



Institute of Fine Arts • ANNUAL 2012 - 2013



A conservator with long blonde hair, wearing glasses and white gloves, is meticulously working on a colorful textile artifact. She is using tweezers to handle a small piece of the fabric. The textile features vibrant horizontal stripes of orange, red, and green, with a pattern of small red squares on the lower portion. The background is slightly blurred, showing a white surface and some tools.

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.

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Institute *of* Fine Arts

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**NEW YORK UNIVERSITY**  
A private university in the public service

Inside cover: Kathryn Brugioni  
(M.A. student in conservation)

## **Art History and Archaeology**

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[ifa.program@nyu.edu](mailto:ifa.program@nyu.edu)

## **The Conservation Center**

The Stephen Chan House  
14 East 78th Street, New York, NY 10075  
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[ifa.nyu.edu](http://ifa.nyu.edu)

# Welcome from the Director

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Welcome to the 2013-2014 issue of the *IFA Annual*. Our cover graphic, the Institute's door, invites you to open the volume to share in the events, achievements, and adventures of the past year and to peer into what is planned for the coming year. It also reminds you of our address – No. 1 – which is a happy indicator of our position and our aspirations. The Institute is unique in its combination of fields: art history, archaeology, and conservation, and in the interaction that it fosters between those disciplines. As you will see from the articles that follow, the Institute's programs support the highest levels of inquiry and offer unparalleled opportunities for close contact with the objects of our study in museums and archaeological excavations across the globe, in private collections, and in conservation laboratories. Our faculty, students, and alumni engage in imaginative and innovative work, making significant contributions to what we know about art, how we interpret its history, and how we present and preserve it for the future.

The number one further urges us to concentrate on priorities. What do we put first? What unites all the many activities that are recalled here? The answer is simple: a commitment to excellence in all endeavors; excellence achieved through the exercise of rigorous critical thinking, through patiently acquired technical skills, and an impatient desire to know more. Those values inform all of our activities. That excellence demands rigorous research and dedication to teaching. Our task is to inspire our students to define and refine their thinking and to find their voices as the coming leaders in the field. We have every reason to be proud of our 65 M.A. and 29 Ph.D. graduates this year. We have set them testing tasks and have watched with admiration as their curiosity took them in many directions and brought them to important new conclusions. We have confidence in their future achievements. The alumni reports that you will read here prove that we have every reason for that confidence.

Maintaining our premier position is as costly as it is challenging. The Institute is facing its own fiscal cliff. Our financial needs are urgent. We are fortunate in our alumni loyalty and our generous donors, in our Board and above all its Chair, Judy Steinhardt, but we need to continue to build our funding base in very competitive times. Page by page you will see proof of our worth. And as much as you find here, much more is going on. I encourage you to visit our website (<http://ifa.nyu.edu>) to keep up with our activities. I hope that you will spread the word. Our door opens on to an expanding and exciting world of knowledge. Thank you for being part of that world.

*Patricia Rubin*

Patricia Rubin  
Judy and Michael Steinhardt Director  
Institute of Fine Arts



# Message from the Chairman

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As I look back on the academic year that is now coming to a close, I recall the many aspects of the Institute of Fine Arts that have inspired me throughout my lengthy involvement here. From attending classes with our world-renowned faculty, to reading their latest publications, to interacting with our exceptional students, my admiration for the IFA grows each year.

I am deeply grateful to the many generous friends whose steadfast support has made it possible for the Institute to flourish over the past year. In the fall, we were pleased to welcome a new member to our Board of Trustees: Deanie Stein. Our Connoisseurs Circle has more members than ever and a rich array of special events and courses available for audit (see page 72). This spring, we created a Recent Alumni Circle for those alumni donors who have graduated in the past fifteen years.

Following the devastation wrought by Hurricane Sandy, Conservation Center faculty and students spent countless hours leading recovery efforts at artists' studios, archives, art storage facilities, galleries and conservation firms

throughout New York City. Their heroic efforts to recover and stabilize archives and art works should be commended (see page 38).

Each year, the Institute offers over seventy-five programs that are free and open to the public. Our annual lecture series, symposia, special lectures, and conferences bring together the leading minds in the fields of art history, archaeology, and conservation. For more than eighty years, the IFA has educated the museum directors, curators, educators, conservators, and art advisors who have shaped the discipline for future generations. It is an honor to be part of this venerable institution and to serve as Chairman of the Board of Trustees. Whether you are a faculty member, student, donor, or guest at a public event, you are a vital part of the Institute of Fine Arts community and I am grateful for your involvement.



Judy Steinhardt  
Chairman

## Board of Trustees

Judy Steinhardt, *Chairman*

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Bonnie Brier

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Philippe de Montebello

Patricia Rubin

John Sexton



# IFA Staff

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## Director's Office

(212) 992 5806

**Patricia Rubin**  
*Judy and Michael  
Steinhardt Director*

**Jonathan Hay**  
*Deputy Director for Faculty  
and Administration*

**Priscilla P. Soucek**  
*Deputy Director for Academic  
Affairs, Director of Graduate  
Studies*

**Brenda Phifer Shrobe**  
*Assistant to the Director for  
Administration and Human  
Resources*

## Development and Public Affairs Office

(212) 992 5812

**Hope O'Reilly**  
*Director of Development and  
Public Affairs*

**Andrea Yglesias**  
*Development and Alumni  
Affairs Officer*

**Christina Tripi**  
*Development Associate for  
Special Events*

**Joseph Moffett**  
*Development Assistant*

## Academic Office

(212) 992 5868

**Keith Kelly**  
*Administrator*

**Sarah Johnson**  
*Academic Advisor*

**Hope Spence**  
*Assistant to the Administrator*

## Conservation Center

(212) 992 5888

**Michele Marincola**  
*Sherman Fairchild Chairman  
of the Conservation Center*

**Catherine Lukaszewski**  
*Manager, Laboratories and  
Study Collection*

**Kevin Martin**  
*Academic Advisor*

## Building Office

(212) 992 5811

**John Huff**  
*Assistant Director,  
FCM Operations*

**Wilfred Manzo**  
*Facilities Supervisor*

**Robert Doucette**  
*Building Operator*

**Ivan Singh**  
*Building Operator*

## Computing Services

(212) 992 5884

**Joe Rosario**  
*Computer Services Manager*

**George L. Cintron**  
*Computer and Network  
Support Technician*

## Finance Office

(212) 992 5895

**Jennifer Chung**  
*Director of Budget  
and Planning*

**Lisa McGhie**  
*Financial Analyst*

## Library

(212) 992 5825

**Amy Lucker**  
*Head Librarian*

**Daniel Biddle**  
*Conservation Center  
Library Supervisor*

**Shrin Khaki**  
*Library Assistant*

**Kimberly Hannah**  
*Library Assistant*

**Michael Hughes**  
*Reference and Public  
Services Librarian*

## Public Safety

(212) 992 5808

**James Cook**  
*Public Safety Officer*

**Egerton Kelly**  
*Public Safety Officer*

## Digital Media Services and Image Archive

(212) 992 5810

**Jenni Rodda**  
*Curator*

**Nita Lee Roberts**  
*Photographer*

**Fatima Tanglao**  
*Circulation and  
Reference Assistant*

**Jason Varone**  
*Imaging Services Supervisor*





Conservation students in the course *Conservation of Glass*, spring 2013

# Brief History

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

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



The IFA's Stephen Chan Library

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.





Conservation Center, 1960s

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

"three-legged stool" by which the conservator is supported in equal measure by art historical study, scientific training, and practical experience—an interdisciplinary approach that still forms the core of the program. Initially located in the 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 2,400 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

Institute of Fine Arts celebrates its 75th anniversary.

2007-08

Institute of Fine Arts marks the James B. Duke House centennial.

2012

1960

Conservation Center founded.

2004

Faculty expansion initiative begins with NYU funding.

2010

The Conservation Center celebrates its 50th anniversary.

The IFA welcomes its first entering class of the new MA program.

#### 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*

### Jonathan Hay

Deputy Director for Faculty and Administration;  
Ailsa Mellon Bruce Professor of Fine Arts  
*History of Chinese art; contemporary Chinese  
art; art historical theory and method*

### Priscilla P. Soucek

Deputy Director for Academic Affairs; Director  
of Graduate Studies; John Langeloth Loeb  
Professor in the History of Art  
*Persian and Arabic manuscripts; portraiture;  
history of collecting*

### Günter H. Kopcke

Director of Masters Studies; 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*

### Michele D. Marincola

Sherman Fairchild Chairman of the Conserva-  
tion 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*

## 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 ar-  
chitecture, 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*

### 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*

### Robert Lubar

Associate Professor of Fine Arts  
*Twentieth-century European art (France and  
Spain); art since 1945 in Europe and America;  
critical theory*

### Clemente Marconi

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

Previous page: Mecka Baumeister, Objects Conservator  
at the MMA, with students of the *Curatorial Studies:  
Exhibition Practices* class, fall 2012



# Faculty and Fields of Study

**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*

**David O'Connor**

Lila Acheson Wallace Profes-  
sor 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  
Nubia art history and  
archaeology*

**Hsueh-man Shen**  
Assistant Professor of  
Fine Arts

*Funerary and religious prac-  
tices 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 Pro-  
fessor 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*

**Katherine Welch**

Associate Professor of Fine  
Arts; Deputy Director, Excava-  
tions at Aphrodisias

*Architecture, sculpture, and  
painting of the Hellenistic/Re-  
publican and Roman Imperial  
periods (particularly in Rome,  
Italy, Turkey, and Greece)*

## Visiting Professor Dale Kinney (Ph.D., 1975)

In Spring 2013, we were joined by Dale Kinney, Eugenia Chase Guild Professor in the Humanities Emeritus at Bryn Mawr College. While at Bryn Mawr, she taught graduate seminars on medieval Rome, spolia, and assemblage, among other subjects, and undergraduate courses on all aspects of the Western Middle Ages. Professor Kinney received her Ph.D. from the IFA, where under the supervision of Richard Krautheimer, she wrote her dissertation on Santa Maria in Trastevere. She recently edited (with Richard Brilliant) the book *Reuse Value. Spolia and Appropriation in Art and Architecture from Constantine to Sherrie Levine* (Farnham, UK: Ashgate, 2011). As Visiting Professor at the IFA, Kinney offered a seminar on church architecture in Italy from the eleventh through the thirteenth centuries.



Dale Kinney in her seminar *Churches of Italy, 1000-1300*

## Conservation Center Faculty

### Norbert S. Baer

Hagop Kevorkian Professor of Conservation, Conservation Center

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

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

### Hannelore Roemich

Institute of Fine Arts Professor of Conservation Science

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

## Emeritus Faculty

### Jonathan J. G. Alexander

Sherman Fairchild Professor Emeritus of Fine Arts

*Medieval European art, especially manuscript illumination*

### 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*

### Linda Nochlin

Lila Acheson Wallace Professor Emeritus of Modern Art

*Nineteenth- and twentieth-century painting and sculpture; contemporary art and theory; women and art*

## Affiliated Faculty in the History of Art and Archaeology

### Carrie Rebora Barratt

Associate Director for Collections and Administration, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

### Andrea Bayer

Curator, European Paintings, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

### Barbara Boehm

Curator of Medieval Art and The Cloisters, The Metropolitan Museum of Art; Coordinating Curator, Curatorial Studies Program; Member, Joint Committee on Curatorial Studies

### Thomas P. Campbell

Director, The Metropolitan Museum of Art; Co-Chair, Joint Committee on Curatorial Studies; Member, Joint Committee on Curatorial Studies

### Malcolm Daniel

Senior Curator, Department of Photographs, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

### Thierry de Duve

Kirk Varnedoe Visiting Professor (Fall 2013)

### Reindert Falkenburg

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

### Briony Fer

Kirk Varnedoe Visiting Professor (Spring 2014)

### Peggy Fogelman

Frederick P. and Sandra P. Rose Chairman of Education, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

### Michael Gallagher

Sherman Fairchild Conservator in Charge, Paintings Conservation, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

### William Hood

Visiting Professor (Spring 2013/2014); Mildred C. Jay Professor Emeritus, Oberlin College

### Dale Kinney

Visiting Professor (Spring 2013); Eugenia Chase Guild Professor in the Humanities Emeritus, Bryn Mawr College



# Faculty and Fields of Study

## Denise Leidy

Curator, Department of Asian Art, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

## Adela Oppenheim

Associate Curator in the Department of Egyptian Art, The Metropolitan Museum of Art

## Diana Craig Patch

Associate Curator in the Department of Egyptian Art, The Metropolitan Museum of Art

## Rebecca Rabinow

Curator, Department of Modern and Contemporary Art, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

## Robert Storr

Dean, School of Art, Yale University

## Luke Syson

Iris and B. Gerald Cantor Curator in Charge, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

## Lillian Tseng

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

## Jeffrey Weiss

Senior Curator, Guggenheim Museum, New York

## Paul Zanker

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

## Institute Lecturers for the Conservation Center

### Samantha Alderson

Conservator of Objects, Department of Anthropology, American Museum of Natural History

### Sarah Barack

Andrew W. Mellon Fellow in Technical Art History; Objects Conservator

### Margo Delidow

Contract Conservator, Whitney Museum of American Art

### Jean Dommermuth

Paintings Conservator; Conservation Consultant, Villa La Pietra

### Maria Fredericks

Drue Heinz Book Conservator, Thaw Conservation Center, The Morgan Library and Museum

### Alexis Hagadorn

Head of Conservation, Columbia University Libraries, Columbia University

### Lucretia Kargère

Conservator, The Cloisters, The Metropolitan Museum of Art

### Nora Kennedy

Sherman Fairchild Conservator of Photographs, The Metropolitan Museum of Art

### Dr. Marco Leona

Head Scientist, The Metropolitan Museum of Art

### Linda Nieuwenhuizen

Objects Conservator

### Leslie Ransick Gat

Objects Conservator

## Will Reynolds

Architecture Conservator, Private Practice, Cairo, Egypt

## Anna Serotta

Objects Conservator, The Metropolitan Museum of Art

## Suzanne Siano

Paintings Conservator

## Jack Soltanian, Jr.

Conservator, The Metropolitan Museum of Art; Conservation Consultant, Villa La Pietra

## Steven Weintraub

Conservator

## The Samuel H. Kress Program in Paintings Conservation

### Dianne Dwyer Modestini

Paintings Conservator

### Nica Gutman Rieppi

Associate Conservator

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

### Christine Frohnert (Fall 2012)

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

### Carol Mancusi-Ungaro (Spring 2013)

Associate Director of Conservation and Research, Whitney Museum of American Art; Founding Director of the Center for Technical Study of Modern Art at the Harvard Art Museums

### Alan Phenix (Spring 2014)

Scientist, Getty Conservation Institute



**Julie Wolfe (Spring 2014)**  
Associate Conservator,  
The J. Paul Getty Museum

## Additional Conservation Consultants Villa la Pietra

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

**Deborah Trupin**  
Textile Conservator, NY State  
Bureau of Historic Sites

**George Wheeler**  
Director of Conservation  
Research, Graduate School  
of Architecture, Planning  
and Preservation, Columbia  
University; Research Scientist,  
The Metropolitan Museum  
of Art

## Institute of Fine Arts Research Associates

**Matthew Adams**  
Senior Research Scholar;  
Associate Director, Yale  
University-University of Penn-  
sylvania-Institute of Fine Arts,  
NYU Excavations at Abydos

**Yaelle S. Amir**  
Andrew W. Mellon Research  
Activities Coordinator

**Noémie Etienne**  
IFA/Andrew W. Mellon Foun-  
dation Postdoctoral Fellow,  
2013-2015

**Jack A. Josephson**  
Research Associate in  
Egyptian Art

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

**Christine Lilyquist**  
Research Associate, Excavations  
in Mendes, Egypt; Wallace  
Curator of Egyptology, The  
Metropolitan Museum of Art

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

**Anton Schweizer**  
IFA/Andrew W. Mellon  
Foundation Postdoctoral  
Fellow, 2012-2014

**Kent Severson**  
Consulting Conservator, NYU  
Excavations at Aphrodisias  
and Selinunte

**Alexander Sokolicek**  
Field Director, NYU  
Excavations at Aphrodisias

## Visiting Professor Christine Frohnert

Christine Frohnert is a conservator of contemporary art, modern materials and media at Bek & Frohnert LLC in New York. In Fall 2012 she served as the Judith Praska Distinguished Visiting Professor in Conservation and Technical Studies at the IFA. She completed her training in painting and sculpture conservation in Germany, and in Modern Materials and Media conservation in Switzerland. She went on to serve as Chief Conservator of Museum Ludwig in Cologne (2000-2005), Deputy Head of the modern art section of the German Conservators' Association (2002-2005), Conservator of Contemporary Art at the Cranmer Art Group in New York, and Chair of the Electronic Media Group at the American Institute for Conservation (2008-2012). During her tenure as the Praska Visiting Professor she taught the seminar and lab course *Art with a Plug: The Conservation of Artwork Containing Motion, Sound, Light, Moving Images and Interactivity*, which examined the preservation of artworks containing technology-based components and their crucial relationship to time, space and concept.



Christine Frohnert presenting her research at the Judith Praska Professorship Public Lecture, February 2013



## Dr. Noémie Etienne, 2013-2015 IFA/Andrew W. Mellon Foundation Postdoctoral Fellows

*The Postdoctoral fellows are given the opportunity to pursue a research project while gaining teaching experience at a graduate level, and participating in the Mellon Research Initiative on the state of scholarship in the fields of art history, archaeology, and conservation.*



*In Fall 2013, we will welcome Dr. Noémie Etienne as our new Postdoctoral Fellow at the Institute. Dr. Etienne holds a Ph.D. in Art History from the University of Geneva and University of Paris 1 Panthéon-*

*Sorbonne, where she completed the dissertation *The Restoration of Paintings in Paris (1750-1815)*. For the IFA Annual, Dr. Etienne shares with us her planned research:*

The development of technical art history, conservation history, consumption studies, and material culture studies shows a growing interest in the material dimension of artworks. These perspectives call attention to the physical and social life of things. Addressing the artwork as a *continuum*, i.e., as a material object undergoing perpetual transformations, my research focuses on the material existence of objects in time rather than on the context in

which they were created. After publishing my first book *La restauration des peintures à Paris (1750-1815)* in 2012, my current research project looks to analyze the transformation and display of “exotic” objects in connection with their various uses and contexts during the same period. I propose a material and visual history of goods—in particular furniture and accessories coming from the Arab world—in Parisian society in the eighteenth century. A historiography that examines the construction of international spaces and exchanges through the movements of things and artworks is currently underway. My focus will be on their use and repair. When necessary, how are they repaired, restored or redesigned? Rebuilt and recomposed? By whom and how? Taking into consideration the notion of agency, my research method aims to mix practices and representations while engaging with the interplay between visual and material cultures. From this perspective, I am interested in the “carriers” of Native American objects during the nineteenth and twentieth centuries in anthropology and art museums. Furthermore, I explore cross-cultural conservation issues including topics such as public participation and non-professional expertise.

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

Focusing on the North and South American landscape in the nineteenth and twentieth centuries, *Mapping: Geography, Power, and the Imagination in the Art of the Americas* was held at the IFA on March 7-8, 2013. I organized this conference with assistance from Ph.D. students Kara Fiedorek and Elizabeth Frasco to explore mapping as a conceptual and artistic practice from a hemispheric perspective, fostering a dialogue between disciplines traditionally separated by geographic boundaries. The event included an object study session of works drawn from the Colección Patricia Phelps de Cisneros, two keynote lectures, three panels of talks by young scholars from around the world,

and a roundtable discussion on curatorial approaches to art of the Americas. The event was supported by the Mellon Foundation and was the recipient of a major competitive grant from the Terra Foundation for American Art.



Jennifer Raab in her seminar *Photography, Graphic Arts, and Painting During the American Civil War*, spring 2013



# Anton Schweizer, 2012-2014 IFA/Andrew W. Mellon Foundation Postdoctoral Fellows

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My first year as a Fellow has been a very productive and enriching experience. I was greeted by an adventurous and diverse faculty and received tremendously helpful feedback for my book project *Meaningful Spaces: Topography, Architecture and Art as Political Media in Early Modern Japan*.

My encounter with the students was similarly rewarding. Teaching has always been one of my favorite responsibilities. In my seminar, *Place and Memory in the Arts of Japan*, I was particularly impressed by the high level of scholarship and intellectual curiosity the students brought to class.

In an early effort to expose the students to the complex issues of materiality and object histories I began a loose series of "Object lessons" in Japanese art. I conducted the first session in the Japanese galleries of The Metropolitan Museum of Art, where we discussed the permanent exhibition as well as the show *Designing Nature: The Rinpa Aesthetic in Japanese Art*. Future sessions will include visits to other museums and private collections in New York.

Next year I will be offering the seminar *Picturing Alterity in Japan*, and organizing the symposium *Authenticity in Japan: Practices of Space, Art Production, and Conservation in Historical Perspective*, as part of the Mellon Initiative (see page 40 for details).



Anton Schweizer giving a tour to IFA students of The Sackler Wing Galleries for the Arts of Japan at the Metropolitan Museum of Art



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

*Thanks to a generous anonymous donation, a new visiting professorship in conservation and technical studies was inaugurated in Fall 2012. The Judith Praska Distinguished Visiting Professor in Conservation is named in honor of the donor's grandmother and will run through Spring 2016. This position is awarded twice a year to prominent conservators or scientists who can bring to the IFA and our conservation program new areas for research and teaching. The Praska Professors are invited for a semester to the IFA to teach in their area of specialty, particularly in courses designed for both conservation and art history students. The Professors also give a public lecture at the IFA during the semester on their research.*

In 2012-2013, the professorship was awarded to two distinguished conservators: **Christine Frohnert**, Conservator of Contemporary Art, Modern Materials and Media at Bek & Frohnert LLC (Fall 2012), and **Carol Mancusi-Ungaro**, Associate Director of Conservation and Research, Whitney Museum of American Art and Founding Director of the Center for Technical Study of Modern Art at the Harvard Art Museums (Spring 2013).

In Spring 2014, the Conservation Center will welcome **Alan Phenix** and **Julie Wolfe** as the 2013-2014 Praska Distinguished Visiting Professors. **Alan Phenix** is a scientist at the Getty Conservation Institute in Los Angeles, working for the Collections Research Laboratory and the Modern and Contemporary Art research group. His work is mainly concerned with analysis of painting materials and the study of artists' techniques. **Julie Wolfe** is Associate Conservator at the J. Paul Getty Museum in Los Angeles where she specializes in decorative art and sculpture conservation.

## Irene Winter The Third IFA Honorary Fellow

*The IFA Honorary Fellowship recognizes distinguished scholars in art history, archaeology, 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 2013-2014, we will welcome our third Honorary Fellow Irene J. Winter, William Dorr Boardman Professor of Fine Arts Emerita in the Department of History of Art and Architecture at Harvard University. Professor Winter is a preeminent scholar of Ancient Near Eastern studies. She received a B.A. in Anthropology from Barnard College, an M.A. from the University of Chicago in Oriental Languages and Literature, and a Ph.D. in Art History and Archaeology from Columbia University after completing a dissertation on ivory carvings from northern Syria in the early first millennium BCE. She taught at Queens College in New York and the University of Pennsylvania prior to joining the faculty at Harvard University. She was Slade Professor at Cambridge University in 1997, and delivered the Mellon lectures at the National Gallery/CASVA in 2005. In recent years, she served on the Iraq Task Force of the Archaeological Institute of America, contributing to ongoing efforts to recover and restore looted objects and protect the region's cultural heritage. Her fieldwork as an archaeologist has been mainly in Iran from 1967 to 1974, and most recently in Iraq in the winter of 2011-12. An essayist by disposition, Professor Winter has authored numerous articles regarded as highly influential in her field, many of which were collected into two volumes and published by Brill in 2010. A book based upon the Mellon lectures is currently in progress.



# Kathryn Wysocki Gunsch

*Kathryn Wysocki Gunsch received a Ph.D. from the IFA in 2012, and is now Associate Curator for African Art and Department Head for the Arts of Africa, Asia, the Americas, and Pacific Islands at the Baltimore Museum of Art. Gunsch was interviewed by Ph.D. candidate Allison Young, whose research focus is in contemporary art.*

**Q** What inspired your interest in African art history, and how have your studies at the Institute shaped your scholarship and career path?



When I arrived at the Institute, I was primarily interested in Renaissance art, but I had spent the last few years working on journalism and public health programs in Africa and so hoped to take a few courses on African art. Alisa

LaGamma, Curator of African Art at the Metropolitan Museum, taught a course at the IFA my second year that further piqued my interest. I was fascinated by how comparatively new the African art field was, and therefore how many topics needed further research and investigation. Taking courses with Susan Vogel—an IFA alumna—at Columbia University cemented my determination to shift my focus to African art, a decision that Jonathan Hay made possible at the IFA.

**Q** At the IFA, you were able to gain experience in both academic and curatorial positions. What led you to ultimately pursue a museum career and how have your varied experiences impacted this decision?

The IFA's connection to NYU's main campus gave me a chance to work on the *Poetics of Cloth* show at the Grey Gallery one summer, and to teach Western Art II the following year. I enjoyed both experiences and learned a great deal, but was struck by how few professors are able to work in a place with such a rich cultural life. Curatorial positions ensure that you are always close to your objects of study, and that was the driving factor behind my

decision to come to the Baltimore Museum of Art. I am happy, however, to have been invited to teach at Johns Hopkins University next spring. As Marvin Trachtenberg once pointed out—the most fertile areas for research are the “obvious” questions that the previous generation of scholars overlooked, and students’ questions can highlight those overlooked areas.

**Q** Your new position at the Baltimore Museum of Art grants you responsibility over the reinstallation of the museum's collection of African art. What are you most looking forward to about this opportunity to re-design and re-present this collection, both for the general public and from your perspective as a scholar and specialist in African art?

The new space for African art is much larger—in the expanded galleries, we will be able to give greater space to each artwork and will finally place sculpture in cases that can be seen in the round. The luxury of space will let visitors connect with individual pieces in a way that is more difficult in a crowded gallery, and will also make it easier to see the distinct aesthetic traditions embraced by artists and patrons from different periods of history or parts of the continent. As a scholar, I am most excited about the new rotating gallery, which will give me a chance to develop an exhibition with a strong curatorial statement every few months.

## IFA Mentors

With an alumni body as visionary and accomplished as ours, developing IFA Mentors was a natural step toward deepening connections among alumni and current IFA students. With an aim to help students and young alumni along their career paths, IFA Mentors connects established alumni with mentees to help them with their professional development.

For more information, please email Andrea Yglesias at [andrea.yglesias@nyu.edu](mailto:andrea.yglesias@nyu.edu)



# Margaret Bordonaro and Desirae Peters: Research at Villa la Pietra

*Margaret Bordonaro, a second-year M.A. student specializing in Italian Renaissance, and Desirae Peters, a second-year conservation student specializing in paintings conservation, traveled to Villa la Pietra in Florence in January 2012 to conduct research on the fifteenth-century painting Madonna della Misericordia.*

This January we participated in an intensive research initiative to contribute to an upcoming catalogue of the Acton Collection at Villa la Pietra in Florence, Italy. We were one of four teams in the project, now only in its second year since inception, each composed of one art history student and one conservation student. Under the supervision of Conservation Center faculty and Villa staff, we investigated the art historical and material aspects of the *Madonna della Misericordia*, a late fifteenth-century panel painting. Using non-destructive technical analysis, such as infrared radiography, x-ray fluorescence analysis, and ultra-violet illumination, we sought answers to questions regarding attribution, iconography, and provenance.

Utilization of the Center's portable infrared camera revealed an elaborate underdrawing that disclosed certain changes in the composition, such as a shift in one figure's face toward the viewer. Ultraviolet illumination exposed extensive retouching in the background and the Virgin's robe, but it also showed that key areas of the composition such as the faces and hands, were largely untouched.

Conservation archives at the Villa and photos from the Fototeca of the Kunsthistorisches Institut led us to compelling stylistic comparisons in the church of SS. Pietro e Paolo in the town of Valvasone. The face of St. Catherine in a signed series of frescoes decorating this church strongly resembles that of the *Madonna*. These comparisons, coupled with descriptions of the painting's composition found in the libraries at Villa i Tatti, suggest that the panel was originally created by the artist Pietro da Fadelo da Vicenza. Previous scholars had proposed this attribution,

though unfinished research left the Villa's archives incomplete.

The iconography of the painting suggests the panel originally hung in SS. Pietro e Paolo, perhaps as the altarpiece. Members of the depicted confraternity hold a banner of St. Peter and St. Anthony, a fact that corresponds with records indicating that the patron saints of the confraternity at SS. Pietro e Paolo were St. Peter, St. Paul, and St. Anthony Abbot. Additionally, this lay confraternity was a flagellant society, an aspect that is visually represented by the holes in their robes. Thrilled by our promising results, we hope to return to Italy this summer to visit the Valvasone church and publish our findings in the near future.



*Madonna della Misericordia*, Pietro da Fadelo da Vicenza, ca. 1495-1510, oil/tempera on panel © New York University, Acton Collection, Villa La Pietra, Florence



# Emanuele Lugli

*Emanuele Lugli received a Ph.D. from the IFA in 2012 and recently accepted a tenured position at the University of York, England. Lugli was interviewed by Ph.D. candidate Charles Howard, who is researching paintings and frescoes of fifteenth-century Ferrara.*



© Joan Kee

**Q** *How did you initially become interested in the history of art and what led you to pursue your doctorate at the IFA?*

I was reading literature in Bologna when I was struck

by a series of lectures on the Grand Tour given by Anna Ottani Cavina, a close friend of Robert Rosenblum. I changed my degree and started studying the history of art. After that, my graduate career was somewhat segmented, as it was shaped by a series of impromptu meetings. I went to the Warburg Institute, because I was advised to do so by a professor in philosophy, and I subsequently received an offer by the IFA after David Freedberg organized a meeting between Marvin Trachtenberg and me.

**Q** *Do you recall any formative experiences you had as a graduate student that altered your research interests?*

When I came to the IFA, I already had a strong interest in medieval architecture. Nevertheless, my experience at the IFA was transformative, as it taught me how to express my ideas. I once recall Jonathan Brown challenging me to write the most concise catalogue entry (on an anonymous portrait of Pompeo Leoni) without compromising my argument. Yet I owe much of my training to Professor Trachtenberg, who spent hours honing my reasoning skills. He pretty much taught me how to write.

**Q** *What are your primary research interests at the moment and how do you think these concerns may evolve in the coming years?*

I'm interested in the current trend in Mediterranean Studies, even if I remain skeptical of its value, as so much of it stems from an idealization of Roman art. Still, I'm curious about its development as a part of my research on art and architectural historical networks in the pre-modern period. At the moment, I'm penning a few essays on this topic, while I also complete a book on the origins of Italy's medieval measurements and their impact on architectural practice.

**Q** *Have you perceived any striking differences between the academic communities of the UK and the US? If so, how might these differences affect your work?*

The disparities are numerous, as the university systems and the statuses of art history as a discipline are quite different in the two countries. Yet, this is just a first impression, as I've joined the Department of the History of Art of the University of York only last October. This department has grown enormously in the past five years, despite patent difficulties in the field and cutbacks at similar institutions in the UK. It's very energetic, and my colleagues place a lot of attention on both research and education. In many respects, it reminds me of the IFA.

## Recent Alumni Circle

The Recent Alumni Circle is open to IFA graduates from the last fifteen years and aims to highlight the work of recent alumni while providing support to those students following in their footsteps. With a modest annual gift, alumni can join the Circle and receive invitations to exciting events, such as cocktails at a gallery or a curator-led exhibition tour. Events are hosted by an alumna/us and pay tribute to the varied work being carried out by the recent alumni community.

For more information, please email Andrea Yglesias at [andrea.yglesias@nyu.edu](mailto:andrea.yglesias@nyu.edu)



# Jeffrey Uslip

*Jeffrey Uslip is a third-year Ph.D. candidate at the IFA specializing in Modern and Contemporary art, with an emphasis on postwar America. For the IFA Annual he described his upcoming exhibition of the work of Joyce Pensato at the Santa Monica Museum of Art.*

As Curator-at-Large of the Santa Monica Museum of Art, I've been able to apply my scholarship in the form of exhibitions. This academic year concludes with the opening of my Joyce Pensato exhibition, titled *I KILLED KENNY*. Although this exhibition is the first comprehensive survey devoted to her work, Pensato had been making work since the early 1970s, training alongside her colleague Christopher Wool at the New York Studio School. Under the direction of artists Mercedes Matter and Joan Mitchell, Pensato's enamel paintings and charcoal drawings further the material possibilities and theoretical reach of Abstract Expressionism.

Using some of the nation's most beloved cartoon characters as her subject, Pensato's dynamic, yet violent, handling of enamel paint materializes the decompensation of America's social fabric, transforming beloved pop cultural icons into emblems of social critique. Pensato's expressive and psychologically charged action paintings disquiet the space between abstraction and representation: Batman is often rendered as a hollow, bloody mask, Donald and Daisy Duck fuse into an androgynous hybrid, and Felix the Cat is often depicted as either a severed head or with his torso sawn in half.

Cartoon imagery gave Pensato the license to simultaneously *figure and abstract* American anxieties. After all, many of Pensato's subjects surfaced in the years between the two World Wars—before the American social conscious shifted from cultural exuberance to the impending realities of Hitler's Nazi extremism. In Pensato's world, Mickey Mouse, which debuted in 1928, is a diseased or deformed character, whereas the American nuclear family—allegorized through her depiction of Homer, Bart,

and Lisa Simpson—are rendered with such ferocity that they appear slashed, brutalized, even radioactive.

Wielding the drippy brushstrokes often associated with Abstract Expressionism, Pensato's work stylistically veers into the realm of figuration. For me, it became paramount to provide Pensato with institutional visibility; her work allows scholars and curators to examine how two seemingly oppositional painting styles might be reconciled, and creates a new trajectory for the future of representation.

*Joyce Pensato: I KILLED KENNY will be on view at the Santa Monica Museum of Art from June 1 through August 17, 2013.*



Joyce Pensato, *Silver Batman II*, 2012, Enamel on linen, 72 x 64 in. Courtesy the artist and Friedrich Petzel Gallery, New York.



# Norman Muller

*Norman Muller is a paintings conservator at the Princeton University Art Museum. He received his M.A. from the Conservation Center in 1972. He has published extensively on fourteenth-century Sienese panel paintings, Italian and Northern Renaissance, and nineteenth-century American paintings techniques. Mr. Muller recently spoke to Rita Berg, third-year paintings conservation student, about his current investigation into the development of early panel paintings.*

**Q** *In a recent study you explore the origins of Marian icons in the west and suggest an immediate link between the Christian icon cult and the late antique panel paintings, in particular the depictions of the goddess Isis in Egypt. What are some of your findings that indicate a direct influence of late antique Roman panels from Egypt on western icons?*



The connection is twofold: 1. Iconographical with respect to the depiction of the Mary and Jesus in medieval icons and the origin of the theme in paintings of Isis and Harpocrates in late Egyptian painting. Isis is the only

goddess of Antiquity who is regularly shown with her infant son. 2. Technical, in that the paintings in our corpus are similar to medieval panel paintings, in that the support is wood, the ground is gypsum gesso, and the binding medium of the paint is largely egg. Furthermore, in Roman paintings from Egypt, we also find folding doors or wings to shrines or triptychs, and painted haloes on some figures.

**Q** *How did you become interested in the topic?*

I had spent decades studying early Italian painting techniques, focusing on Sienese fourteenth-century painting, and collaborating with several experts in the field, such as Erling Skaug, Mojmir Frinta, and Joseph Polzer, all of whom incorporate halo tooling studies in their

research. Then, in 2000, Tom Mathews [John Langeloth Loeb Professor of the History of Art Emeritus, IFA] contacted me and asked if I'd be interested in joining him in a study of a small group of ancient Roman panel paintings from Egypt, painted in an egg tempera technique. I found the prospect of studying paintings that were the probable progenitors of Early Christian art enticing, and so I agreed to join Tom in this study, with my role focusing on the technical aspects of the paintings.

**Q** *What role does conservation science play in your research? How important do you feel it is for a conservator to have access to conservation scientists or other specialists to aid in analysis?*

Conservation science is an integral part of the work I and other conservators do, as in order to make sound judgments about what steps are necessary to conserve an art object, we need to understand fully what materials and techniques went into its manufacture, and how these might have been damaged or compromised over time. By having this information, we can determine just what can be done to stabilize a work of art and ensure that whatever materials we use will not seriously alter its appearance and at the same time be reversible. Furthermore, what we learn about the technical nature of an object can sometimes have art historical implications.

**Q** *What are some challenges in the conservation of early panel paintings?*

From a conservation standpoint, we know very little at the present time about the specific materials the artists used for these paintings. We must have answers to these questions before we determine what can be done to stabilize them. Many of these early panel paintings are in fragile condition, with the paint layer often covered with grime and the paint poorly bound, caused by desiccation of the binding media over millennia. Introducing adhesives to consolidate the paint could change its visual appearance, darkening the paint, and this must be evaluated when contemplating any conservation intervention.



# Margaret Wessling

## An Obsolete Facsimile Process Revisited: United Press International's Unifax

*Margaret Wessling is a third year conservation student, specializing in photograph conservation. Next year she will be completing an internship in the Rijksmuseum in Amsterdam and the Northeast Document Conservation Center in Andover, MA. For the Annual, she describes her recent research on the United Press International's Unifax printer.*

In 2006, the Tamiment Library and Robert F. Wagner Labor archives at NYU acquired the archive of the Communist Party of the USA. The archive contained a photograph collection held by the *Daily Worker* newspaper, featuring images taken mainly between 1930 and 1990. As one might expect, the collection incites intrigue and is heavily used by researchers and the public alike. During the cataloging process archivists discovered a large group of wire transfer facsimile images that could not be identified. In the days before digital photography, newspapers and press agencies shared images using wire transfer technology, which is similar to the way we still send faxes today. Electrostatic and thermal techniques are the most common and well understood facsimile processes. However, the mysterious wire transfer prints in the *Daily Worker* collection did not look like any facsimile process seen before.

The prints came from United Press International's (UPI) Unifax facsimile printer. The research was complicated by the absence of UPI's own archive and any published descriptions of the Unifax process. My project was to determine what type of facsimile printer the Unifax was and how to preserve the prints. I pieced together the story of the Unifax printer from various sources including patent literature, trade journals, and correspondence with retired UPI employees. The process is a long-forgotten technique called electrolytic facsimile printing, which dates back to the mid-nineteenth century, not long after the invention of photography. I performed instrumental analysis on prints from the collection to learn about their chemical makeup, and formulated a way to

reproduce the process using solutions of salt and catechol, a battery, filter paper, and a pushpin.

I had the opportunity to present a paper on this project twice, once at the annual Association of North American Graduate Programs in Conservation (ANAGPIC) conference, and again at the joint meeting of the Photographic Materials Group (PMG) of the American Institute for Conservation (AIC) and the Photographic Materials Working Group of the International Council of Museums-Conservation Committee, in Wellington, New Zealand. Alumni donations to the 50th Anniversary Fund made this travel possible and allowed me to share my research and meet conservators in my field. The research will be published in the post-prints publication of the AIC PMG, *Topics in Photographic Preservation*, scheduled for printing in late 2013.



Detail of a Unifax print, Tamiment Library



Wessling's set-up for performing X-Ray Fluorescence analysis on the Unifax prints



# What We Do



# Jonathan Brown

*Jonathan Brown is the Carroll and Milton Petrie Professor of Fine Arts at the IFA. His course offerings focus on the arts of Spain from 1500 to 1800, the history of collecting, seventeenth-century art at European courts, and colonial territories in Spanish America. He has written several groundbreaking books on Spanish art and continuously works with museums on developing exhibitions and collections in his field of study. In 2012 he was director of the Academic Chair at Museo del Prado.*

From May to October 2012 Jonathan Brown was invited to serve as director of the Academic Chair of the Museo del Prado's new research center. In this capacity, Professor Brown organized a series of lectures connecting his personal research and experience in relation to seventeenth-century Spanish painting.

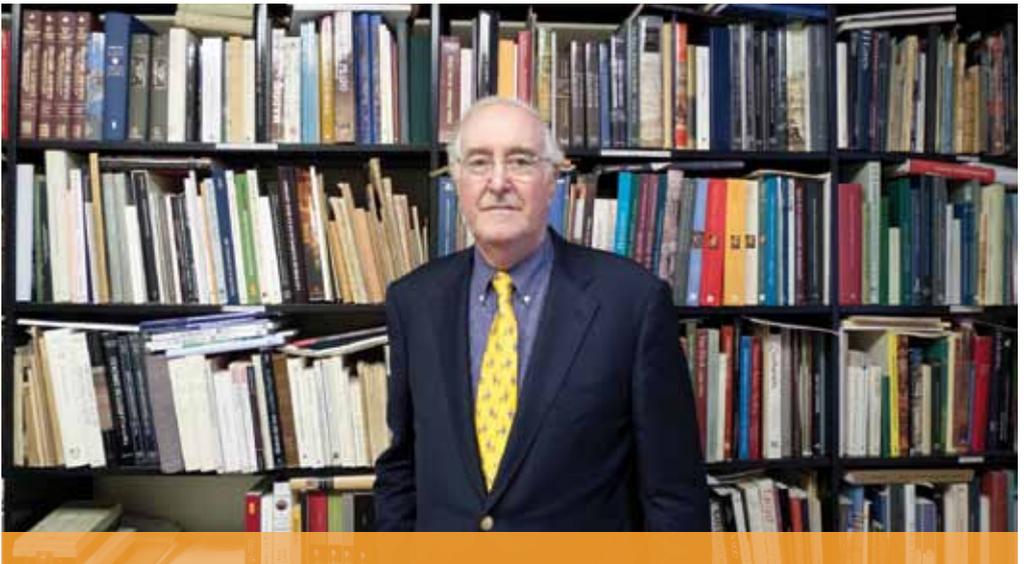
A leading specialist in sixteenth and seventeenth century Spanish art, Professor Brown focused on the scholarship of Golden Age painting in his lectures. Starting with his own training in the field, he described the study of Spanish art in 1940s to 1960s. The first lecture considered the formation of his scholarship and the impact of visits to the Prado during the time he spent in Madrid in 1958-59. Subsequent lectures discussed evolving approaches to the research of Spanish

Baroque painting; the workshops of El Greco and José de Ribera; the study of early modern European courts, using Habsburg Spain as a case study; the development in Velázquez scholarship in the past four decades; and the study of Hispanic painting in the Viceroyalty of Mexico.

At the core of this series of public lectures is the premise that the study of the history is malleable—it is subject to constant reevaluation and re-writing, as the present provides new contexts for interpreting the past.

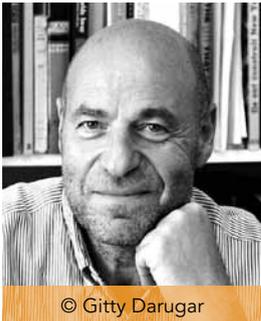


From left: Professor Brown, Blanca Serrano (Ph.D. candidate) and Julie Emerson (M.A. '12)



# Jean-Louis Cohen

*Jean-Louis Cohen is Sheldon H. Solow Professor in the History of Architecture at the IFA. He teaches courses on nineteenth and twentieth century architecture, town planning and landscape design. This summer, Professor Cohen will stage an exhibition at the Museum of Modern Art on Le Corbusier's oeuvre as seen through the architect's approach to landscape. The following essay describes Cohen's main vision and ideas for this seminal exhibition.*



© Gitty Darugar

For the first time in decades, the Museum of Modern Art in New York is presenting a major exhibition on the work of Le Corbusier (1887-1965), cast as an architect, an artist, a city planner and a writer. *Le Corbusier: An Atlas*

*of Modern Landscapes* draws on MoMA's own important collections, but also substantially on exclusive loans from the Paris-based Le Corbusier Foundation, the archive set up in the architect's will. The exhibition will hinge on these manifold skills to consider Le Corbusier's prolific work seen through the lens of the *landscape*, understood both as representation and as designed reality, as both a relation with the natural world and a way of reorganizing daily experience.

Le Corbusier has constantly observed and imagined landscapes, using the gamut of artistic techniques he mastered, from early watercolors of Italy, Greece, or Turkey to sketches of India, from photographs he took during his formative journeys to the exquisite architectural models of his large-scale projects. This approach will be presented through multiple media, such as drawings, original models, photographs, sound recordings, and even silent films shot by Le Corbusier himself in the 1920s and 1930s, mostly still unseen. Following a path leading from his youth in the Jura mountains to his death on the shores of the Mediterranean, the exhibition will focus on four types of landscapes, observed or conceived at different scales, and documented in all the genres he practiced during six

decades: the landscape of found objects; the domestic landscape; the architectural landscape of the modern city; and the geographies he designed.

From the "typical objects" featured in the Purist still-lives to the "objects of poetic reaction," inspiring his paintings from the 1930s through the 1950s, the landscape of found objects will be mainly documented with major paintings. Beginning with the interiors designed for the watch-making bourgeoisie of La Chaux-de-Fonds in Switzerland, four reconstructed interiors, featuring original furniture, will convey his concepts for domestic landscapes. The dialectic between the picturesque perception of city form and the grand patterns that determined many of his large building projects will be revealed as the generator of his architectural landscapes. Finally, projects such as the plans for Rio de Janeiro or Algiers, born out of the interpretation of urban geography, and the designs for the new Indian city of Chandigarh, will be displayed to reveal how extended territories were interpreted as open landscapes.

Professor Cohen is the recipient of the prestigious 2012 Authors' Club Art Book Prize, the 2013 Grand Prix du livre de l'Académie d'architecture, and the 2013 Alice Davis Hitchcock Award of the Society of Architectural Historians for his book *Architecture in Uniform: Design and Building for the Second World War* (Paris: Hazan, 2011). Cohen was also recently awarded a 2013 Guggenheim Fellowship for his project *Americanism in Russian Architecture and City Planning*.



# Margaret Holben Ellis

*Margaret Holben Ellis is Eugene Thaw Professor of Paper Conservation at the IFA's Conservation Center, Director of the Thaw Conservation Center at The Morgan Library and Museum (part-time), and a Conservation Consultant at Villa La Pietra. At the IFA, she teaches classes on the conservation of works on paper. For the Annual she discusses her upcoming contribution to the Getty Conservation Institute's Readings in Conservation publication series.*

I have been steadily working on a volume to be included in the *Readings in Conservation* series published by the Getty Conservation Institute (GCI). To date, six books have appeared under the GCI *Readings* rubric. They address the preservation of specific categories of material culture, including archaeological sites, paintings, textiles, and photographic materials, and also explore western approaches to heritage conservation and the evolution of "preventive" conservation as a separate professional discipline. *Readings* have in common format and objective: all are annotated anthologies of texts considered to be fundamental for an understanding of the history, philosophy, and methodology of the conservation of historic and artistic artifacts. Tentatively entitled *Issues in the Conservation of Works of Art on Paper*, my *Readings* is addressed to conservation and art history students and scholars with an interest in prints and drawings. It contains diverse passages extracted from essential texts, some never be-

fore translated into English and many originally published only in obscure or foreign journals. The selections range from informal popular writings to poetry and scholarly essays and are meant to be provocative, entertaining, and informative. Fortunately, I have been able to "test drive" several iterations of *Readings* through six seminars offered to a total of twenty conservation students. Through lively debate, we have gradually distilled from an unwieldy and incoherent mass, over ninety seminal selections which we feel best describe the media, techniques, and paper of prints and drawings and prompt discussion of the effects of deterioration and change, past and present conservation treatments, and trends in ethics and aesthetics. We have ferreted out writings that reflect a specific time and place in the history of paper conservation, for example, how prints and drawings were collected and valued and the changing role of restorers, and have identified recurrent issues such as the shifting definition of "original" print, taxonomies for describing paper, the meaning and significance of materiality, and the limits and limitations of conservation treatments. *Readings* underscores the value of enhanced looking, the worth of highly refined manual skills, and the contributions of paper conservators. I hope that *Readings* will inspire students to question societal attitudes towards prints and drawings and to advocate for their close study and conservation as physical witnesses of our artistic times.



# Robert Slifkin



Dennis Oppenheim, *Dead Furrow*, 1967, *Structure for viewing land*. 1' = 4' Wood construction. Galerie Vega, Leige, Belgium, 1975 © Dennis Oppenheim

*Robert Slifkin is Assistant Professor of Fine Arts at the IFA focusing primarily on contemporary art, history of photography, and nineteenth- and twentieth-century American art. His recent courses covered Abstract Expressionism, American cinema in the 1960s and 70s, and the photobook. For the Annual, Professor Slifkin discusses his current research on postwar sculpture in the United States.*



My current book project, *Incidental Cenotaphs: The New Monuments and the End of Man, 1945-1975*, continues my investigation into what can be considered the epistemological preconditions of postmodernism. In

the most general sense this project will reconsider the history of postwar sculpture in the United States, and in particular the increasing importance given to its spatial modes of address, in terms of the historical context in which such practices emerged. If previous accounts have emphasized how these works, by foregrounding the subjective, bodily experience of the viewer and the art's institutional setting, were instrumental in the critique of the western humanist tradition and modernist notions of aesthetic autonomy, my study seeks to examine how these artistic practices and their accompanying discourses operated within broader

cultural ideals and anxieties, particularly those related to the threat of nuclear war and the annihilation of the human race.

In short, I plan to study how the heightened sensitivity to sculpture's spatial, phenomenological effects was in dialogue with the collective (and notable prospective) trauma surrounding the expansive and seemingly uncontainable danger of nuclear bombardment and its subsequent fallout. By activating the surrounding space in which they were exhibited these works produced experiential situations that served as imaginary figurations of what the world would look and feel like without human habitation. Ultimately I want to suggest that the antihumanist philosophical and aesthetic proclamations associated with postmodern art and theory could only be thinkable and visualized when the end of humanity was made materially possible through the technology of nuclear war. Drawing from the many references to monuments in postwar sculptural discourse, my project explores how the increased prominence of three-dimensional artistic practice in the postwar era—from the expressive sculptures of David Smith, to the austere structures of minimalists like Donald Judd, to the "empty rooms" of early installation art—provided a privileged space to work through the anxieties related to humankind's precarious relationship to its world in the wake of the atomic bomb and, more generally, the increased militarization in postwar American culture.

# Thelma Thomas

*Thelma Thomas is Associate Professor of Fine Arts at the IFA, specializing in Late Antique, Byzantine, and Eastern Christian art and architecture. She recently offered courses on ornament in Late Antique dress, the history of Late Antique Egyptian art, Byzantine art from the ninth to fifteenth century, and portraits of teachers in Late Antique art. For the Annual she describes her current book project on monastic dress from Late Antique Egypt.*



Professor Thomas in the Mary and Michael Jaharis Galleries, The Metropolitan Museum of Art

My current book project began to take shape several years ago as I realized that I was moving dress into the foreground of my study of Late Antique archaeological textiles in a growing number of presentations, exhibitions, and essays. In my book project, now entitled *Dressing Souls, Making Monks: Monastic Habits of the Egyptian Desert Fathers*, I correlate three related sets of evidence for monastic dress from Late Antique Egypt: images, mainly painted portraits of fourth and fifth-century Desert Fathers, texts that describe, prescribe, or interpret monastic dress, and artifacts of monastic dress. These various categories of written, pictorial, and actual monastic dress are not in close alignment as I had expected. However, they do open up larger questions of form and visibility in monastic ascetic practice and in an emergent Christian theology of images.

The portraits at the center of my project populate devotional paintings dating mainly to the sixth and seventh centuries from monasteries in Egypt. Notably, many of these portraits represented heroic ascetic pioneers of an earlier age in the form of their scriptural exemplars by clothing them in ideal habits modeled on the garments of their exemplars.

When shown among apostles as apostles, for example, the main cue to monastic identity is presented in inscriptions with monastic titles (Fig. 1). As a paradigm of monastic identity, uniform dress in these ideal portraits expressed spiritual affinity and furnished a visual corollary to the formation and maintenance of monastic identity through actual habits, which stressed monastic lineage, family, society, and corporate identity. In charting such schematic associations through the history of the Late Antique vestimentary system and through the origins and development of specifically monastic dress discourses and practices, I contextualize the ascription of symbolic meaning to the individual items of monastic clothing and the variable ensembles recognized as monastic habits. These portraits, based in part on a conception of the monastic habit as a compendious symbol of monastic virtues, presented exemplary monastic fathers to successive generations of monks, and fostered the mutual regard that came to lie at the heart of the Christian iconic image.



Fig. 1 Detail of a painted niche representing monastic fathers among apostles. From the Monastery of Apa Jeremias at Sakkara, room 20, east wall. Cairo, Coptic Museum, Inv. No. 8012. Photo by T. K. Thomas.

Professor Thomas will be Visiting Research Scholar at NYU's Institute for the Study of the Ancient World in the 2013-2014 academic year. She will focus on her current book project, *Dressing Souls, Making Monks: Monastic Habits of the Egyptian Desert Fathers*.

# Exhibitions and Selected Publications

## Exhibitions

**Jonathan Brown:** Co-curator, *México en El Louvre. Obras maestras de la Nueva España de los siglos XVII y XVIII*, Paris, Musée du Louvre, March 7-June 3, 2013.

**Jean-Louis Cohen:** *Le Corbusier, tainy tvorchestva : mezhdz zhivopisiu i arkhitekturoy*, Moscow, Puskhin Museum of Art, September-November 2012.

*Le Corbusier, the Secret Laboratory*, Stockholm, Moderna Museet, January-April 2013.

*Interférences / Interferenzen : architecture, Allemagne, France 1800-2000*, Strasbourg, Musées de la Ville de Strasbourg, March-July 2013.

*Le Corbusier: An Atlas of Modern Landscapes*, Museum of Modern Art, New York, June-September 2013.

## Selected Publications

**Jonathan Alexander**

"Portraiture and Artistic Interchange between Italy and France: a Case Study in the Illumination of a Printed Copy of Pliny the Elder's Natural History," in *Le Plaisir de l'art du Moyen Âge, Commande, production et réception de l'œuvre d'art, Mélanges en hommage à Xavier Barral i Altet* (Paris: Editions A&J Picard, 2012), p. 218-223.

"Women and the Italian Renaissance Illuminated Manuscript," in *Thresholds of Medieval Visual Culture. Liminal Spaces*, eds. E. Gertsman and J. Stevenson (Woodbridge, UK: Boydell Press, 2012), p. 159-175.

"Mantegna and the Illuminator," in *Miniatura. Lo sguardo e la parola. Studi in onore di Giordana Mariani Canova*, eds. F. Toniolo and G. Toscano (Milan: Silvana, 2012), p. 257-261.

*Italian Renaissance Book Illumination c. 1450-1600* (working title), (Yale University Press)

**Jonathan Brown**

*Murillo, Virtuoso Draftsman* (New Haven: Yale University Press, 2012).

Lead essay, "La pintura novohispana, 1550-1800: El arte de la diferenciación," in *México en El Louvre. Obras maestras de la Nueva España* (Paris: Musée du Louvre, 2013), pp. 25-76.

"Introduction," in Lisa A. Banner, *Spanish Drawings in the Princeton University Art Museum* (Princeton: Princeton University Art Museum; New Haven: Distributed by Yale University Press, 2012), pp. xiii-xvi.

**Jean-Louis Cohen**

*The Future of Architecture. Since 1889* (Londres, Paris: Phaidon, 2012).

*Interférences / Interferenzen : architecture, Allemagne, France 1800-2000*, co-edited with Hartmut Frank (Strasbourg: Musées de la Ville de Strasbourg, 2013).

*Metropolen / Metropolen 1850-1950. Mythen – Bilder – Entwürfe / mythes – images – projets*, co-edited with Hartmut Frank (Berlin: Deutscher Kunstverlag, 2013).

*Le Corbusier's Secret Laboratory. From Painting to Architecture*, ed. (Ostfildern: Hatje Cantz, 2013).

*Le Corbusier, tainy tvorchestva : mezhdz zhivopisiu i arkhitekturoy*, ed. (Moscow: Samolet, 2012).

"Hénard, visions d'avenir et regard historique", introduction to Eugène Hénard, *Études sur l'architecture et les transformations de Paris et autres écrits sur l'architecture et l'urbanisme* (Paris: Éditions de la Villette, 2012), pp. 9-46.

"L'immeuble du Narkomfin: sources et parallèles," in *Das Narkomfin-Kommunehaus in Moskau 1928-2012*, ed. Johannes Cramer, Anke Zalivako (Petersberg: Michael Imhof Verlag, 2013), pp. 150-156.

"Les revues de l'architecture moderne: une épopée de papier," in *L'Équerre. Réédition intégrale 1928-1939*, ed. Sébastien Charlier (Liege: Éditions Fourre-Tout, 2012), p. 24-35.

"Los Angeles, la métropole des échelles extrêmes," in Cristiana Mazzoni, Yannis Tsiomis, et al., *Paris, métropoles en miroir; stratégies urbaines en Île-de-France* (Paris, La Découverte, 2012), pp. 153-159.

"Kommunehaus und 'Bandstadt' in der UdSSR", in *L'Architecture engagée. Manifeste zur Veränderung der Gesellschaft*, Winfried Nerdinger, ed. (Munich: Detail, 2012), pp. 200-219.



# Exhibitions and Selected Publications

"Objectos singulares y ciudades plurales. En torno al "Gran Paris", in *Ciudades, una ecuación imposible*, Mireia Bellil, Jordi Borja, Marcelo Corti, ed. (Barcelona: Icaria, 2012), pp. 169-180.

"Roma come lezione," in *L'Italia di Le Corbusier*, Marida Talamona, ed. (Milan: Electa, 2012), pp. 188-200.

"In Search of the Architecture Museum," in *Architektur im Museum 1977-2012*. Winfried Nerdinger, Uwe Kiessler, ed. (Munich: Edition Detail, 2012), pp. 57-65.

"Sull'architettura di Michel Kagan," Casabella, n° 818 (October 2012), p. 44.

"Les grands ensembles entre Beaux-Arts et modern," Conversation with Jacques Lucan, Ecologik, n° 28 (August-September 2012), pp. 34-39.

## Thomas Crow

"Endless Summer: on Philip Leider's 'How I Spent My Summer Vacation'," *Artforum* 51.1 (September 2012), pp. 92-95.

"Portraits of a Pope in Captivity and Restoration: J.L. David, J.A.D. Ingres, and Thomas Lawrence," in *La Era romántica* (Madrid: Galaxia Gutenberg and Círculo des Lectores), 2012).

"In the Glass Menagerie: Damien Hirst with Francis Bacon," in *Damien Hirst: A Retrospective*, ed. Ann Gallagher (London: Tate Gallery, 2012).

"Equivalents and Equivalence in the Career of Sherrie Levine," in *Sherrie Levine: Mayhem*, ed. Johanna Burton (New York: Whitney Museum of American Art, 2012).

## Colin Eisler

"Giovanni Bellini's Iris and Autopsia's Stylistic Role," in *Giovanni Bellini: An Art "More Human and More Divine"*, ed. Carolyn C. Wilson (Turnhout, Belgium: Brepols Publishers, May 2013).

"So Near and Yet so Far"—Callot's Scales of Art, Science and Despotism," in the exhibition catalogue (Houston Museum of Art for Rice University, forthcoming, 2014).

## Margaret Holben Ellis

Book Review, *Italian Renaissance Drawings: Technical Examination and Analysis*, eds. Ambers, Higgitt and Saunders, *Journal of the Canadian Association for Conservation*, Vol. 37, 2012, pp. 52-55.

Book Review, "Paper and Water by Gerhard Banik and Irene Brückle," *Studies in Conservation*, Vol. 57/2, 2012, pp. 122-126.

## Finbarr Barry Flood

"From Icon to Coin: Potlatch, Piety, and Idolatry in Medieval Islam," in *Images, Ritual and Daily Life. The Medieval Evidence*, ed. Gerhard Jaritz (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2012), p. 163-172.

Intervention: "Presentation, (Re)animation and the Enchantments of Technology," *Res: Anthropology and Aesthetics* (61/62, 2012), pp. 228-236.

## Jonathan Hay

"Tenth-Century Painting before Song Taizong's Reign: A Macrohistorical View," in *Tenth-Century China and Beyond: Art and Visual Culture in a Multi-Centered Age* (Chicago: Paragon Books, 2013), pp. 285-318.

"Posttraumatic Art: Painting by Remnant Subjects of the Ming," in *The Artful Recluse: Painting, Poetry, and Politics in Seventeenth-Century China*, eds. Peter C. Sturman and Susan S. Tai (Munich: Prestel, 2012), pp. 76-93.

Book Review, "Superfluous Things: Material Culture and Social Status in Early Modern China and other works by Craig Clunas," *The Art Bulletin* 94, No. 2 (June 2012): pp. 307-312.

## Robert Lubar

*Transatlantic Dialogues: Art History, Art Criticism and Museum Practice in Postwar Spain and The United States*, eds. Lola Jiménez-Blanco and Robert S. Lubar (Madrid: Center for Spain in America, 2013, forthcoming).

"Flamenco Dancers, Artists and Assassins in Barcelona's Fifth District," in *Joan Miró's Spanish Dancer: Variations on a Theme*, exhibition catalogue (Jerusalem: The Israel Museum, 2013), pp. 65-77.



"Polémicas abstractas en París," in *Encuentros con los años '30*, exhibition catalogue (Madrid: Museo Nacional Centro de Arte Reina Sofía, 2012), pp.130-139.

"Miró's Commitment," in *Joan Miró: The Ladder of Escape*, exhibition catalogue, (London: The Tate Modern, 2011), pp.30-43.

#### **Clemente Marconi**

*Sicily: Art and Invention between Greece and Rome*, eds. Claire Lyons, Michael Bennett and Clemente Marconi (Los Angeles: Getty Publications, 2013).

"Altari e potere," in *Arte-Potere. Forme artistiche, istituzioni, paradigmi interpretative*, eds. M. Castiglione and A. Poggio (Milano: LED, 2012), pp. 195-205.

"Selinunte. City of Sanctuaries," *Current World Archaeology* 5.8, 2012: pp. 20-26.

"Neue Ausgrabungen auf der Akropolis von Selinunt," *Antike Welt* (May 2012): p. 7.

"Pirro Marconi," in *Dizionario biografico dei Soprintendenti Archeologi (1904-1974)*, eds. Jeannette Papadopoulos and Silvia Bruni (Bologna: Bononia University Press, 2012), pp. 468-471.

"Between Performance and Identity: The Social Context of Stone Theaters in Late Classical and Hellenistic Sicily," in *Theater Outside Athens: Drama in Greek Sicily and South Italy*, ed. Kathryn Bosher (Cambridge: Cambridge University Press, 2012), pp. 175-207.

"Sicily and South Italy," in *A Companion to Greek Art*, eds. Tyler Jo Smith and Dimitris Plantzos (Malden: Blackwell Publishing, 2012), pp. 369-396.

"L'identificazione della Dea di Morgantina." *Prospettiva* 141-142, 2011: pp. 2-31.

"Le ricostruzioni dei templi [di Selinunte]: i primi duecento anni e le polemiche fra studiosi." *Kalos* 23.3-4 (2011): pp. 10-12.

#### **Alexander Nagel**

*Medieval Modern* (Thames and Hudson, 2012).

"Art out of Time: The Relic and Robert Smithson," *Artforum* 51.2 (October 2012):232-239.

"Snuff Flowers," in Heidi Hatry, *Not a Rose* (Milan and New York: Charta, 2012), pp. 134-135.

Book review *Bernini: His Life and His Rome*, Frankco Mormando, *London Review of Books*, vol. 35, 1 (2013): 29-30.

#### **David O'Connor**

*Ramesses III The Life and Times of Egypt's Last Hero*, co-edited with Eric.H. Cline (Ann Arbor: University of Michigan Press, 2012).

"The Mortuary Temple of Ramesses III at Medinet Habu," in *Ramesses III The Life and Times of Egypt's Last Hero*, eds. Eric H. Cline and David O'Connor (Ann Arbor: University of Michigan Press, 2012), pp. 209-270.

"From Topography to Cosmos: Ancient Egypt's Multiple Maps," in *Ancient Perspectives Maps and Their Place in Mesopotamia, Egypt, Greece and Rome*, ed. Richard J. A. Talbert (Chicago and London: University of Chicago Press, 2012), pp. 47-80.

#### **Jennifer Raab**

"Panoramic Vision, Telegraphic Language: Selling the American West, 1868-1884," *Journal of American Studies* (Spring 2013): 1-26.

"Painting and Illustration," in *Civil War America: A Social and Cultural History*, ed. Maggi Morehouse and Zoe Trodd (New York: Routledge, 2012), pp. 221-230.

"Details of Absence: Frederic Church and the Landscape of Post-Emancipation Jamaica," in *Anglo-American: Art between England and America, 1770-1970*, ed. David Peters Corbett and Sarah Monks (Oxford: Wiley Blackwell, 2012), pp. 92-109.

Book review, *Albert Bierstadt: Puget Sound on the Pacific Coast*, Patricia Junker (Seattle: University of Washington Press, 2011), caa. reviews (published online November 2012).

#### **Patricia Rubin**

"'The Outcry': Despoilers, Donors, and the National Gallery in London, 1909," *Journal of the History of Collections* (published online May 4, 2012; doi: 10.1093/jhc/fhs011).

*Creative Writing and Art History*, co-editor, with Catherine Grant (London, 2012).

"Art History from the Bottom Up," *Art History*, 36:2 (2013): 280-309.



# Exhibitions and Selected Publications

## Anton Schweizer

Translation of Fukuda, Mihō, "Repair by Disassembly in Japan [Nihon ni okeru kaitai shu'ri]," in *Aspects of Authenticity in Architectural Heritage Conservation, a Transcultural Perspective: Asia and Europe*, eds. Katharina Weiler and Niels Gutschow (Heidelberg: Springer, 2013).

"Max Emanuel's Japan: Reading Rococo in Export Lacquers" (working title), *Artibus Asiae* (forthcoming).

## Hsueh-man Shen

"Familiar Differences: Chinese Polychromes in the Indian Ocean Trade during the 9th Century" in *Beiträge zur Islamischen Kunst und Archäologie*, Hg. Ernst-Herzfeld-Gesellschaft, Bd. 4. (Wiesbaden, forthcoming, 2013).

"Indian Makara or Chinese Dragon-Fish? Textual Translation and Visual Transformation of Makara in China," *Art in Translation*, 5.2 (2013): 275-298.

"Tombs at the Crossroads of the Worlds of the Living and the Dead," in *Tenth Century China and Beyond: Art and Visual Culture in a Multi-Centered Age*, ed. Wu Hung (Chicago: University of Chicago Press, 2012), pp. 150-178.

"Between One and Many: Multiples and Multiplication of Miniatures Pagdoas in Medieval East Asia," *Proceedings of the British Academy* 181 (2012): 205-258.

## Robert Slifkin

*Bruce Nauman Going Solo* (Portland, OR: Companion Editions, distributed by D.A.P., 2012).

"Is Contemporary Art History?," *Oxford Art Journal* 35 (March 2012): 111-114.

## Edward Sullivan

"Information Networks: Collecting and Display of Latin American Art in the United States," in the exhibition catalogue *Order, Chaos and the Space Between. Contemporary Latin American Art from the Diane and Bruce Halle Collection* (Phoenix: Phoenix Art Museum, 2013), pp. 105-118.

"From the Studio to the Street," in *Laura Anderson Barbata: Transcommunalidad*, ed. Juan García de Oteyza (Mexico City: Turner Libros, 2012), pp. 9-12.

"Displaying the Caribbean. Thirty Years of Exhibitions and Collecting in the United States," in *Caribbean. Art at the Crossroads of the World*, eds. Deborah Cullen and Elvis Fuentes (New York: el Museo del Barrio and Yale University Press, 2012), pp. 343-365.

"Revelando los inicios de una carrera excepcional," in *Fernando Botero. La búsqueda de un estilo*, Christian Padilla (Bogotá: Editorial La Bachué, 2012), pp. 12-13.

"Cesar Paternosto: A Celebratory Interchange" and "Edward J. Sullivan Interview with Cesar Paternosto," in exhibition catalogue *Cesar Paternosto. Painting as Object: The Lateral Expansion. New Works* (New York: Cecilia de Torres Gallery, 2012), pp. 35-45.

"Erasing Borders," *Art in America*, September, 2012, pp. 49-52.

"Introduction" *Bonevardi Works. Bonevardi-Bennett Collaborations* (Buenos Aires, Fundación Alón para las Artes, 2012) pp. 9-16.

## Thelma Thomas

"Publishing *The Art Bulletin*: Past, Present, and Future," published online by Scalar, February 2013 (<http://scalar.usc.edu/anvc/the-art-bulletin/index>)

"Mimetic Devotion and Dress in Some Monastic Portraits from the Monastery of Apa Apollo at Bawit," *Coptica* 11 (2012): 37-79.

## Marvin Trachtenberg

"Grand Canyon, Saqqara, and Brunelleschi's Dome: Thinking and Making Architecture in the Premodern Era," in *Sartoriana* 25 (2012): 207-35.

## Katherine Welch

"The Achilles and Penthesilea Statue Group from the Tetrastyle Court of the Hadrianic Baths at Aphrodisias," with M. Gensheimer, co-author, *Istanbul Mitteilungen* (forthcoming, 2013).

"The scaenae frons of G. Julius Zoilos and the Stadium at Aphrodisias: Experiments in Architecture in Asia Minor during the early imperial period," with L. Klar Philips, co-author, in *Aphrodisias Papers V*, eds. R.R.R. Smith, A. Sokolicek, and K. Welch (forthcoming).





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Abydos excavation, 2013

# 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.



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Brian Castriota (M.A. student in conservation)  
Abydos excavation, 2013



Abydos excavation, 2013

## Dr. Matthew Adams (Associate Director and Field Director) on The Abydos Project

The Abydos Project focused on the systematic assessment of damage at the site from looting during the 2011 revolution in Egypt. More than 200 looters' pits were identified, mostly in the ancient cemetery fields of the site. As many as half had been dug into spoil heaps left by old excavations or were so shallow that they did no real damage. A considerable number, however, targeted buried architecture and had a much more serious impact. These were systematically excavated, documented, and the damage assessed during the 2013 field season.

Undertaken by a multi-disciplinary team that included IFA students of art history and archaeology, as well as of conservation, the 2013 work uncovered and documented the remains of tombs and funerary chapels spanning more than 2000 years of the history of the site. While much of the damage was found to be superficial, in some instances the looters had cut large holes into or completely through mudbrick walls in their search for buried treasure, destroying significant parts of ancient structures.

As sobering as these results were, the 2013 field season also produced exciting new information. Because the looters were active in many different areas, the 2013 excavations provided an opportunity to explore parts of the site not previously studied by the project. One of the most important results was the discovery of the huge scale and density of an area of monumental tombs of high officials of the New Kingdom (c. 1550 – 1070 BCE) and later. The new information gained because of the unfortunate events of 2011 both substantially enriches our understanding of ancient activity at Abydos and will inform the direction of future research.

# Aphrodisias, Turkey

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.



Extracting of a statue from the North Avenue of Aphrodisias; From left: Andrew Ward (Ph.D. candidate) and Austen Leigh DePinto (M.A. '12), 2012



Austen Leigh DePinto (M.A. '12) measuring a statue from the North Avenue, 2012

## Voices from the Field

Last summer I had the opportunity to participate in the IFA's excavations at Aphrodisias. Having no prior digging experience, I was excited but slightly apprehensive to join the team. However all of the participants from my fellow student archaeologists to the professors and specialists researching at the site were engaging and approachable for any questions, and, of course, very informative. The program provides the opportunity for students of art history to learn how to properly excavate and record finds in addition to drawing aspects of their trenches and the preliminary concerns of conservation through closely working alongside professionals in the field, architects, and conservators. Weekly seminars discuss the current research projects while trench tours present the progress and exciting finds for all the teams working at the site.

With a team of Turkish workmen, I excavated along the main north-south avenue of the city with two other archeologists. To the north, we made great progress in understanding how the colonnade collapsed, while at the southern end we learned how quickly the city began to rebuild. Our finds were very rich this summer and included two life-sized statues of local officials. I'm proud of my involvement in this project and looking forward to returning this summer.

- Shannon Ness (M.A. candidate)



Aerial shot of Aphrodisias, 2012



# 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.

## Voices from the Field

One of the benefits of being a student at the IFA is that we are given the opportunity to participate in its various archaeological excavations. As a Ph.D. student studying Greek art and archaeology, I am fortunate to have participated in the excavations at Aphrodisias and Selinunte. Last summer, I was able to broaden my archaeological knowledge and experiences, by spending part of the summer in Samothrace. Currently, our emphasis at Samothrace is on the study of materials excavated in previous seasons; in particular, last summer we conducted architectural research centered on the monuments of the western side of the sanctuary, and investigated many of the small finds discovered over the decades of

excavations. Reexamining the small finds, in particular, the numerous fragments of Attic black and red-figured pottery, proved to be an invaluable experience for me, because my research interests center around the study of Greek pottery in context.

This summer, I am returning to Samothrace to participate in the comprehensive study of the Nike precinct, and I, along with another colleague, Kirsten Lee (Ph.D. candidate), will be examining the pottery found in this area, with hopes to shed light on the history of the sanctuary.

- Veruschka Karim Thomason  
(Ph.D. candidate)



Sanctuary of the Gods, Samothrace. View of the Hieron from the south.

# 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.

In 2012-2013, the Institute produced the inaugural issue of the *IFA Archaeology Journal*, a publication on the progress of research at the IFA's excavation sites: Abydos, Aphrodisias, Samothrace, and Selinunte. The Journal is available for download from the IFA's website.



Andrew Ward (Ph.D. candidate) and Amy Miranda (M.A. '12), Selinunte excavation, 2012

## Voices from the Field

Through the generosity of the IFA and numerous donors, I had the opportunity to participate in the excavation project at Selinunte this past summer. Having participated in excavations in Egypt and Italy in the past, I was greatly impressed by the balance struck at Selinunte of combining aspects of both a field school and active excavation. Students work side by side with some of the leading experts in ceramic analysis, physical anthropology, archaeobotany, and architectural reconstruction; the excavation provides experience one could never get in the classroom.

My own research focuses upon Greek colonization and cultural interaction in the Western Mediterranean, and as a site Selinunte is perfect, containing distinct archaeological remains from periods of Greek and Punic dominance. Excavating within the walls of "Temple R" this past season, we encountered finds that helped us to not only possibly identify material evidence for the destruction of Selinunte by the Carthaginians in 409 BCE, but also to locate the very beginnings of Greek colonization at the site. I will be returning this coming summer to Selinunte, where I look forward to the opportunity to continue my own research on the architectural remains of the Punic period, and to help expand on the many impressive discoveries of the past season.

- Andrew Ward (Ph.D. candidate)



Lillian Stoner (Ph.D. candidate) and Austen Leigh DePinto (M.A. '12), Selinunte excavation, 2012



# Hurricane Sandy Relief Efforts

In the wake of Hurricane Sandy, faculty members and students of the Conservation Center contributed their time and knowledge to assist with the restoration of artworks damaged by the storm's floodwaters. Students Amy Hughes and Margaret Wessling aided in the conservation of archival documents, books, and photographs related to Irish American history stored in the Brooklyn residence of historian John Ridge, President of the New York Irish History Roundtable. Margaret Wessling also assisted in salvaging a collection of photographs recovered from a damaged home on the New Jersey coast by the photography conservation laboratory The Better Image. Christine Frohnert, 2012 Judith Praska Visiting Professor, assembled a team of students – Brian Castriota, Saira Haqqi, Desirae Peters, Kari Rayner and

Melissa Tan – to document and clean the media collection of the non-profit art and technology center Eyebeam, which suffered major damage to its Chelsea facility and collection. Also in Chelsea, Professor Michele Marincola and students Margarita Berg, Desirae Peters and Melissa Tan salvaged large canvas paintings at Lennon Weinberg Gallery by carefully unrolling them and preparing them to dry. Student Caitlin Breare assisted in drying artworks stored in the basement of the Greenwich Village landmark Westbeth Artists' Housing that provides affordable living and work spaces for artists.

For more information on these efforts, please visit our 'Hurricane Sandy Response' page in the Conservation Program's section of the IFA website: ifa.nyu.edu.



Conservation student Margaret Wessling lays to dry freshly washed photographs recovered from a New Jersey coast home



Conservation student Caitlin Breare treats a water-damaged painting

# Mellon Research Initiative

*In March 2010 the Institute of Fine Arts was awarded a grant from the Andrew W. Mellon Foundation to support a four-year project to examine the state of advanced research in the fields that are the primary components of the program at the IFA: art history, archaeology, and conservation. The aim of the project is to ask where these areas are going, what are the strengths in given areas of study, what do they require in terms of resources to pursue advanced research, how these resources are best managed, and how is learning best delivered in curriculum and training programs. The project acknowledges the Institute's leading role in these fields, but is also intended to review the IFA's current position, organization, and research activities and to suggest ways to enhance and to forward its leadership.*

*This initiative gives the IFA the opportunity to bring distinguished scholars to the Institute as project consultants and collaborators, as participants in workshops and symposia, and as visiting professors. The consecutive appointments of three two-year postdoctoral fellows allows the IFA to support and to benefit from the highest caliber of new research by bringing promising young art historians into our community. The IFA welcomed the first Mellon Postdoctoral Fellow, Jennifer Raab (Yale, Ph.D., 2009) in September 2011. In September 2012 we welcomed the second Fellow, Anton Schweizer (Heidelberg University, Ph.D., 2010). In September 2013 we will be joined by Noémie Etienne (University of Geneva/University of Paris 1 Sorbonne, 2011). For more information on the Fellows' research at the IFA, please see page 14.*

*This ambitious project is divided into three components: Advisory groups convened to study institutional aspects of research and to review the IFA's place in promoting present and future research; Workshops and conferences designed to explore trends, themes, and topics in current research; Student affiliation through research grants and a reading group. There is an internal committee that has oversight of the project. Its members participate in the meetings of the advisory groups and in the planning of the workshops and related events.*

## Workshops and Conferences

Three external coordinators have been invited to work with the IFA committee to develop workshops and conferences exploring key issues in conservation, archaeology and art history as separate and as interlocking disciplines and in relation to other fields. The coordinators are: **Jim Coddington** (Chief Conservator, Museum of Modern Art); **Jaś Elsner** (Humphrey Payne Senior Research Fellow in Classical Archaeology and Art, Corpus Christi College, Oxford University, and Visiting Professor of Art History at the University of Chicago); and **David Wengrow** (Professor of Comparative Archaeology, Institute of Archaeology, University College London). The coordinators participate in the academic life of the Institute through public lectures and one-on-one meetings with students to discuss their research.

## 2012-2013

*For more information on these events, please visit the Mellon Research Initiative page at [ifa.nyu.edu](http://ifa.nyu.edu). Videos of most of the events are available on the IFA's Vimeo page.*

### ***Beyond Representation: An Interdisciplinary Approach to the Nature of Things*** (September 2012)

This three-day conference responded to a significant new interest in questions of agency, animation and animism in images within the discipline of art history, and in dialogue with cognate disciplines from anthropology and archaeology to environmental studies and the history of science. This event was jointly sponsored by the IFA and Bard Graduate Center, and organized by Jaś Elsner, Barry Flood, and Ittai Weinryb.

### ***Publishing and the Ph.D.*** (October 2012)

This workshop addressed the following questions: How should our doctoral programs prepare our students to publish today? What sort of work do we accept as PhD scholarship in art history, and what are the most effective ways that art historical scholarship can be published? How should emerging scholars communicate their work in this reconfigured scholarly publishing landscape?



# Mellon Research Initiative

## **Digital Art History** (December 2012)

Organized by Jim Coddington, this conference examined the topic of digital humanities in both theory and in practice. Broad questions addressed by the speakers ranged from methodological to pedagogical to practical. A fundamental question was whether computers do things art historians have traditionally done. If so, do they do them in different ways, or by digging deeper into existing data/images?

## **Mapping: Geography, Power, and the Imagination in the Art of the Americas** (March 2013)

Organized by Jennifer Raab, the 2011-2013 Mellon Postdoctoral Fellow, this conference focused on the North and South American landscape in the nineteenth and twentieth centuries through the exploration of mapping as a conceptual and artistic practice. It included three student sessions, two plenary lectures by senior scholars, a curatorial roundtable, and an object study session at the Cisneros Collection. Additional support for this conference was received from the Terra Foundation for American Art.

## **Archaeology, Heritage, and the Mediation of Time** (April 2013)

This conference was convened by David Wengrow to consider how changing concepts, measures, and representations of time are redefining the field of archaeological enquiry. Exploring the visual cognition of time, and the mediation of temporal experience through archaeological landscapes and materials, this conference forms a bridge to the art history and conservation strands of the Mellon Research Initiative.

## **Upcoming Programming: 2013-2014 Art History and the Art of Description** (October 2013)

Organized by Jaś Elsner, this colloquium is designed for art historians to reflect on our own practice in massaging the object into a form susceptible to argument and verbal analysis. The particular thrust of an argument will have a significant effect on the words chosen and the structure of description used in making a work of art usable in the discussion. That raises a set of issues, ethical and aesthetic, art-critical and historical, methodological and intermedial, that remain both vibrant and urgent in our collective and individual practice.

## **Conservation and Its Contexts** (December 2013)

This session, convened by Jim Coddington, will examine the emerging interactions between conservation and associated disciplines. Art history, archaeology, ethnography and other disciplines are absorbing aspects of the theory, practice and rhetoric of conservation while conservation does the same from those disciplines. This multi-disciplinary symposium will examine this trend in terms of present practice, as well as from a historical perspective.

## **Is Contemporary Art History?** (February 2014)

Organized by the IFA's Robert Slifkin, this symposium will discuss the recent increase in contemporary art scholarship. It brings together a group of art historians, critics, and curators to discuss their approaches to the practice of writing on contemporary art.

## **Authenticity in Japan: Practices of Space, Art Production, and Conservation in Historical Perspective** (April 2014)

This colloquium is organized by Anton Schweizer, the 2012-2014 Mellon Postdoctoral Fellow, to study the concepts of normativity and alterity in Japan as related to the formation of a cultural identity.

## **Student Affiliation**

### **Student Reading Group**

In its second year, the Mellon reading group provided the opportunity for IFA students to discuss key texts related to the series and themes of the Mellon conferences. The group met three times each semester and was led by Robert Slifkin and Jennifer Raab. The group's aim was to provide a congenial forum for discussing conceptual and methodological issues across the fields of art history, archaeology, and conservation, and enable a deeper engagement with the Mellon events.



From left: Anne Cross (M.A. candidate) and Sara Ickow (M.A. candidate) at the Mellon Student Reading group led by Professors Slifkin and Raab.



# Mellon Research Initiative: Grant Recipients

*As part of the Mellon Initiative, research grants were awarded to IFA students in conjunction with the conferences Digital Art History and Archaeology, Heritage, and the Mediation of Time. For the IFA Annual, the grantees discuss the research topic they conducted and presented at these conferences.*

## Digital Art History

**Adwoa Adusei** (M.A. candidate)

My experience with digital art history began with trying to conceptualize a practical means of capturing my research on art and architecture in Africa and its diaspora. For Professor Sullivan's course, *Caribbean: Art at the Crossroads of the World*, I assembled comparative information on library architecture in the Caribbean, and believed that digital mapping could become a means of visualizing this small collection. Through the use of the ArcGIS mapping software suite, the process was not immediately gratifying. Even the creation of a website to document my progress involved unfamiliar tools, language, and patience. Yet, even creating the website allowed me to rethink publication outlets for academic research. In a sense, maneuvering through the application of mapping and publication tools served as a multi-faceted means of extending a certain practicality that is sometimes lost for art history M.A. candidates. With the Mellon grant, I was able to take my research one step further, and in continuing the project, I hope it will become a useful resource to others.



Mellon Student Grantee Adwoa Adusei presents her research at the *Digital Art History* conference, December 2012

**Emily Bauman** (Ph.D. candidate),

**Sara Ickow** (M.A. candidate),

**Allison Young** (Ph.D. candidate)

Since the 1960s, developments in imaging and recording technology have sparked a proliferation of electronic and/or time-based artworks that have challenged previous definitions of “medium” applied throughout art history. Our Mellon research project, *Art and the Emergence of Technology* was conceived of as a web-based, interactive research tool aimed to clarify the chronological development, institutional reception and scholarly understandings of media-based technologies used in contemporary art over the last fifty years.

## Archaeology, Heritage, and the Mediation of Time

**Andrea Achi** (M.A. candidate)

During the Byzantine era, Abydos, Egypt was transformed into a Christian landscape as clusters of monks' cells infiltrated the ancient sacred land. Some cells were built inside Pharaonic structures; others were carved into the cliffs of the majestic escarpment. In my research, I explore the extent to which Egyptian Christians recognized the land of Abydos as a Pharaonic sacred space. The research makes a significant contribution to knowledge about sacred spaces and collective memory through a systematic survey of the monastic materials from Abydos.

**Rachel Boate** (Ph.D. candidate)

Can conventional monuments successfully mediate the incongruous historical conditions and distinct cultural memories of former East and West Berlin following the fall of the Wall? Examining Christo and Jeanne-Claude's *Wrapped Reichstag* and Sophie Calle's *The Detachment* suggests that site-specific artworks might navigate relations between a nation and its people more effectively. In emphasizing absence and ephemera, these conceptual memory-sites acknowledge that no single experience of the German past exists, and implore individual acts of remembrance in the present.



# Mellon Research Initiative: Grant Recipients

**Brian Castriota** (M.A. candidate, Conservation)

As a third-year M.A. student in conservation specializing in archaeological materials, I am researching the impact of temporal perspective on equipment significance in technology-based works of art from the late-twentieth century. Using Diana Thater's *The Bad Infinite* as a case study, I am examining how the technological obsolescence of the three-beam CRT projector affects interpretations of material and conceptual authenticity in her reinstalled video installations.

**Kirsten Lee** (Ph.D. candidate)

My project considers the conflicting foundation dates of the Greek colony of Selinus preserved in the ancient literature and their role in the modern construction of the chronology of Corinthian pottery. Later scattered findings of early pottery from Selinus have called this relationship into question, and this dependence of current archaeological chronologies on ancient chronographers has been challenged. My research presents the early pottery from Selinus with regards to its topographic importance and considers some of the solutions connected to the interdependence of artifacts and literary sources in classical archaeology.

**Allyson McDavid** (Ph.D. candidate)

My research on the Hadrianic Baths at Aphrodisias traces the building's evolution. Built in the High Imperial Period, the monument underwent several phases of alteration in its 500 years of service, an era of profound social, political, and economic upheaval. This investigation uses archaeological evidence of the Baths' transformation to underscore its endurance through the *longue durée* of Late Antiquity, enjoining themes of architectural renovation and urban development, patronage and civic responsibility, religious diversity and transition.

## Mellon Research Initiative Visiting Professor, Fall 2012

### Aviva Burnstock, Head of the Department of Conservation and Technology, Courtauld Institute of Art, London

In December 2012, the IFA welcomed its first Mellon Initiative Visiting Professor, Aviva Burnstock, Head of the Department of Conservation and Technology at the Courtauld Institute. During her two-week stay at the Institute, Professor Burnstock advised conservation students working in her area of specialty, easel painting. At the end of her term she presented a public lecture entitled *Technical studies of Impressionist paintings from The Courtauld Gallery: Change, Conservation and Display*. The Courtauld's Department of Conservation and Technology plays a significant role in the research and conservation of the Gallery's renowned collection of Impressionist and post-Impressionist paintings. Professor Burnstock introduced her department's research and discussed materials, techniques, and material changes of select nineteenth-century paintings from the collection.



Aviva Burnstock visits the class *Easel Paintings I* at the Conservation Center, fall 2013



# Annual Lecture Series, Colloquia, and Consortia

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## Archaeological Research at Abydos

*This new annual lecture brings together members of the team from the Abydos excavation site in Egypt to discuss their findings and research.*

The Spring 2013 lecture was presented by **Matthew Adams**, Associate Director, Yale University-University of Pennsylvania-Institute of Fine Arts, NYU Excavations at Abydos and **David O'Connor**, Lila Acheson Wallace Professor of Ancient Egyptian Art; Co-Director, Yale University-University of Pennsylvania-Institute of Fine Arts, NYU Excavations at Abydos

## Archaeological Research at Aphrodisias

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

The Fall 2012 lecture was presented by **Roland R.R. Smith**, Director, Excavations at Aphrodisias; Lincoln Professor of Classical Art and Archaeology, University of Oxford; Research Professor, Institute of Fine Arts – NYU.

## 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 IFA Professor Kirk Varnedoe, who inspired the series.*

In 2012-2013 we welcomed artists **Wade Guyton**, **Agnes Denes**, **Haim Steinbach**, and **Julie Mehretu**.

## The China Project Workshop

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

**Wen-shing Chou**, Professor of Art History, Hunter College: *A discussion on the problems of structuring a book on the visionary landscape of Wutaishan.* Moderated by **Denise Leidy**, Curator of Asian Art, The Metropolitan Museum of Art

**Nicholas Grindley**, Owner, Nicholas Grindley Works of Art Limited: *A possible chronology for the dating of Chinese yokeback armchairs.* Moderated by **Jonathan Hay**, **Ailsa Mellon Bruce** Professor of Fine Arts, Institute of Fine Arts – NYU

**Dorothy Ko**, Professor of History, Barnard College, Columbia University: *Body, Text, and Stone: The Crafting and Connoisseurship of Inkstones in Eighteenth-Century China*

**Denise Leidy**, Curator of Asian Art, The Metropolitan Museum of Art: *Extreme Practices: Shakyamuni and other Ascetics in Buddhist Art.* Moderated by **Hsueh-man Shen**, Assistant Professor of Fine Arts, Institute of Fine Arts – NYU

**Linda Lin**, Object Conservator, Fellow, The Metropolitan Museum of Art: *Study and Conservation of the Asian Amber Collection at The Metropolitan Museum of Art.* Moderated by **François Louis**, Associate Professor, Bard Graduate Center

**Joe Scheier-Dohlberg**, Assistant Curator, The Metropolitan Museum of Art: *The Non-portrait Paintings of Portraitist Yu Zhiding (1647-1716).* Moderated by **Lulu Brotherton**, Chair/Associate Professor, State University of New York, New Paltz

**Alain Thote**, Directeur d'études, École pratique des hautes études, Paris: *Early Chinese Manuscripts in Archaeological Context.* Moderated by **Lillian Tseng**, Institute for the Study of the Ancient World – NYU

**Judith Zeitlin**, Professor of Chinese Literature, University of Chicago and **Yuhang Li**, Mellon Postdoctoral Fellow, Grinnell College: *Performing Images: Opera in Chinese Visual Culture.* Moderated by **Susan Naquin**, Professor of History and East Asian Studies, Princeton University



# Annual Lecture Series, Colloquia, and Consortia

## 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.

**Nicholas Adams, Mary Conover Mellon**  
Professor in the History of Architecture, Vassar College: *Gunnar Asplund's Courthouse Extension in Gothenburg (1913-1936): The Ironies of Its History*

## Director's Extracurricular Seminar

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

**Anton Schweizer, Andrew W. Mellon** Post-doctoral Fellow, 2012-2014, Institute of Fine Arts – NYU: *A Guardian for Sendai: urban, iconographic, and rhetoric spaces of shrine building in seventeenth-century Japan*

## 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.

**Eloïse Brac de la Perrière, Maître de conférences, Histoire de l'art et archéologie du monde islamique, Paris-Sorbonne University:** *Critical Perspectives on a pre-Mughal Koranic Manuscript: Research on the Gwalior Koran from the Aga Khan Collection*

## Judith Praska Professorship Public Lecture

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

**Christine Frohnert, Judith Praska** Distinguished Visiting Professor in Conservation and Technical Studies (Fall 2012): *Power On: The Conservation of Electronic Media Art*

**Carol Mancusi-Ungaro, Judith Praska** Distinguished Visiting Professor in Conservation and Technical Studies (Spring 2013): *Cues from Cy Twombly*

## 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.

**Claire Barry, Director of Conservation, Kimbell Art Museum:** *Sleight of Hand: Comparing the painting techniques in Caravaggio's Cardsharps and La Tour's Cheat with the Ace of Clubs at the Kimbell Art Museum*

## Current Trends in Medieval Art History

In Fall 2012, the Institute of Fine Arts inaugurated the lecture series to explore current trends and new research in the field of western medieval art.

**Kirk Ambrose, Associate Professor, Art History Late Antique and Medieval Art, University of Colorado, Boulder:** *An (Il)legible Capital from Moutiers-Saint-Jean*

**Jeffrey Hamburger, Kuno Francke** Professor of German Art and Culture, Harvard University: *Script as Image*

**Jacqueline Jung, Assistant Professor, History of Art, Yale University:** *Moving Pictures on the Gothic Screen*

**Beatrice Kitzinger, 2012-2014 Mellon Fellow for Scholarship in the Humanities, Stanford University:** *The Instrumental Cross and the Work of the Gospels in Carolingian Manuscript Illumination*

**Holger Klein, Professor and Director of Graduate Studies, Columbia University:** *Spirited Matter and the Rhetoric of Enshrinement*

**Aden Kumler, Assistant Professor, University of Chicago:** *Surplus & Blankness: Medieval Art, de factis*

**Achim Timmerman, Associate Professor, University of Michigan:** *Vain Labors: Late Medieval Didactic Imagery in the French Maritime Alps*



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### Seminar on Greek and Roman Art and Architecture

*Inaugurated in Fall 2012, this seminar invites scholars to share their current research with the community of Ancient Art and Archaeology at the IFA and in the metropolitan area.*

**Elizabeth Bartman**, President, Archaeological Institute of America: *Henry Blundell and His Classical Marbles*

**Tonio Hölscher**, Professor of Classical Archaeology, University of Heidelberg: *The Trojan War in Archaic Greek Art: A Chapter on Greek Pessimism*

**François Lissarrague**, Professor, L'École des hautes études en sciences sociales (ÉHESS): *Attic Vase-inscriptions: the Verbal and the Visual*

**Ioannis Mylonopoulos**, Assistant Professor, Columbia University: *Poseidon and His Youths on Cape Sounion: The Archaic Sanctuary, the Colossal Kouroi, and Political Dedications in Early-Sixth-Century Attica*

**Olga Palagia**, Deputy Head of the Faculty of History and Archaeology, University of Athens: *The Boscoreale Frescoes as Reflections of Macedonian Funerary Paintings*

### Archaeological Research at Selinunte

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

The Fall 2012 lecture was presented by **Clemente Marconi**, Director of Excavations at Selinunte and James R. McCredie Professor in the History of Greek Art and Archaeology, Institute of Fine Arts – NYU.

### Latin American Forum Sponsored by the Institute for Studies on Latin American Art

*This forum—generously funded by the Institute for Studies on Latin American Art (ISLAA) and coordinated by Professor Edward Sullivan—invites distinguished visiting lecturers to the IFA to foster greater understanding and recognition of Latin American art around the world.*

**Dawn Ades**, Independent Curator and Professor of the History and Theory of Art, University of Essex: *Surrealism & the Surrealists in Mexico 1940-1947*

**Monica Kupfer**, Independent Researcher and Curator, Bienal de Arte de Panama: *On the Map: Art in Central America since 1990*



# Annual Lecture Series, Colloquia, and Consortia

**Krista Thompson**, Associate Professor, Northwestern University: *"I was here, but I disappear": Ivanhoe Martin and the Effect of Photographic Disappearance in Jamaica*

## 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. The 2012-2013 Silberberg Lecture Series explored how works of art and artistic practices perpetuate or resist violence, and the responsibility of the art historian in this discourse.

**Wendy Bellion**, Associate Professor of American Art, University of Delaware: *The Afterlife of Iconoclasm: Sculpture in Early New York*

**Melissa Chiu**, Museum Director and Senior Vice President, Global Arts and Cultural Programs, Asia Society: *Art + Politics in Chinese Contemporary Art*

**Richard Clay**, Senior Lecturer in the History of Art and Co-Director of the Heritage and Cultural Learning Hub, University of Birmingham (U.K.): *Iconoclasm and Violence in Revolutionary Paris, 1789-1795*

**Christiane Gruber**, Associate Professor of Islamic Art, University of Michigan: *Violence's Vestiges: The Martyrs' Museum in Tehran*

**Robert Hayden**, Professor of Anthropology, Law and Public & International Affairs and Director, Russian and East European Studies, University of Pittsburgh: *Intersecting Religioscapes: A Comparative Approach to Trajectories of Change, Scale, Competition, Sharing and Violence in Religious Spaces*

**Andrew Herscher**, Associate Professor of Architecture, University of Michigan: *Envisioning Exception: Satellite Imagery, Human Rights Advocacy and Techno-Moral Witnessing*

## 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 will resume in 2013-2014 with visiting professors Thierry de Duve (Fall 2013) and Briony Fer (Spring 2014).

## 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.

Events this year included a gallery walk-through with **Shahzia Sikander** to visit the exhibition *Doris Duke's Shangri La: Architecture, Landscape and Islamic Art* at the Museum of Arts and Design, and a lunchtime conversation with artist **Yto Barrada** at the IFA.

## New York Aegean Bronze Age Colloquium

Founded in 1974, the New York Aegean Bronze Age Colloquium is celebrating its thirty-ninth year at the IFA. The colloquium is internationally recognized as a premier venue for presenting new discoveries and ideas on Aegean Bronze Age and related Eastern Mediterranean prehistory and art.

**Gerald Cadogan**, Professor, British School at Athens: *M & M's. Myrtos and Malia: Middle Minoan entente cordiale? Or unitary state?*

**Janice Crowley**, Independent Scholar: *Hands and Words: Looking Anew at Gesture in Aegean Art*

**Karen Polinger Foster**, Professor, Yale University: *The Adornment of Aegean Boats with Comparanda from Ancient to Modern Times*

**Yannis Galanakis**, Lecturer, Cambridge University: *Fire rituals, fragmentation and the body in the Late Bronze Age Aegean*



**Wolf-Dietrich Niemeier**, Professor, former director of the German Archaeological Institute in Athens: *The oracle sanctuary of Apollon of Abai/Kalapodi: cult continuity from the Mycenaean times to the Roman Imperial period in one of the most important sanctuaries of Ancient Greece*

**Thomas G. Palaima**, Raymond F. Dickson Centennial Professor of Classics, University of Texas, Austin: *Gold into silver? 65 years of Mycenaean Paleography*

#### Colloquium on Art in Spain and Latin America

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.

**Timothy Barringer**, Paul Mellon Professor, History of Art, Yale University: *Art History vs Victorian Jamaica*

**Robert Davidson**, Associate Professor of Spanish and Catalan, University of Toronto: *The Revolution's Hilton: The Havana Hilton Hotel from Burt Glinn to Ramón Serrano*

**Michele Greet**, Associate Professor of Art History, George Mason University: *The Artists of the Bulletin de l'Effort Moderne: Latin Americans in Paris*

**Richard Kagan**, Professor, Johns Hopkins University: *The Spanish Craze: America Discovers and Displays Spanish Art, 1890-1930*

**Ronda Kasl**, Senior Curator of Painting and Sculpture before 1800, Indianapolis Museum of Art: *Virtue Exemplified: Sovereignty and Salvation at the Cartuja de Miraflores*

#### New York Renaissance Consortium

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

**Machtelt Israëls**, Researcher, History of Renaissance and Early Modern Art, University of Amsterdam: *(Re)Constructing Piero della Francesca's Altarpieces for Borgo San Sepolcro*. Hosted by Columbia University.

**Scott Nethersole**, Lecturer, The Courtauld Institute of Art: *"My pain is ever before you": The Flagellation of Christ in Fifteenth-century Florence*

**Discussion: Piero della Francesca in America**  
Led by Nathaniel Silver, Guest Curator and former Andrew W. Mellon Curatorial Fellow at the Frick Collection



Dawn Ades speaking at the Latin American Forum Sponsored by the Institute for Studies on Latin American Art



# Conferences and Symposia

## 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 colleagues in the field - novice and expert. This event is preceded by an in-house symposium with presentations by three IFA students, of which one is selected to represent the IFA. In 2012-2013, the following presentations were given:

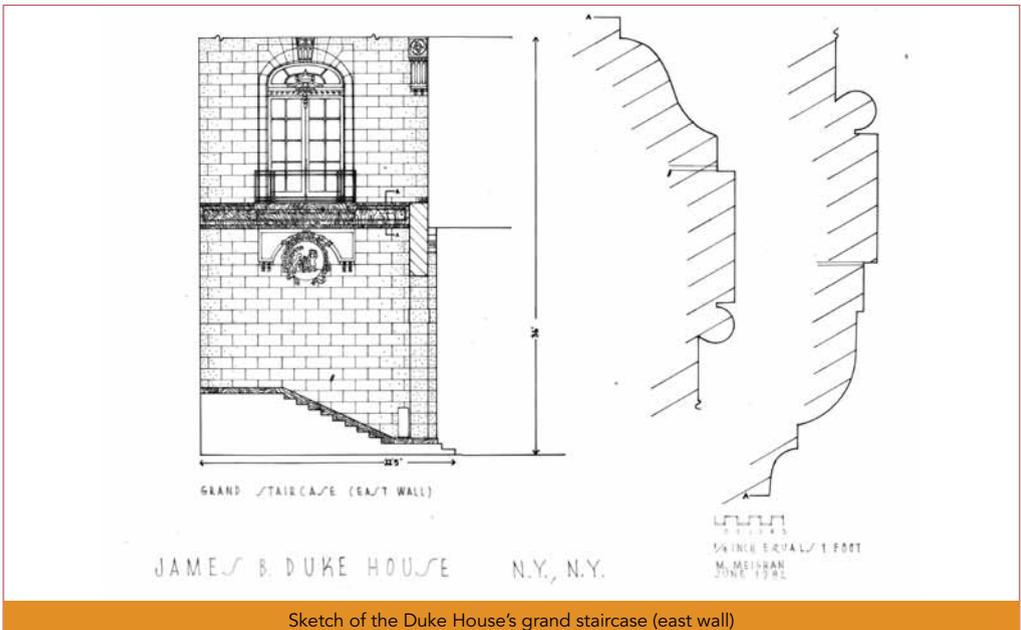
- **Matthew Hayes** (Ph.D. candidate), *Notes for a Philosophy of Transfer*
- **Allison Kidd** (Ph.D. candidate), *Spectacle Buildings in Imperial Villas: Cui Bono?*
- **Sean Nesselrode** (Ph.D. candidate), *Idol without Altar: Fermín Revueltas and the Secularized Guadalupe* (Presented at the IFA-Frick symposium)

## Mellon Research Initiative

In March 2010 the Institute of Fine Arts was awarded a grant from the Andrew W. Mellon Foundation to support a four-year project to examine the state of advanced research in the fields that are the primary components of the program at the IFA: art history, archaeology, and conservation. Three external coordinators have been invited to work with the IFA committee to develop conferences exploring key issues of these disciplines, and their relation to other fields. In 2012-2013, we held five public events as part of the Initiative:

- *Beyond Representation: An Interdisciplinary Approach to the Nature of Things*
- *Publishing and the PhD*
- *Digital Art History*
- A lecture by Aviva Burnstock, Mellon Visiting Professor (Fall 2012); Head of the Department of Conservation and Technology, Courtauld Institute of Art, London: *Technical Studies of Impressionist Paintings from The Courtauld Gallery: Change, Conservation and Display Mapping: Geography, Power, and the Imagination in the Art of the Americas*
- *Archaeology, Heritage, and the Mediation of Time*

For more information on these events, please see page 39.



Sketch of the Duke House's grand staircase (east wall)



## Duke House: A Case Study in Architecture, Decoration, and Art History

On February 1-2, 2013, we marked the close of the Duke House centennial celebrations with a conference which considered the IFA's presence at the Duke House by looking at the building—from its commissioning by the Dukes to its eventual transformation into an educational and research facility, as well as the work and influence of some of the professors who have been its inhabitants—Donald Hansen, Richard Krautheimer, Erwin Panofsky, and Kirk Varnedoe.

On the first day, students presented original research they conducted as part of Jean-Louis Cohen's seminar *Architecture and Interior Decoration in 1900 New York: The Case of Duke House*. The first session dealt with the architectural and social context in which Duke House was built: **Alisa Chiles** (M.A. candidate) gave an overview of the building's place within the "Cook Block"; **Matthew Worsnick** (Ph.D. candidate) discussed early reactions to the structure; and **Daniella Berman** (Ph.D. candidate) addressed the question of "Good Taste" and emulation in Gilded Age architecture. The second session analyzed the interiors of the Duke House, uncovering new information on its decorations and furnishing. Research by **Shannon Ness** (M.A. candidate), **Grace Chuang** (Ph.D. candidate), **Lauren Johnson** (M.A. candidate), and **Jennifer Gimblett** (M.A. candidate) examined the Dukes' decorating preferences in each room—from the lighting fixtures to the art collection hanging throughout the building. They placed these choices in the context of the neighborhood's aesthetic and the prevalent European influence. The next session focused on the adaptation of the Duke House for the Institute's use, following its donation to NYU in 1958. **Elizabeth Buhe** (Ph.D. candidate) and **Christie Mitchell** (M.A. candidate) presented research on the renovation process led by architect Robert Venturi. The day's final session placed the Duke House within a broader context: its relation to the *École des Beaux-Arts* style (**Isabelle Gournay**, Associate Professor, School of Architecture, University of Maryland); the oeuvre of the Duveen Brothers, the House's interior decorators (**Charlotte Vignon**, Associate Curator of Decorative Arts, The Frick Collection); and

the problems of restoration as demonstrated through a current renovation project of a mansion on 79th street (**Theodore Prudon**, Architect and Associate Professor of Architecture, Planning and Preservation at Columbia University).

The second day was devoted to the influence of the inhabitants of the Duke House, once it was gifted to the Institute. Senior scholars discussed the contributions to the field of art history of four former IFA faculty members: Donald Hansen (speakers: **Zainab Bahrani**, Edith Porada Professor of Ancient Near Eastern Art and Archaeology at Columbia University; and **Irene Winter**, William Dorr Boardman Professor of Fine Arts, Emerita at Harvard University; chaired by IFA professor **David O'Connor**), Richard Krautheimer (speakers: **Francesco Benelli**, Associate Professor, Department of Art History and Archaeology at Columbia University; **Dale Kinney**, Eugenia Chase Guild Professor in the Humanities Emeritus at Bryn Mawr College; and **Elizabeth Sears**, George H. Forsyth Junior Collegiate Professor of History of Art at University of Michigan; chaired by IFA professor **Marvin Trachtenberg**); Erwin Panofsky (speakers: **Christopher Heuer**, Assistant Professor, Department of Art and Archaeology at Princeton University; and **Christopher Wood**, Professor, History of Art at Yale University; chaired by IFA professor **Alexander Nagel**); and Kirk Varnedoe (speakers: **Leah Dickerman**, Curator of Painting and Sculpture at The Museum of Modern Art; IFA professor **Jonathan Hay**; **Pepe Karmel**, Associate Professor of Art History at New York University; and IFA professor **Robert Slifkin**; chaired by IFA professor **Jean-Louis Cohen**).

This conference was convened by the IFA's **Patricia Rubin** (Judy and Michael Steinhardt Director) and **Jean-Louis Cohen** (Sheldon H. Solow Professor in the History of Architecture). Videos of the proceedings are available on the Institute's Vimeo page.

The centennial programming is made possible in part by a generous grant from the Doris Duke Charitable Foundation.



# Special Engagements

## **Latin American Art Bibliography Symposium: A Continuing Conversation**

Supported in part by the Humanities Initiative at NYU, this symposium celebrated the collections of Columbia University's Avery Library, New York University's Institute of Fine Arts, and the Research Division of the New York Public Library, placing them within the context of the field and the larger bibliographic and library landscapes.

## **Multiple Sites, Multiple Meanings: Archaeological Projects of the Institute of Fine Arts**

This event provided an opportunity for the IFA community to experience the extraordinary scope and depth of current and potential archaeological field projects sponsored by the IFA.

## **Architecture and the Experience of Music: A Conversation around "Site and Sound"**

A panel discussion which explored the issues raised in Victoria Newhouse's book, *Site and Sound: The Architecture and Acoustics of New Opera Houses and Concert Halls*.

Panelists: Victoria Newhouse, Raphael Mostel, Carl Rosenberg, and Ricardo Scofidio  
Moderators: Jean-Louis Cohen and Marvin Trachtenberg

## **Pinta Art Fair Panel: Curating Latin American Art in a Changing Environment**

Panelists: Vanessa Davidson, Mary Schneider Enriquez, Ilona Katzew, and Rachel Mohl.  
Moderator: Edward Sullivan

## **Paragone Revisited: The Reunification of the Berlin Painting and Sculpture Collections**

This event took place in Professor Philippe de Montebello's class, *The Multiple Lives of the Work of Art*: Julien Chapuis, Deputy Director, Sculpture Collection and Museum of Byzantine Art, Staatliche Museen zu Berlin. Respondents: Luke Syson and Joe Rishel

## **Spotlight on research at the Museum Conservation Institute (MCI), Smithsonian Institution, Suitland MD**

Speakers: Paula T. DePriest, Odile Madden, Mehdi Moini, and Ed Vicenzi

## **New York Regional Association for Conservation Lecture**

Julie Martin, Conservator: The Story of E.A.T. (Experiments in Art and Technology) from 1960 – 2012

## **Unfinished Business: Incomplete Bindings Made for the Booktrade from the Fifteenth to the Nineteenth Centuries**

Nicholas Pickwood, Director, Ligatus Research Centre, University of the Arts London

## **Alumni Careers Panel**

During CAA 2013, we invited five IFA alumni who are leaders in their professional fields to speak to students about their career trajectory. Panelists included: **Matthew Israel** (Director of the Art Genome Project, Artsy); **Suzanne Siano** (Chief Conservator and Director, Modern Art Conservation); **June Taboroff** (Senior Cultural Resource Specialist, Consultant to International Development Agencies); **Stefanie Walker** (Senior Program Office, National Endowment for the Humanities); **Alice S. Zimet** (President, Arts + Business Partners, LLC). Moderated by Gertje Utlej (President of the Alumni Association)



Alumni Careers panel, February 2013.

# News from the IFA Library

*The IFA houses two libraries: The Stephen Chan Library of Fine Arts, located in 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 art object conservation. They hold over 150,000 volumes, subscribe to over 700 periodicals, and maintain distinguished rare book and videotape collections.*

With the IFA's new two-year M.A. program now in full swing the library has seen some changes. We continue to see larger and larger numbers of items requested for reserve, as well as book orders coming in from faculty and students. As is the case for art history and the humanities in general, we have seen no decrease in the number of traditional (i.e., paper) publications. Prices and numbers both continue to increase in our field. Price increases can be attributed at least in part to rising costs for image publication, due to tightening of rights' restrictions (and confusion regarding the who and how thereof). While we have been fortunate in the past few years in receiving some major gifts—in the areas of modern and contemporary art and Latin American and Spanish art—we nonetheless continue to rely

on purchases of materials, and have a fairly aggressive collection development policy. We hope to be able to continue this, and to allow our collections to grow, as they will remain important to scholarship in the field for generations to come.

– Amy Lucker, Head Librarian



From left: Michael Reid (M.A. candidate) and Hillary Brody (M.A. candidate)



# Updates from the Digital Media Services and Image Archive

Accessible to IFA students and faculty, the Image Archive of the Digital Media Services comprises more than a million images, in every photographic format practiced during the last century. Included are approximately 180,000 digital images accessible through the University's 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.

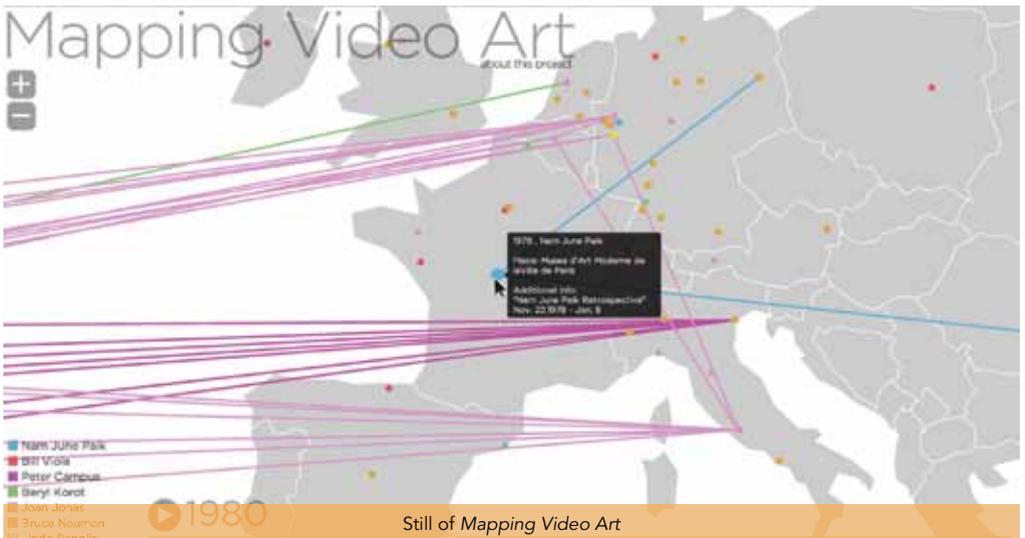
*Mapping Video Art* ([www.nyu.edu/gsas/dept/fineart/projects](http://www.nyu.edu/gsas/dept/fineart/projects)) is an experiment in data visualization created in the Digital Media Services office. The project allows the user to see the movement of video art by specific artists as it crossed continents and decades. Information about exhibitions is visible in mouse-over of each of the circles that represent individual shows. The lines of movement are color-coded for each artist, and move in the direction of the art - if an artist showed work in New York and then in Paris, the lines will move from one city to the next in the proper geographic direction. The chronology slider at the bottom ties this movement into a specific timeframe. The map is zoomable, which allows more information about important exhibition sites

(such as New York City) to be visible. Artists can be toggled on and off. The tool makes it possible to track the career of a single artist, or to compare that artist to others practicing in the same medium or timeframe.

This is one of the first data visualization projects undertaken at the Institute, and it is still a work in progress. What is currently visible on-line is considered "phase 1"; data is being continually augmented and updated. The project is the result of a collaboration among Jason Varone, DMS, who initiated and oversees the project; Shilpan Bhagat, Interaction Designer/Creative Technologist, Interactive Telecommunications Programming, who developed the code; with data collection and correlation by Eve Survilo, Department of Art and Art Professions. Mr. Bhagat and Ms. Survilo are both student staff members in the Digital Media Services office at IFA.

Perhaps the most important goal of our work on *Mapping Video Art* is to make our data visualization tool publicly accessible. Eventually we would like see scholars in other areas of art history visualize their data using our tool.

– Jenni Rodda, Curator of the Digital Media Services and Image Archive



Next page: Matthew Hayes (Ph.D. candidate) and Christie Mitchell (M.A. candidate)





## Study at the IFA



# 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 specialist fields 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 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 ten courses are required for the M.A. degree.



ProSeminar for new Ph.D. students led by Professor Marconi

## 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.

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,





Second-year conservation student Desirae Peters with conservator Carolyn Tomkiewicz in the class *Easel Painting II*, spring 2013

many of whom serve as conservators and scientists at New York City's prestigious museums.

### Curatorial Studies Certificate

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. The course of study normally takes place over three and one-half to four years. The certificate requirements include a paid nine-month internship in a museum's curatorial department, and participation in the offered curatorial studies courses: *Curatorial Studies: Exhibition Practices* and *Curatorial Studies: Collections and Curating*. Past exhibitions that have been featured in these courses: *Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance*; *The World of Khubilai Khan: Chinese Art in the Yuan Dynasty*; *Venice and the Islamic World, 828–1797*; *Prague, The Crown of Bohemia, 1347–1437*; and the new installation of the New American Wing.

Students are placed in departments relating to their dissertation research. Curatorial Studies Alumni have held leadership positions at some of the world's foremost art institutions, including The Art Institute of Chicago; Boston Museum of Fine Arts; The Frick Collection; Harvard Museums; J. Paul Getty Museum; Library of Congress; The Metropolitan Museum of Art; National Gallery, London; Philadelphia Museum of Art; and the Smithsonian Institution.

For more information on how to apply to study at the IFA please visit [ifa.nyu.edu](http://ifa.nyu.edu)



Mecka Baumeister, Objects Conservator at the MMA, with students of the *Curatorial Studies: Exhibition Practices* class, fall 2012



Edited by Patricia G. Berman  
and Gerlie K. Utley  
**A FINE REGARD**

**EL ANATSUI** VOGEL  
PRESTEL

Stratton-Pruitt  
**The Art of Painting in Colonial Quito**  
Saint Joseph's University Press

**JOSEPH OF NAZARETH THROUGH THE CENTURIES**  
SAINT JOSEPH'S UNIVERSITY PRESS

WILSON  
**St. JOSEPH IN ITALIAN RENAISSANCE SOCIETY AND ART**  
*New Directions and Interpretations*



# 2012-2013 Ph.D. Graduates

## Mark B. Abbe

"The Polychromy of Roman Marble Sculpture: Aphrodisias and Corinth"  
(Katherine Welch)

## Denise Birkhofer

"On and Off the Streets: Photography and Performance in Mexico City, 1974-1984"  
(Edward Sullivan)

## Cathleen Chaffee

"Décors: Marcel Broodthaers's Late Exhibition Practice, 1974-5"  
(Robert Storr)

## Liam Considine

"New Realisms: Pop Art in France, 1962-1968"  
(Thomas Crow)

## Jason Dubs

"Writing and Resistance: El Techo de la Ballena and the New York Graphic Workshop: Conceptual Art Strategies, Collaboration and Cultural Politics in Caracas and New York, 1960-1970"  
(Edward Sullivan)

## Rachel Federman

"Framing Los Angeles: Artists' Environments and Institutional Space, 1962-1994"  
(Thomas Crow)

## Ross Finocchio

"Henry Clay Frick: The Making of an American Collector, 1880-1905"  
(Jonathan Brown)

## Ana Franco

"Edgar Negret and Eduard Ramirez-Villamizar: Transnational Encounters and the Rise of Modernism in Colombian Art, 1944-1964"  
(Edward Sullivan)

## Maryl Gensheimer

"Decoration and Display in Rome's Imperial *Thermae*: Issues of Intention, Reception, and Visual Experience at the Baths of Caracalla"  
(Katherine Welch)

## Erik Gustafson

"Tradition and Renewal in the Thirteenth-Century Franciscan Architecture of Tuscany"  
(Marvin Trachtenberg)

## Melanie Hanan

"Romanesque Casket Reliquaries: Forms, Meanings, and Development"  
(Jonathan Alexander)

## Genevieve Hendricks

"Collision and Collusions: Interactions in Le Corbusier Art and Architecture, Purism and Beyond"  
(Jean-Louis Cohen)

## Alison Hokanson

"The Soul of Solemn Places: The Interior Scenes of Henri De Braekeleer (1840-1888)"  
(Linda Nochlin)

## Jai Imbrey

"Fictive Frames in Mantegna's Devotional Art"  
(Colin Eisler)

## Abby Kornfeld

"Meanings in the Margins: Between Text and Image in the Medieval Haggadah"  
(Jonathan Alexander)

## Laura Leaper

"Time, Memory and Ritual: Deciphering Visual Rhetoric in Diego Valades' *Rhetorica Christiana*"  
(Jonathan Brown)

## Minna Lee

"The Archaic *Korai* from the Athenian Akropolis: A Re-examination of the Material Evidence"  
(Clemente Marconi)

## Beth Merfish

"Stars in Complex Constellations: Mexico City's Taller de Gráfica Popular through Inside and Outside Histories"  
(Edward Sullivan)

## Elizabeth Monti

"Art for an Antipope: Patronage at the Court of Clement VII (1378-1394)"  
(Jonathan Alexander)

## Sarah Montross

"Cartographic Communication: Latin American New Media Artists in New York, Juan Downey and Jaime Davidovich (1960s-1980s)"  
(Edward Sullivan)

## Judith Noorman

"Un peintre renommé de la court: Jacob van Loo (1614-70), Academic Painter and Elite Portraitist in Amsterdam and Paris"  
(Mariët Westermann)

## Lelia Packer

"Imitation and Innovation in Materials in Early Modern Northern European Art: Pen Prints, Pen Drawings, and Pen Paintings, c. 1580-1670"  
(Mariët Westermann)

## Alexander Rich

"Artist or Critic: Guy Pène du Bois and the Search for Artistic Identity"  
(Linda Nochlin)

## Hannah Sigur

"Neoclassicism and National Identity: Japan, the United States, and International Expositions 1862-1915"  
(Jean-Louis Cohen)

## Denise Teece

"Vessels of Verse, Ships of Song: Persian Anthologies of the Qara Quyunlu and Aq Quyunlu Period"  
(Priscilla Soucek)

## Rosemarie Trentinella

"The Roman Villa in Calabria: Case Studies in Visual Culture"  
(Katherine Welch)

## Derek Weiler

"Serial Aesthetics and the Concept of Technique: Mel Bochner and the 1960s"  
(Jeffrey Weiss)

## Michele Anne Wijegoonaratna

"Tradition, Innovation and the Construction of Identity in Otto Dix's Portraits and Self-Portraits 1912-1925"  
(Robert Lubar)

## Kathryn Wysocki-Gunsch

"Images for the King: The Bronze Plaques of the Benin Court in Their Architectural Context"  
(Jonathan Hay)

Previous page: Alumni publications on view at the IFA Alumni reunion during CAA, February 2013



# 2012-2013 M.A. Graduates

## Andrea Achi

"The Coptic Manuscript Collection at the Pierpont Morgan Library"  
(Thelma K. Thomas)

## Brittany Adler

"From Muscles to Monsters: Exploring the Threat of the 'Homosexual' Bodybuilder to Mainstream Society During the Post-World War II Era"  
(Jennifer Raab)

## Brian Bentley

"Folklore without Folkloricism: Rubem Valentim and Brazilian Spiritual Abstraction as Categorical Transgression"  
(Edward J. Sullivan)

## Margaret Bordonaro

"*Madonna della Misericordia*: A Case Study from the Acton Collection"  
(Patricia Rubin)

## Hillary Brody

"Yesterday's News: The Message and Materiality of Newspapers from Picasso to Rauschenberg"  
(Thomas Crow)

## Ethan Buchsbaum

"On the Meanings of Paradox: Philip Guston's 'Dark Paintings,' 1960-1965"  
(Robert Slifkin)

## Alisa Chiles

"The Politics of Design: French and German Horizons of Reception at the 1930 Werkbund Exhibition in Paris"  
(Jean-Louis Cohen)

## Benjamin Clifford

"Historical Consciousness and the Limits of Distinction: Kazimir Malevich's 'White on White' Series"  
(Robert Lubar)

## Anne Cross

"The Fractured Landscape: Postbellum American Identity as Figured in Timothy H. O'Sullivan's Photographs for the U.S. Geological Exploration of the Fortieth Parallel (1867-1872)"  
(Jennifer Raab)

## Jordan Famularo

"Byzantium Reframed: Lives of Stone and Mosaic Icons in Italy, c. 1385-1520"  
(Alexander Nagel)

## Thisbe Gensler

"Exposed: Medical Realism and the Body Politic in Henri Gervex's *Avant L'Operation*"  
(Linda Nochlin)

## Jennifer Gimblett

"A Gilded Age Legacy: the Creation of the Fabbri House"  
(Jonathan Brown)

## Sarah Gonzalez

"The Demonic Mirror of Siyah Qalam: Societal Self-Perception through Painted Depictions of Demons"  
(Priscilla P. Soucek)

## Carley Groobman

"Personal Truths and Legal Fictions: Alice Neel's Portraits in Spanish Harlem, 1938-1962"  
(Robert Slifkin)

## Charlotte Healy

"Between Weaving and Photography: Paul Klee's Haptic Surfaces"  
(Robert Lubar)

## Betty Hensellek

"A Reconsideration of the So-called Sasanian-Senmurv Kaftan: A Nomadic Assimilation of Imperial Imagery at Moshchevaja Balka"  
(Thelma Thomas)

## Sarah Humphreville

"Edward Hopper and Dan Flavin: The Solidity of Light"  
(Robert Slifkin)

## Sara Ickow

"Modern Primitives: Recontextualizing Walker Evans 1935-1936"  
(Robert Slifkin)

## Briana Jackson

"'May My Brother Send Me Much Gold': Universalizing Tendencies and the Exchange of Art and Luxury Goods in the Reigns of Amenhotep III and Akhenaten"  
(David O'Connor)

## Jennifer Kanyo

"The Great American City: Louis Lozowick and the Symbolism of Progress"  
(Jean-Louis Cohen)

## Madeline Kearin

"'A Dark Easter': Celtic Art, Literature, and the Growth of Irish Identity, 400-800 AD"  
(Günter Kopcke)

## Bryanna Knotts

"Lewis Carroll's Photographic Portraits of Children"  
(Robert Slifkin)

## Sarah Lampen

"Andrea Zittel's 2D Work; Essays in Accessible Commercial Design"  
(Thomas Crow)

## Abigail Lapin

"Murals at the Mercado Abelardo Rodriguez Isamu Noguchi and Miguel Tzab: Identity and Spirituality"  
(Edward J. Sullivan)

## Elizabeth Lee

"Tenth century *Tu*: Mandalas, Dharanis and the mural of Mt. Wutai from Dunhuang"  
(Hsueh-man Shen)

## Casey Lesser

"Joaquin Sorolla in the Americas"  
(Edward J. Sullivan)

## Casey Lupetin

"'Prince of Collodion': The Shared Agency in Yokohama Photography in the Works of Felice Beato"  
(Jennifer Raab)

## Margaret Mansfield

"Visual Humor in the Golden Age of Dutch Painting"  
(William Hood)

## Nicholas Marmor

"Claes Oldenburg's Invisible City: An Investigation into Oldenburg's Proposed Monument Drawings for New York"  
(Robert Slifkin)



**Asli Menevse**

"Middle Class Boundaries of Imperial Benevolence: Visual Representations of British Poor and Colonial Subjects in Negation to Victorian Middle Class Identity in 19th Century British Illustrated Periodicals"  
(Linda Nochlin)

**Christine Mitchell**

"Helen Pashgian and the Feminist Gesture of Industrial Artmaking in Post-War Los Angeles"  
(Günter Kopcke and Thomas Crow)

**Shania Naderipour**

A Sculpture Garden for the West: Isamu Noguchi's *California Scenario*  
(Jean-Louis Cohen)

**Shannon Ness**

"The Juno in the Kitchen: Representations of Women in Lararia"  
(Katherine Welch)

**Grace Noh**

"Translation, Imitation, and Innovation: Classical Antiquity and Renaissance Humanism"  
(Colin Eisler)

**Gabriella Perez**

"Art, Conquest, and Restoration: Napoleon's Cultural Legacy, the Foundation of Ludwig I's Glyptothek, and the Restoration(s) of the Aegina Marbles"  
(Günter Kopcke)

**Ilana Pfefer**

"Bernini's *Pluto and Proserpina*: A Gift between Two Cardinals"  
(Colin Eisler)

**Brittany Prieto**

"In Destruction, Inspiration: David Alfaro Siqueiros's *América Tropical* and Its Influence on Chicano Muralists of Los Angeles"  
(Edward J. Sullivan)

**Lindsay Rabkin**

"Assessing the Conservator-Artist Interview"  
(Carol Mancusi-Ungaro)

**Michael Reid**

"Fifteenth-century Devotional Diptychs and the Blue Monochrome Propositions by Yves Klein"  
(Alexander Nagel)

**Francisco Rodríguez Chaparro**

"Big Shot: Andy Warhol Still-life Polaroids"  
(Jonathan Hay)

**Amy Russo**

"Alfred Atmore Pope: The Private Collection of a Private Man"  
(Jonathan Brown)

**Lisa Schermerhorn**

"Myth and Sculptor in Classical Greece: The Ephesian Amazons"  
(Clemente Marconi)

**Myungjin Shin**

"Development of the Park System during the Turn of the Century"  
(Jean-Louis Cohen)

**Juanita Solano**

"Fernell Franco and the Politics of Mexican Cinema"  
(Edward J. Sullivan)

**Rachel Stekson**

"Nanaline Holt Inman Duke and Katharine Smith Reynolds: The Women behind the Domestic Architecture of the Tobacco Tycoons"  
(Jean-Louis Cohen)

**Eleanor Stoltzfus**

"Constructing a Utopian Space: Axonometry and Materiality in El Lissitzky's *Prouns*"  
(Robert Lubar)

**Schuyler Swartout**

"Late Antique Sarcophagi from Aquitania and Visigothic Patronage"  
(Günter Kopcke)

**John Teo**

"Aurel Stein, Langdon Warner, and the Fogg Expeditions to Dunhuang: The Legacy on Dunhuangology, Heritage Conservation and Museum Practices in China"  
(Hsueh-man Shen)

**Michael Westfall**

"Paul McCarthy"  
(Thomas Crow)

**Julianna White**

"Artist as Collector during Turn of the Century America: Frederic Edwin Church and His Old Master Paintings Collection"  
(Jennifer Raab)

**Rachel Wilf**

"Forgotten Splendor: The George and Florence Blumenthal Collection"  
(Jonathan Brown)

**Grace Yasumura**

"*Not the Old, Not the New, But the Necessary*: An Exploration of Alexander Rodchenko's Line Constructions"  
(Robert Lubar)

**Devon Zimmerman**

"Contested Space /Hollowed Ground: Piet Mondrian, Paris, and the 1930s"  
(Robert Lubar)

**Advanced Certificate in Conservation**  
Morgan Adams

Kristen Watson Adsit

Linsly Boyer

Kristin Bradley

Justine Ellis

Jessica Pace

Katie Patton

Kristin Robinson

Sophie Scully

Julia Sybalsky

Cybele Tom

Shauna Young

**Curatorial Studies Certificate**  
Matthew Breatore



# Art History and Archaeology Courses 2012-2013

## Fall 2012

**Foundations I For M.A.**

**Students: Practices of**

**Art History**

(Lecture)

Alexander Nagel

**City Planning and Urban**

**Design in the 19th and**

**20th Centuries**

(Lecture)

Jean-Louis Cohen

**Architecture and Interior**

**Decoration in 1900 New York;**

**The Case of Duke House**

(Seminar)

Jean-Louis Cohen

**Northern Art as Experience,  
1400-1550**

(Lecture)

Colin Eisler

**Translatio – The Vital Transfer  
of Past to Present**

(Seminar)

Colin Eisler

**Curatorial Studies:**

**Exhibition Practices**

**The Making of the New**

**Galleries of the Arts of the**

**Arab Lands, Turkey, Iran,**

**Central Asia and Later South**

**Asia at the Metropolitan**

**Museum of Art**

(Colloquium)

Maryam Ekhtiar

**Before the Mughals: New  
Perspectives on Indo-Islamic**

**Art and Architecture**

(Colloquium)

Finbarr Barry Flood

**Chinese Art, Western Cat-  
egories: "Chinese Painting"**

**and the Category of Medium**

(Colloquium)

Jonathan Hay

**Rome North of Alps**

(Lecture)

Günter Kopcke

**Approaches to Greek and**

**Roman Art and Architecture**

(ProSeminar)

Clemente Marconi

## COURSE HIGHLIGHTS

### Before the Mughals: New Perspectives on Indo-Islamic Art and Architecture

Finbarr Barry Flood (Fall 2012)

Long seen as the epitome of Indo-Islamic cultural production, Mughal art has been consistently celebrated for its ability to synthesize the formal and aesthetic qualities of Indic and Islamic material culture, in contrast to the more 'hybrid' and less plentiful material from earlier periods. Until recently, there has been a tendency to either ignore the Islamic art and architecture of South Asia before 1500 or to approach it as an undifferentiated monolith. The past decade has, however, seen an array of new research that promises to transform our understanding of the art and architecture of this period. In addition to the recognition of the role played by maritime networks in facilitating artistic exchange over long distances, greater attention has been given to the importance of regional centers. The colloquium took a critical and synthetic approach to these recent developments. Reflecting the nature of the extant material, the primary focus was on architecture, with related discussions of ivory, metalwork, and illuminated or illustrated manuscripts, numismatics and epigraphy. There was a particular emphasis on the tensions between dynastic, regional, sectarian, and typological modes of analysis, on the circulation of cultural forms between the subcontinent and the wider Islamic world, on modes of transmission and transformation, and on the ways in which the phenomenon of mobility reconfigures established cultural geographies delineated by the apparent opposition between 'Indo' and 'Islamic.'



**Greek Art and Architecture II:**

**The Classical Period**

(Lecture)

Clemente Marconi

**The Multiple Lives of the Work of Art**

(Lecture)

Philippe de Montebello

**Medieval Modern**

(Seminar)

Alexander Nagel

**Degas and his Critics**

(Seminar)

Linda Nochlin

**Contemporary Women Artists**

(Colloquium)

Linda Nochlin

**Autonomy and Dependence,**

**Artist or Artisan? The**

**Extraordinary Community**

**of Deir El Medineh**

(Lecture)

David O'Connor

**Reformation, Iconoclasm and**

**Artistic Innovation in Ancient**

**Egypt under the "Heretic"**

**Pharaoh Akhenaten**

(Seminar)

David O'Connor

**Photography and Facticity**

(Lecture)

Robert Slifkin

**The Photo Book**

(Seminar)

Robert Slifkin

**Before and After the Mongol**

**Invasions: The Near East in**

**the 13th to 15th Centuries**

(Lecture)

Priscilla Soucek

**Caribbean: Art at the**

**Crossroads of the World**

(Seminar)

Edward Sullivan

**Spring 2013**

**Art Collecting in the**

**USA, 1850-1940**

(Colloquium)

Jonathan Brown

**The Legacy of Mike Kelley**

(Seminar)

Thomas Crow

**Restoration as History**

**and Idea**

(Colloquium)

Thomas Crow

**Creative Conditions**

(Colloquium)

Colin Eisler

**Michelangelo Today**

(Seminar)

Colin Eisler

**The Formal Parameters of**

**Full-Body Representation and**

**Enactment in West African**

**Wood Sculpture**

(Seminar)

Jonathan Hay

**Painting in 17th Century Italy**

(Lecture)

William Hood

**Picasso in Retrospect**

(Lecture)

Pepe Karmel

**Churches of Italy,**

**11th-13th Centuries**

(Seminar)

Dale Kinney

**Step by Step; An Analysis**

**of Greek Art**

(Lecture)

Günter Kopcke

**Approaches to**

**Greek Sculpture**

(Seminar)

Clemente Marconi

**The Art and Archaeology**

**of Greek Sicily**

(Colloquium)

Clemente Marconi

**Works of Art in Conversation**

(Lecture)

Philippe de Montebello

**Orientations of**

**Renaissance Art**

(Seminar)

Alexander Nagel

**Redefinitions of**

**Renaissance Art**

(Lecture)

Alexander Nagel

**The Body in Pain:**

**Photography, Graphic Arts,**

**and Painting during the**

**American Civil War**

(Seminar)

Jennifer Raab

**The Creative Touch: Drawing**

**in the Italian Renaissance**

(Seminar)

Patricia Rubin

**Place and Memory in the Arts**

**of Japan**

(Seminar)

Anton Schweizer

**Shipwrecked! Treasure Ships**

**Salvaged from the South**

**China Sea**

(Seminar)

Hsueh-man Shen

**Approaches to the**

**Buddhist Art of China**

(Colloquium)

Hsueh-man Shen

**The Archaeology of**

**the Greek City**

(Colloquium)

Alexander Sokolicek

**Women as Patrons of**

**the Arts**

(Seminar)

Priscilla Soucek



# Art History and Archaeology Courses 2012-2013

COURSE HIGHLIGHTS

## The Legacy of Mike Kelley

Thomas Crow (Spring 2013)

The recent death of Mike Kelley prematurely cut short a protean career but left an abundant and complex body of work reaching back to his days as an undergraduate student in the mid-1970s. As he began to group a large portion of his projects under the rubric "Educational Complex," it became increasingly apparent that no contemporary artist was dealing so comprehensively with the social forces that impinge upon the formation of an individual consciousness. As any area of culture can and does figure in this process, as well as any remembered or recovered moment in one's life, Kelley's art possessed a range of reference and mobility over biographical and historical time matched by few. Nor was any medium foreign to this work. The purpose of this seminar was to take a preliminary sounding of his art from a historical perspective, considering its overall shape and trajectory while distinguishing the particularized and local references to Detroit, the city of his upbringing, and Los Angeles, where he studied at CalArts and based his subsequent career. Also examined was the manner in which his reputation and salience as an example reached an international scale. Kelley's own extensive writings and interviews played a large part in discussions, as did relevant holdings in local collections.

**Byzantine Art, 9th to 15th Centuries**  
(Lecture)  
Thelma Thomas

**Portraying the Teacher in Late Antiquity**  
(Seminar)  
Thelma Thomas

**From Giotto to Alberti: The Moment of Early Modern Architecture in Italy**  
(Seminar)  
Marvin Trachtenberg

**Studies in European Architecture from Medieval Modernism to Renaissance Historicism**  
(Colloquium)  
Marvin Trachtenberg

**Monuments and Topography of the City of Rome**  
(Seminar)  
Katherine Welch

**Art and Archaeology of Roman Italy**  
(Colloquium)  
Katherine Welch

**The Paul Lott Lectureship Curatorial Studies: Collections and Curating**  
(Colloquium)  
Barbara Boehm

**The Art of the French Renaissance**  
(Colloquium)  
Colin Eisler



# Conservation Center Courses 2012-2013

## Fall 2012

### Courses for Conservators

#### Material Science of Art and Archaeology I

(Lecture)  
Norbert S. Baer

#### Technology and Structure of Works of Art I: Organic Materials

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

#### Instrumental Analysis I

(Lecture)  
Marco Leona

#### The Science of Color

(Seminar and laboratory)  
Hannelore Roemich

#### Preventive Conservation

(Lecture and laboratory)  
Hannelore Roemich, Steven Weintraub

#### Easel Paintings I

(Seminar and laboratory)  
Dianne Dwyer Modestini

#### The Conservation Treatment of Prints and Drawings I

(Seminar and laboratory)  
Margaret Holben Ellis

#### Issues in Marble Cleaning

(Seminar and laboratory)  
Jack Soutanian

#### Individualized Instruction: Treatment of Deteriorated Works of Art I

(Seminar and laboratory)  
Conservation Center faculty and consultants

#### Individualized Instruction: Examination and Analysis I

(Seminar and laboratory)  
Conservation Center faculty and consultants

### Conservation Courses for Art Historians and Archaeologists

*The following courses fulfill the Foundations II conservation requirement for art history 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

#### Art with a Plug –The Conservation of Artworks Containing Motion, Sound, Light, Moving Images and Interactivity

(Seminar and laboratory)  
Christine Frohnert

## Spring 2013

### Courses for Conservators

#### Material Science of Art and Archaeology II

(Lecture)  
Norbert S. Baer

#### Technology and Structure of Works of Art II: Inorganic Materials

(Lecture and laboratory)  
Conservation Center faculty and consultants; Coordinator: Margo Delidow and Sarah Barack

#### Instrumental Analysis II

(Lecture)  
Marco Leona

#### Principles of Conservation

(Lecture and laboratory)  
Conservation Center faculty and consultants; Coordinator: Jean Dommermuth

#### Easel Paintings II

(Seminar and laboratory)  
Nica Gutman Rieppi

#### The Conservation Treatment of Prints and Drawings II

(Seminar and laboratory)  
Margaret Holben Ellis

#### Readings in Paper Conservation

(Seminar)  
Margaret Holben Ellis

#### Practical Problems of Preservation: Conservation of Organic Anthropological Materials

(Seminar and laboratory)  
Linda Nieuwenhuizen

#### Examination and Conservation of Modern and Contemporary Paintings I

(Seminar and laboratory)  
Suzanne Siano

#### The Conservation of Glass

(Seminar and laboratory)  
Lisa Pilosi and Drew Anderson

#### Individualized Instruction: Treatment of Deteriorated Works of Art II

(Seminar and laboratory)  
Conservation Center faculty and consultants

#### Individualized Instruction: Examination and Analysis II

(Seminar and laboratory)  
Conservation Center faculty and consultants



# Conservation Center Courses 2012-2013

## Conservation Courses for Art Historians and Archaeologists

*The following courses fulfill  
the Foundations II conservation  
requirement for art history  
students*

**Issues in Conservation:  
Historical and Ethical  
Considerations in the  
Development of a Discipline**  
(Lecture)

Michele Marincola

**Lascaux To 9-11: Case Studies  
in Architecture Conservation**  
(Colloquium)

Norbert Baer

**Connoisseurship: Materials  
and Techniques of European  
and American Paintings,  
c. 1200 – 1900**

(Colloquium)

Dianne Dwyer Modestini

**Material and Method  
in Modern Art**  
(Seminar)

Carol Mancusi-Ungaro

## COURSE HIGHLIGHTS

### Lascaux to 9-11: Case Studies in Architecture Conservation

Norbert Baer (Colloquium)

As societies gained increasing knowledge of the physical properties of materials and of the structural behavior the built environment, there was a transition from such readily available materials as wood, stone and clay to modified materials, e.g. fired brick, bronze, glass, steel and mortars, to composite and eventually fully synthetic new materials. These developments led to ever more complex structures and innovative solutions to architectural challenges. The wide range of materials employed in creating the built environment has introduced many new mechanisms of damage and failure but also new possibilities for mitigation of damage. Through the use of case studies of monuments, many drawn from the UNESCO World Heritage List, students followed the evolution of building practice and the response of conservators, engineers and scientists charged with preserving these structures. Included in the discussions were the ethical concerns associated with anastylosis, landmarks preservation, adaptive reuse and facadism.



# Art History and Archaeology Courses 2013-2014

List as of May 2013. Please check the IFA website for updates: <http://ifa.nyu.edu>

## Fall 2013

### Foundations I

(Lecture)

Katherine Welch

### Velázquez

(Colloquium)

Jonathan Brown

### Golden Age of Spanish Painting

(Colloquium/Lecture)

Jonathan Brown

### Italy: Architecture and Urban Design (1860-1980)

(Lecture)

Jean-Louis Cohen

### Los Angeles: An Experiment in Architectural Invention

(Seminar)

Jean-Louis Cohen

### Research Forum for Doctoral Students in Early to Late Modern Art

(Seminar)

Thomas Crow

### Art Since 1940: The View from London

(Lecture)

Thomas Crow

### Don't Shoot the Messenger: Marcel Duchamp and the Turn of the 20th Century

(Seminar)

Thierry de Duve

### New Inquiries Into the How and Why of Eyckian Art

(Seminar)

Colin Eisler

### Fontainebleau's Stylistic Syntheses: Toward a New International Style

(Colloquium)

Colin Eisler

## COURSE HIGHLIGHTS

### Multiple Civilizations; Ancient Egypt in its African Context

David O'Connor (Fall 2013)

It is well known that ancient Egyptian civilization impacted upon, and was influenced by the other early civilizations of the Near East and the Eastern Mediterranean basin. It is less appreciated however that Egyptian civilization was but one of several interconnected African civilizations extending in time from prehistoric periods, through the third to first millennia B.C. and on into the early centuries A.D. This course is structured as a comparative study of these several civilizations, including that of Egypt, exploring the different trajectories they followed, especially in regards to art and architecture and the varied worlds of thought and meaning these conveyed; but also considering the influences of each upon the others, and the transformed and reinterpreted results of that process. Also of significance are the mutual perceptions of the people of each civilization as regards to the people and culture of the others; what was valued and disliked and how did these perceptions change as new relationships developed. It will also be brought out that underlying the development of art and architecture was a complex network of ever-changing political, economic and social relationships, which extended throughout all of these early African civilizations and along with environmental circumstances and changes, profoundly influenced the processes of cultural development, rivalry and emulation.

**Around 1200: Islamic Art, Islamicate Art and the Pre-Modern Intercultural**  
(Colloquium)  
Finbarr Barry Flood

**The History and Meaning of Museums**  
(Lecture)  
Philippe de Montebello

**Multiple Civilizations: Ancient Egypt in its African Context**  
(Lecture)  
David O'Connor

**Art and Archaeology of Early and Medieval China**  
(Lecture)  
Hsueh-man Shen



# Art History and Archaeology Courses 2013-2014

**Beautiful Mistakes: Translation Issues in Language and Art**  
(ProSeminar)

Hsueh-man Shen

**The Real and the Fictive in Contemporary Art**  
(Seminar)

Robert Slifkin

**Minimalism**  
(Colloquium)

Robert Slifkin

**Art in the Age of Empires**  
(Lecture)

Priscilla Soucek

**Art in Mexico from the Revolution to 'La Ruptura' [c 1910-1950]**  
(Lecture)

Edward Sullivan

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

Marvin Trachtenberg

**From Idea to Embodiment: Architectural Theory, Practice, and Reception in Renaissance Italy**  
(Seminar)

Marvin Trachtenberg

**Ancient Roman Art: Readings and Critiques of New Scholarship**  
(Colloquium)

Katherine Welch

**Curatorial Studies: Collections and Curating**  
(Colloquium)

Barbara Boehm

## Spring 2014

**New Developments in the Study of New Spanish Painting**  
(Seminar)

Jonathan Brown

**Art Collecting in the USA**  
(Colloquium)

Jonathan Brown

**The Contest of the Arts in France 1660-1740: The Visual Arts with and Against Drama, Music, Dance, Gardens and the Decorative Arts**  
(Seminar)

Thomas Crow

**SoHo in the 1970s: Alternative Spaces and the Formation of an Artistic Community**  
(Colloquium)

Thomas Crow

**Artworks in Progress: The Changing Materiality of Things (18th-21st Century)**  
(Seminar)

Noémie Etienne

**States of Abstraction**  
(Seminar)

Briony Fer

**Islamic Figurative Sculpture: An Introduction**  
(Seminar)

Finbarr Barry Flood

**Chinese Secular Painting in Asian Perspective, 10th to 15th Century**  
(Seminar)

Jonathan Hay

**Titian to Tintoretto: Topics in Venetian Painting**  
(Lecture)

William Hood

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

Günter Kopcke

**Painters/Sculptors**  
(Seminar)

Robert Lubar

**Art Historical Hermeneutics**  
(Colloquium)

Robert Lubar

**Selinunte**  
(Seminar)

Clemente Marconi

**Approaches to Greek and Roman Art and Architecture**  
(Colloquium)

Clemente Marconi

**The Art Museum: An Imperfect Construct?**  
(Colloquium)

Philippe de Montebello

**Portraiture in Ancient Egypt: A Cross-Cultural Perspective**  
(Seminar)

David O'Connor

**Women in Ancient Egyptian Art: An Understudied Category**  
(Lecture)

David O'Connor

**The Sculptural Imagination in Italian Renaissance Art**  
(Seminar)

Patricia Rubin

**John Cage & Experimental Composition: Paradigm of Postmodern Art**  
(Seminar)

Julia Robinson

**Picturing Alterity in Japan**  
(Seminar)

Anton Schweizer



Arbus, Friedlander,  
Winogrand  
(Seminar)  
Robert Slifkin

Sites of Contemporary Art,  
Mexico City and Oaxaca  
(Seminar)  
Edward Sullivan

Reading Gothic: The  
Interpretation of Medieval  
Modern Architecture  
(Seminar)  
Marvin Trachtenberg

Advanced Study in  
Medieval-Architecture  
Culture  
(Colloquium/Workshop)  
Marvin Trachtenberg

Ancient Roman Art and  
Archaeology of Western Asia  
Minor (Modern Turkey)  
(Seminar)  
Katherine Welch

Curatorial Studies:  
Exhibition Practices  
(Colloquium)  
Diana Craig Patch and  
Adela Oppenheim

#### COURSE HIGHLIGHTS

## Don't Shoot the Messenger

Thierry de Duve, Kirk Varnedoe  
Visiting Professor (Fall 2013)

It is a classical mistake to blame the messenger for bad news he is bringing or, if the news is good, to congratulate him. The messenger in the course title is Marcel Duchamp, and the news he brought us is that around the turn of the 20th century, the Western art institution underwent major changes: we switched from the 'Beaux-Arts' system to the 'Art-in-General' system. In the new system, which is now over 100 years old, aesthetic appreciation is no longer necessarily phrased as "This painting is good," or "This piece of music is sublime," and the like; in some luminal but crucial cases, it must first acknowledge – or refuse to acknowledge – whether "This thing is a work of art." This seminar is proceeding from both an historical account of the relevant facts and an analysis of their implications for the theory of art. Each lecture will focus on a particular episode in this passage and its interpretation, ranging from the 19th century French Salon to the birth and death of "non-art," or from theories of the avant-garde to opposing readings of minimal art.



# Conservation Courses 2013-2014

List as of May 2013. Please check the IFA website for updates: <http://ifa.nyu.edu>

## Fall 2013

**Courses for Conservators**  
**Material Science of Art and Archaeology I**  
(Lecture)

Norbert Baer

**Technology and Structure of Works of Art I: Organic Materials**  
(Lecture and laboratory)  
Conservation Center faculty and consultants

**Instrumental Analysis I**  
(Lecture)  
Conservation Center faculty

**Easel Paintings I**  
(Seminar and laboratory)  
Dianne Dwyer Modestini

**Examination and Conservation of Modern and Contemporary Paintings I**  
(Seminar and laboratory)  
Suzanne Siano

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

**The Conservation Treatment of Inorganic Archaeological and Ethnographic Objects**  
(Seminar and laboratory)  
Samantha Alderson

**The Conservation Treatment of Prints and Drawings I**  
(Seminar and laboratory)  
Margaret Holben Ellis

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

**Individualized Instruction: Examination and 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.*

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

## Spring 2014

**Courses for Conservators**  
**Material Science of Art and Archaeology II**  
(Lecture)  
Hannelore Roemich

**Technology and Structure of Works of Art II: Inorganic Materials**  
(Lecture and laboratory)  
Conservation Center faculty and consultants

**Instrumental Analysis II**  
(Lecture)  
Conservation Center faculty

**Principles of Conservation**  
(Lecture and laboratory)  
Conservation Center faculty and consultants; Coordinator: Jean Dommermuth

**Preventive Conservation**  
(Lecture and laboratory)  
Hannelore Roemich and Steven Weintraub

**Paint, Coatings and Solvents**  
(Seminar and laboratory)  
Alan Phenix

**Easel Paintings III**  
(Seminar and laboratory)  
Nica Gutman Rieppi

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

### COURSE HIGHLIGHTS

## The Technical Connoisseurship of Works of Art on Paper

Margaret Holben Ellis (Fall 2013)

The physical and chemical properties of works of art on paper are considered as an inherent aspect of art historical connoisseurship. Concurrent with the close study of both traditional and modern media and techniques, students carry out complete technical examinations of one print and one drawing for final presentation to the class. Emphasis is placed on the correlation of physical evidence as it relates to authenticity, original function, artist's intent, and present-day aesthetics.





## COURSE HIGHLIGHTS

**From Ruin to Record: The Documentation of Sites****Will Raynolds and Anna Serotta (Spring 2014)**

In an age of unprecedented change in the human environment, we are confronted with the uncomfortable truth that we will be unable to adequately conserve the entire corpus of sites and objects of historical importance, and that, in many cases, our prior interest over the past two centuries has actually hastened their decay. In light of this, conservation practice is becoming more integrated with collections management methodology and relies increasingly on robust digital documentation techniques that have become inexpensive and widely available. The goal of this course is to introduce students to the use of various documentation techniques for survey and assessment, public outreach, and both short and long-term planning for cultural heritage collections.

Students will work collaboratively to learn and apply a variety of digital documentation techniques including spherical photography, photogrammetry, RTI and other applications of computational photography, kite and balloon borne aerial photography, and condition mapping. These techniques will be introduced through case studies and practical exercises, emphasizing the importance of deciding what to document and how to document. Through a combination of lectures, laboratory exercises, and a central field project, students will explore how these basic choices inform larger questions about deploying limited resources towards site and object conservation.

**Readings in Paper Conservation**

(Seminar)

Margaret Holben Ellis

**Individualized Instruction:****Treatment of Deteriorated Works of Art II**

(Seminar and laboratory)

Conservation Center faculty and consultants

**Individualized Instruction:****Examination and 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: Historical and Ethical Considerations in the Development of a Discipline**

(Lecture)

Michele Marincola

**Connoisseurship: Materials and Techniques of European and American Paintings, c. 1200-1900**

(Colloquium)

Dianne Dwyer Modestini

**Alteration and Deterioration of Works of Art: Photographic Materials**

(Seminar and laboratory)

Nora Kennedy

**From Ruin to Record: The Documentation of Sites**

(Seminar and laboratory)

Will Raynolds and Anna Serotta

**The Conservation of Public Art**

(Seminar and laboratory)

Julie Wolfe

# Support the IFA



# Connoisseurs Circle

*Membership to the Institute of Fine Arts' patron group, the Connoisseurs Circle, offers unparalleled access to the Institute's rich programming, renowned faculty, the New York City art world, and beyond.*

## Auditing Privileges

Connoisseurs Circle members receive the privilege of auditing courses at the Institute. There are approximately a dozen lectures, seminars, and colloquia available for audit each semester covering a range of topics within art history, conservation, and archaeology. Recent courses included Philippe de Montebello's *The Multiple Lives of the Work of Art*; *Contemporary Women Artists* with Linda Nochlin; *Step by Step: an Analysis of Greek Art* with Günter Kopcke and Jonathan Brown's *Art Collecting in the USA, 1850-1940* to name a few.

## Special Events

The Connoisseurs Circle also receives invitations to exclusive art world events which are designed especially for members' benefit. From artist's studio visits, to faculty- and curator-led exhibition tours, to visits to some

of New York's finest private art collections there is something for every interest. Recent events included a visit to the studio of sculptor Joel Shapiro, a collection visit at the home of Judy and Michael Steinhardt, and a private after-hours tour of *Gutai: Splendid Playground* with Alexandra Munroe, *Samsung Senior Curator*, *Asian Art at the Guggenheim Museum*. Connoisseurs Circle programming expands beyond New York City as well, offering domestic day-trips and global opportunities for its members.

## Connoisseurs Circle Executive Committee

Stephen R. Beckwith, *Chair*  
William L. Bernhard  
Roberta Huber  
Patricia Rubin (ex-officio)  
Judy Steinhardt  
Alicia Volk



The Connoisseurs Circle tours the Herring Collection

### Research Library Access

Members gain access to the Institute's private libraries: the Institute of Fine Arts' Stephen Chan Library and the Conservation Center Library.

To learn more about the Connoisseurs Circle please contact Andrea Yglesias at [andrea.yglesias@nyu.edu](mailto:andrea.yglesias@nyu.edu) or (212) 992 5812 or visit the IFA website at [ifa.nyu.edu](http://ifa.nyu.edu).



Elizabeth Frasco (Ph.D. candidate) tours the Kennedy Collection with the Connoisseurs Circle



## Good Deeds

Roberta and Richard Huber have been among the Institute of Fine Arts' most loyal and generous friends for nearly three decades. The Hubers' passion for the art of Spain, Portugal, and Latin America led them to support the *Colloquium on Art in Spain and Latin America* at the Institute, now over fifteen years old. A popular series of informal lectures and panels, the colloquium attracts leading specialists to explore art historical and broader contextual issues relating to the field.

This year marked a special occasion for the Hubers when their own art collection was featured in the exhibition *Journeys to New Worlds: Spanish and Portuguese Colonial Art from the Roberta and Richard Huber Collection* at the Philadelphia Museum of Art from February through mid-May 2013.

Roberta is a Benefactor member of the Institute's Connoisseurs Circle and sits on the

Circle's Executive Committee. Through her membership, Roberta helps provide funding for Connoisseurs Circle Fellowships that are awarded to IFA students each year.

The Institute is deeply grateful to the Hubers for their involvement and support of our students and programming.



# 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

**Cook Payer Scholarship**  
Scholarship in memory of Walter W.S. Cook

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

**J. Paul Getty Trust Fellowship**  
For internships in Conservation

**Robert Goldwater Fellowship Fund**  
Support for outstanding doctoral candidates

**Donald S. Gray Fellowship**  
For student travel

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

**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 Professor Krautheimer's fields of interest

**Estrellita B. Brodsky Fellowship for Latin American Art History**  
For a fellowship 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 and Archaeology Fellowship in Honor of Leon Levy and Shelby White**  
For doctoral candidates studying classical art and archaeology

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

**Paul Lott Fellowship**  
Tuition support for IFA students

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

**James R. McCredie Summer Grants**  
For summer student travel to archaeological excavations in classical lands

**Andrew W. Mellon Foundation Fellowship**  
For the study of Conservation

**National Endowment for the Humanities Fellowship**  
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 Italy

**Jean B. Rosenwald Scholarship Fund**  
For summer student travel

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

**Roslyn Scheinman Fellowship Fund**  
To provide tuition assistance to IFA students who demonstrate financial need and academic merit

**Peter Jay Sharp Foundation Fellowship**  
To provide tuition, living stipend and travel bursary for an IFA student



**Starr Foundation Fellowships**  
For the study of Asian art

**Stein Family Fellowship**  
Support for outstanding  
doctoral candidates

**Beatrice Stocker Fellowship**  
Tuition assistance for  
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