Art & Archaeology I
(Lecture)
Norbert Baer

Technology & Structure of Works of Art I: Organic Materials
(Lecture and Laboratory)
Conservation Center faculty and consultants. Coordinators: Hannelore Roemich and Margo Delidow

Instrumental Analysis I
(Lecture)
James H. Frantz

Easel Paintings I
(Seminar and Laboratory)
Dianne Dwyer Modestini

The Conservation Treatment of Prints & Drawings I
(Seminar and Laboratory)
Margaret Holben Ellis

Metalworking in Antiquity
(Seminar and Laboratory)
Deborah Schorsch and Lawrence Becker

Practical Problems of Preservation: Conservation of Organic Anthropological Materials
(Seminar and Laboratory)
Linda Nieuwenhuizen

The Conservation of Glass
(Seminar and Lab)
Lisa Pilosi and Drew Anderson

Individualized Instruction: Treatment of Deteriorated Works of Art I
(Seminar and Laboratory)
Conservation Center faculty and consultants

COURSE HIGHLIGHTS

The History and Meaning of Museums Philippe de Montebello (Spring 2011)

This course surveyed select issues in the prehistory of the museum, such as collecting in classical antiquity through the Renaissance, the birth of the “modern” museum in the Enlightenment, and the early history of the major European institutions in the nineteenth and twentieth centuries as they emerged alongside the new scientific disciplines of archaeology and art history. The outstanding concerns of our times—among them cultural patrimony, context, interpretation, and professionalization—are of particular interest, and today’s museum serves as a constant against which the multiple agendas of collecting, access, and display in the past can be assessed.

Individualized Instruction: Examination & Analysis I
(Seminar and Laboratory)
Conservation Center faculty and consultants

Conservation Courses for Art Historians and Archaeologists

These courses are open to all art history, archaeology and conservation students.

Environmental Effects on the Preservation of Cultural Property
(Colloquium)
Norbert S. Baer

The Technical Connoisseurship of Works of Art on Paper
(Seminar)
Margaret Holben Ellis

Spring 2011

Courses for Conservators

Material Science of Art & Archaeology II
(Lecture)
James H. Frantz and Hannelore Roemich

Technology & Structure of Works of Art II: Inorganic Materials
(Lecture and Laboratory)
Conservation Center faculty and consultants. Coordinator: Margo Delidow

Instrumental Analysis II
(Lecture)
Marco Leona

Principles of Conservation
(Lecture and Laboratory)
Conservation Center faculty and consultants. Coordinator: Jean Dommermuth



Conservation Courses 2010-2011

Preventive Conservation
(Lecture and Laboratory)
Hannelore Roemich and
Steven Weintraub

Easel Paintings III
(Seminar and Laboratory)
Nica Gutman Rieppi

**The Conservation Treatment
of Prints & Drawings II**
(Seminar and Laboratory)
Margaret Holben Ellis

**Readings in Paper
Conservation**
(Seminar)
Margaret Holben Ellis

**Analytical Methods in Conser-
vation: An Advanced Science
Course in Conservation**
(Seminar)
James H. Frantz

**Examination and Conservation
of Modern and Contemporary
Paintings**
(Seminar And Laboratory)
Suzanne Siano

**Polychromy & Monochromy:
Examination and Treatment
of Wooden Sculpture**
(Seminar and Laboratory)
Michele D. Marincola

**Issues in Conservation: His-
torical and Ethical Consider-
ations in the Development
of a Discipline**
(Lecture)
Michele Marincola

**Individualized Instruction:
Treatment of Deteriorated
Works of Art II**
(Seminar and Laboratory)
Conservation Center faculty
and consultants

COURSE HIGHLIGHTS

Easel Paintings I

Dianne Dwyer Modestini (Fall 2010)

In the course of the semester, each student completes the consolidation, cleaning, filling, retouching, and varnishing of an Old Master painting drawn from Samuel H. Kress Collections in museums and universities across the United States. Examination, documentation of condition, and comparative study of other works by the same artist and school accompany the treatment. The student must provide a full report, including photographic records, other examination findings, and analytical results as indicated. The making of cross sections and their analysis is incorporated into the course in addition to imaging with X-ray radiography and Infrared Reflectography. Approaches to cleaning, compensation, and issues in connoisseurship relating to the particular painting are emphasized.

**Individualized Instruction:
Examination & Analysis II**
(Seminar and Laboratory)
Conservation Center faculty
and consultants

Conservation Courses for Art Historians and Archaeologists

*These courses are open to all
art history, archaeology and
conservation students.*

**Issues in Conservation: His-
torical and Ethical Consider-
ations in the Development
of a Discipline**
(Lecture)
Michele Marincola

Subjectivity and Conservation
(Seminar and Laboratory)
Carol Stringari

**Informed Looking: Technical
Considerations for the Art
Historian and Archaeologist**
(Colloquium)
Richard E. Stone



Art History and Archaeology Courses 2011-2012

List as of May 2011.

Please check the IFA website for updates: ifa.nyu.edu

Fall 2011

Foundations I for MA Students: Practices of Art History
(Lecture)
Thelma Thomas

Green Beijing: The Imperial Landscape of China's 15th-Century Capital
(Colloquium)
Jonathan Hay

The Decorative Object in Early Modern China
(Seminar)
Jonathan Hay

Between Materiality and Spirituality: Chinese Buddhist Sculptures in the Collection of the Metropolitan Museum of Art
(Colloquium)
Hsueh-man Shen

Multiples, Replicates and Mass-Production in the Making of Chinese Art
(Seminar)
Hsueh-man Shen

Rome North of the Alps
(Lecture)
Günter Kopcke

Greek Art and Architecture I
(Lecture)
Clemente Marconi

Anthropologies of Greek Art
(Seminar)
Clemente Marconi

Pompeii and the Ancient Roman Cities around Mount Vesuvius
(Colloquium)
Katherine Welch

COURSE HIGHLIGHTS

Between Materiality and Spirituality: Chinese Buddhist Sculptures in the Collection of the Metropolitan Museum of Art

Hsueh-man Shen (Fall 2011)

This course uses the collection of Chinese Buddhist sculptures at The Metropolitan Museum to explore the relationship between the media and the object. It aims to create a dialogue between art historians and object conservators. Instead of providing an interpretive discourse based solely on stylistic analysis, this course offers multiple entries into the world of Buddhist sculptures in China.

Aphrodisias and its Neighbors in Western Asia Minor
(Seminar)
Katherine Welch

The Arts of Healing – Healing in Art
(Seminar)
Colin Eisler

Albrecht Dürer – New Discoveries, New Avenues of Study
(Colloquium)
Colin Eisler

Architecture and Urbanism in Italy Before the Renaissance
(Seminar)
Marvin Trachtenberg

Problems of Style
(Colloquium)
Alexander Nagel

The Emergence of Drawings in European Art
(Seminar)
Alexander Nagel

Velázquez as He Is, Velázquez as He Was
(Colloquium)
Jonathan Brown

Graphic Art and Freedom of Thought in the European 18th Century: The Case of Picard's and Bernard's Religious Ceremonies and Customs of All the Peoples of the World
(Seminar)
Thomas Crow

The Gilded Age of Collecting in America
(Seminar)
Jonathan Brown

Le Corbusier in Search of the Modern City
(Lecture)
Jean-Louis Cohen

Problems of Interpretation in Architectural History
(Colloquium)
Jean-Louis Cohen and Marvin Trachtenberg

Dance, Art, and Artists from the mid-19th Century to the Present
(Seminar)
Linda Nochlin



Art History and Archaeology Courses 2011-2012

Manet and His Critics

(Colloquium)
Linda Nochlin

Art in Wilhelmine Germany, 1871-1918

(Lecture)
Robert Lubar

Abstractions in the Americas

(Seminar)
Edward Sullivan

The Death of Painting

(Seminar)
Jeffrey Weiss

Graphic Design and Fine Art in the 20th-Century

(Lecture)
Thomas Crow

Abstract Expressionism

(Colloquium)
Robert Slifkin

Is Contemporary Art History

(Pro-seminar for incoming PhD students)
Robert Slifkin

The Encyclopedic Museum: Enlightened or Entitled? A study of the legitimacy of the Enlightenment model in our global, post-colonialist world

(Colloquium)
Philippe de Montebello

Curatorial Studies: Exhibition Practices, The New American Wing

(Colloquium)
H. Barbara Weinberg and Andrea Bayer

Spring 2012

Understanding Art in Chinese Tombs

(Colloquium)
Hsueh-man Shen

China Among Equals: Art and Material Culture during the Tang-Song Transitional Period

(Seminar)
Hsueh-man Shen

Islamic Art and the Late Antiquity

(Lecture)
Barry Flood

The Interpretation of Objects

(Seminar)
Priscilla Soucek

Archaeology at the IFA; Discovery and Challenge, Theory and Practice

(Lecture)
David O'Connor

A Neglected Dimension; Art and the Utilitarian in Ancient Egypt

(Seminar)
David O'Connor

Approaches to Greek Sculpture

(Seminar)
Clemente Marconi

Selinunte

(Seminar)
Clemente Marconi

Ornament in Late Antique Dress

(Seminar)
Thelma Thomas

Writing the History of Late Antique Egyptian Art: Current Issues and Approaches

(Colloquium)
Thelma Thomas

Advanced Study in Medieval-Renaissance Architecture Culture (Workshop)

(Colloquium)
Marvin Trachtenberg

Architectural Theory and Practice in Italian Renaissance

(Seminar)
Marvin Trachtenberg

Facing Up to 15th-Century Portraits

(Seminar)
Patricia Rubin

Before Vasari: Florentine Painting in the 15th-Century

(Lecture)
William Hood

Inside Out: The Soul in 17th-Century Roman Art

(Seminar)
William Hood

Quattrocento Venice

(Seminar)
Colin Eisler

The Art of the French Renaissance

(Colloquium)
Colin Eisler

Art, Science, and Expedition in America (TBC)

(TBC)
Jennifer Raab

France 1871-1968: From Structural Rationalism to Machine Aesthetics

(Lecture)
Jean-Louis Cohen



Architectural Modernism and the Question of Landscape

(Seminar)

Jean-Louis Cohen

Courbet and the Realist

Imagination

(Seminar)

Linda Nochlin

Realism and Its Fate in

Modern Times

(Colloquium)

Linda Nochlin

The Non-Objective Universe:

Painting in Europe, c. 1914

(Seminar)

Robert Lubar

Mexico/Moscow/New York:

Diego Rivera and Public Art

Reconsidered

(Seminar)

Edward Sullivan

Object Sculpture

(Seminar)

Jeffrey Weiss

The Films of Jean-Luc Godard

and Douglas Sirk in the

Formation of Young American

Artists during the 1970s

and 1980s

(Colloquium)

Thomas Crow

Doctoral Research in Modern

Art: Approaches and Problems

(Seminar)

Thomas Crow

The Slow Decade: American

Cinema 1967-1977

(Seminar)

Robert Slifkin

COURSE HIGHLIGHTS

Problems of Style

Alexander Nagel (Fall 2011)

Co-taught with Alva Noë (Distinguished Professor of Philosophy, CUNY Graduate Center), this course investigates the emergence of style as a term of art theory during the Renaissance period and its codification during the Enlightenment and in twentieth-century art history, also exploring the ways in which the critique of the concept of style has been bound up with pronouncements about the end of the discipline of the history of art. A sustained appreciation of the philosophical dimensions of style, however, points beyond this endgame. If style is a way of doing things, essential to how we negotiate and perceive the world, then it is a primary means by which meaning and experience is made available to us, and not merely the dressing up of "content." Its investigation by art historians since 1500 thus may point to lessons that art might have to teach philosophy.

American Pastoral: Land Art and its Antecedents

(Lecture)

Robert Slifkin

TBD

(Seminar)

Okwui Enwezor

The Multiple Lives of the

Work of Art

(Colloquium)

Philippe de Montebello

The Paul Lott Lectureship:

Curatorial Studies - Collections

and Curating

(Colloquium)

Andrea Bayer



Conservation Courses 2011-2012

Fall 2011

Courses for Conservators

Material Science of Art & Archaeology I

(Lecture)
Norbert Baer

Technology & Structure of Works of Art I: Organic Materials

(Lecture and Laboratory)
Conservation Center faculty and consultants
Coordinator: Margo Delidow

Instrumental Analysis I

(Lecture)
TBD

Easel Paintings I

(Seminar and Laboratory)
Dianne Dwyer Modestini

The Conservation Treatment of Prints & Drawings I

(Seminar and Laboratory)
TBD

The Conservation Treatment of Stone Sculpture

(Seminar and Laboratory)
Michele D. Marincola

Function in Conservation: Examination & Treatment of Utilitarian Objects

(Seminar and Laboratory)
Margo Delidow

Individualized Instruction: Treatment of Deteriorated Works of Art I

(Seminar and Laboratory)
Conservation Center faculty and consultants

Individualized Instruction:

Examination & Analysis I
(Seminar and Laboratory)
Conservation Center faculty and consultants

Conservation Courses for Art Historians and Archaeologists

These courses are open to all art history, archaeology and conservation students.

Dating & Provenance Studies in Art & Archaeology

(Colloquium/Seminar)
Norbert S. Baer
Joan B. Connelly

Alteration and Deterioration of Works of Art:

Photographic Materials
(Seminar and Laboratory)
Nora Kennedy



COURSE HIGHLIGHTS

Issues in Conservation: Historical and Ethical Considerations in the Development of a Discipline

Michele D. Marincola (Spring 2012)

This course will examine the development of art conservation in both theory and practice from its earliest manifestations to the current decade. An historical overview of the field will serve as background for a more detailed exploration of core issues in preservation and restoration. How does conservation change the appearance – and by extension, the meaning – of a work of art? How have the theoretical underpinnings of the discipline evolved, and what role do they play in practice today? And how has conservation responded to the enormous social, historical and intellectual changes of the last 100 years? Topics to be discussed include the role of artist-restorers; the rise of a discipline; the impact of science and scientific inquiry; cleaning controversies and the lure of positivist thinking; making mistakes; historic preservation, the development of ethical standards and the persistence of ambiguity; decision-making in conservation; conservation and the law; and the challenge of modern and contemporary art.

Spring 2012

Courses for Conservators

Material Science of Art & Archaeology II

(Lecture)

Hannelore Roemich

Technology & Structure of Works of Art II: Inorganic Materials

(Lecture and Laboratory)

Conservation Center faculty and consultants

Coordinator: Margo Delidow and Hannelore Roemich

Instrumental Analysis II

(Lecture)

Marco Leona

Principles of Conservation

(Lecture and Laboratory)

Conservation Center faculty and consultants

Coordinator:

Jean Dommermuth

Preventive Conservation

(Lecture and Laboratory)

Hannelore Roemich

Steven Weintraub

Easel Paintings III

(Seminar and Laboratory)

Nica Gutman Rieppi

The Conservation Treatment of Prints & Drawings II

(Seminar and Laboratory)

TBD

Readings in Paper Conservation

(Seminar)

TBD

Analytical Methods in Conservation: An Advanced Science

Course in Conservation

(Seminar)

TBD

Examination and Conservation of Modern and Contemporary Paintings

(Seminar and Laboratory)

Suzanne Siano

Issues in Conservation:

Historical and Ethical

Considerations in the Development of a Discipline

(Lecture)

Michele D. Marincola

Conservation and Modern and Contemporary Art

(Seminar and Laboratory)

Margo Delidow

Individualized Instruction:

Treatment of Deteriorated

Works of Art II

(Seminar and Laboratory)

Conservation Center faculty and consultants

Individualized Instruction:

Examination & Analysis II

(Seminar and Laboratory)

Conservation Center faculty and consultants

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Issues in Conservation:

Historical and Ethical

Considerations in the

Development of a Discipline

(Lecture)

Michele D. Marincola

Conservation and Modern and Contemporary Art

(Seminar and Laboratory)

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