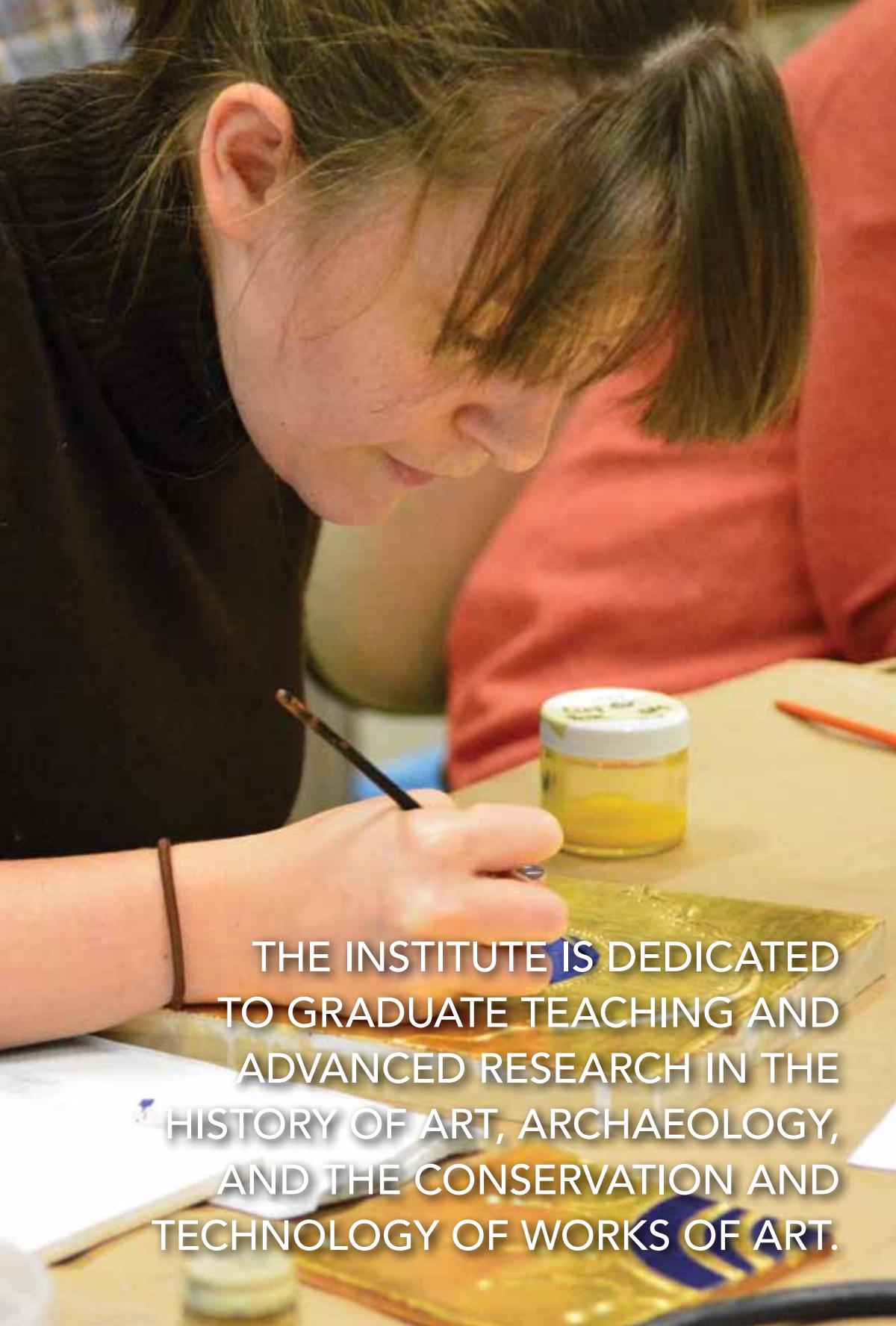




Institute *of* Fine Arts • ANNUAL 2013 - 2014



A close-up photograph of a person's face and hands as they work on a painting. The person has short brown hair and is wearing a red shirt. They are holding a paintbrush over a palette with yellow paint. A small jar of paint sits on the palette next to the brush. The person is looking down at their work.

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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## **Art History and Archaeology**

The James B. Duke House  
1 East 78th Street, New York, NY 10075  
Tel: (212) 992 5800  
Fax: (212) 992 5807  
ifa.program@nyu.edu

## **The Conservation Center**

The Stephen Chan House  
14 East 78th Street, New York, NY 10075  
Tel: (212) 992 5847  
Fax: (212) 992 5851  
conservation.program@nyu.edu

# Welcome from the Director

Welcome to the 2013-2014 edition of the *Institute of Fine Arts Annual*. The *Annual* gives us the opportunity both to review the past academic year and, with the course listings, to preview the coming year. As you look back over the activities of the past year you will be struck by the many ways that the Institute is looking forward. The section dedicated to Contemporary Art at the Institute, for example, demonstrates our enthusiastic engagement with the art of today and the ways that it is going to be interpreted, viewed, and conserved in the future. The inaugural Great Hall Exhibitions brought works by Lynda Benglis and Rachel Harrison into the heart of the Institute and in dialogue with our historic setting. The rotating library case installations, organized by alumna Lisa Banner, ask artists to respond to our environment and activities in a concentrated frame. These exhibitions compliment the Artists at the Institute series and are integral to the teaching, research, and career opportunities of our students, who are active throughout the contemporary art world.

To take another area: our Digital Media Services department is a protagonist in developing tools for data visualization and is constantly alert for ways to enhance the use of our vast image collections. Recognizing the possibilities as well as the challenges of new technologies for our work, Jonathan Hay has taken the lead in arranging consultations with the University's Global Technology team and organized our first Digital Tools Workshop, which was a forum to present and to discuss digitally-based student research projects and to promote new forms of formulating and answering compelling historical and material questions. We work daily to increase the effectiveness of our communications through social media and a strong web presence. Our public events are regularly live cast on the internet and many are archived on the website. They attract viewers from around the world and allow us to position ourselves as an institute without walls.

Looking forward to the coming year, we should at last see the renovation of the ground floor and basement of 3 East 78th Street to create the Sheldon H. Solow Study Center (with an anticipated opening in fall 2015). We shall be welcoming Professor

Robert Maxwell to our faculty as Associate Professor in Western Medieval Art and a new Associate faculty member in East Asian Art. We will also welcome Stephen Lash as the new chair of the Institute's Board of Trustees, with unbounded gratitude to Judy Steinhardt for her magnificent leadership of the Board over the past ten years.

Having launched our efforts in the University's Momentum Campaign with \$15 million in commitments towards our \$50 million goal for student support by 2017, we look forward to keeping up this momentum in order to secure the future for our students. Fundraising is critical to our ability to look forward with confidence and with creativity. We are grateful to all of our supporters for sharing our conviction of the Institute's leading role. In the pages that follow and on our website you will be able to find abundant evidence of the talent, energy, enterprise, and accomplishments of the entire Institute community and of the ways that we can continue to look forward with excitement to the future.

*Patricia Rubin*

Patricia Rubin  
Judy and Michael Steinhardt Director  
Institute of Fine Arts



# Message from the Chairman

This past year has been one of tremendous growth and new initiatives. The Institute of Fine Arts has had its most successful fundraising year ever, raising just over \$13 million. Also, this fall we publically launched a \$50 million campaign for student support in conjunction with NYU's \$1 billion Momentum Campaign. While there is still a great deal to accomplish in order to secure the IFA's financial future, I would like to take this opportunity to express my heartfelt gratitude to our steadfast friends who have made this great leap forward possible.

Our Connoisseurs Circle continues to flourish. With over fifty engaged members whose gifts directly support several Ph.D. fellowships each year, the Connoisseurs Circle provides access to a broad range of art history, archaeology, and conservation courses as well as exclusive art world events (see page 66).

Through the support of our donors, the Institute offers a wide range of public programs, many of which are recorded and archived. In the past year alone, our online lectures, symposia, and conferences received over 10,000 views from more than forty countries.

It was a pleasure to welcome three new Trustees to the Institute's Board this year: Lauren Berkley Saunders, Larry Gagosian, and Roberta Huber. This is my last year serving as Chairman of the Board, as I will pass the baton to Stephen Lash in the fall of 2014. It has been an honor to serve the Institute in this capacity, and I look forward to working with Stephen and my fellow trustees in the years ahead to ensure that the IFA remains the vibrant institution that it is today.

Thank you for your interest in the Institute of Fine Arts. We look forward to seeing you often at the James B. Duke House in the upcoming year.



Judy Steinhardt  
Chairman



## Board of Trustees

Judy Steinhardt, *Chairman*

Sheldon H. Solow, *Chairman Emeritus*

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Roberta Huber

Stephen Lash

James R. McCredie

Alexandra Munroe

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Lauren Berkley Saunders

Deanie Stein

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*Ex-Officiis*

Bonnie Brier

Martin Dorph

David W. McLaughlin

Philippe de Montebello

Patricia Rubin

John Sexton

Luke Syson

# IFA Staff

<b>Director's Office</b> (212) 992 5806	<b>Conservation Center</b> (212) 992 5888	<b>Library</b> (212) 992 5825
<b>Patricia Rubin</b> <i>Judy and Michael Steinhardt Director</i>	<b>Hannelore Roemich</b> <i>Chair of the Conservation Center</i>	<b>Amy Lucker</b> <i>Head Librarian</i>
<b>Jonathan Hay</b> <i>Deputy Director for Faculty and Administration</i>	<b>Canelle Boughton</b> <i>Assistant to the Chairman for Administration and Development</i>	<b>Daniel Biddle</b> <i>Conservation Center Library Supervisor</i>
<b>Alexander Nagel</b> <i>Deputy Director for Academic Affairs, Director of Graduate Studies</i>	<b>Catherine Lukaszewski</b> <i>Manager, Laboratories and Study Collection</i>	<b>Shirin Khaki</b> <i>Library Assistant</i>
<b>Brenda Phifer Shrope</b> <i>Assistant to the Director for Administration and Human Resources</i>	<b>Kevin Martin</b> <i>Academic Advisor</i>	<b>Kimberly Hannah</b> <i>Library Assistant</i>
<b>Development and Public Affairs Office</b> (212) 992 5812	<b>Building Office</b> (212) 992 5811	<b>Michael Hughes</b> <i>Reference and Public Services Librarian</i>
<b>Hope O'Reilly</b> <i>Director of Development and Public Affairs</i>	<b>Gerard J. Savoy</b> <i>Senior Facilities Manager, FCM Operations</i>	<b>Gary Speziale</b> <i>Library Assistant</i>
<b>Andrea Yglesias</b> <i>Development and Alumni Affairs Officer</i>	<b>Wilfred Manzo</b> <i>Facilities Supervisor</i>	<b>Public Safety</b> (212) 992 5808
<b>Christina Tripi</b> <i>Development Officer, Corporate Relations and Special Events</i>	<b>Robert Doucette</b> <i>Building Operator</i>	<b>James Cook</b> <i>Public Safety Officer</i>
<b>Joseph Moffett</b> <i>Development Assistant</i>	<b>Ivan Singh</b> <i>Building Operator</i>	<b>Egerton Kelly</b> <i>Public Safety Officer</i>
<b>Academic Office</b> (212) 992 5868	<b>Computer Services</b> (212) 992 5884	<b>Digital Media Services and Image Archive</b> (212) 992 5810
<b>Sarah Johnson</b> <i>Administrator for Academic Programs</i>	<b>Joe Rosario</b> <i>Computer Services Manager</i>	<b>Jenni Rodda</b> <i>Manager</i>
<b>Betty Tsang</b> <i>Academic Advisor</i>	<b>George L. Cintron</b> <i>Computer and Network Support Technician</i>	<b>Nita Lee Roberts</b> <i>Photographer</i>
<b>Hope Spence</b> <i>Academic Assistant</i>	<b>Finance Office</b> (212) 992 5895	<b>Fatima Tanglao</b> <i>Administrative Aide</i>
	<b>Jennifer Chung</b> <i>Director of Budget and Planning</i>	<b>Jason Varone</b> <i>Webmaster</i>
	<b>Lisa McGhie</b> <i>Financial Analyst</i>	



Jean-Louis Cohen giving a tour of his exhibition at MoMA, *Le Corbusier: An Atlas of Modern Landscapes*

# 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



IFA Library

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

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

c. 1936

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.

1938  
IFA moves to the Paul  
Warburg House at  
17 East 80th Street.

1958  
IFA moves to the  
James B. Duke House  
at 1 East 78th Street.

1959

Curatorial Studies  
program established.

## Directors of the Institute of Fine Arts

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



Jacqueline Onassis visits the Conservation Center, 1962

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

1960

Conservation Center founded.

Institute of Fine Arts celebrates its 75th anniversary.

2007-08

2004

Faculty expansion initiative begins with NYU funding.

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

2012

The Conservation Center celebrates its 50th anniversary.

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

### 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
- 2014 Hannelore Roemich

# 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*

### Alexander Nagel

Deputy Director for Academic Affairs; Director  
of Graduate Studies; Professor of Fine Arts

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

### Hannelore Roemich

Chair of the Conservation Center; 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*

### Katherine Welch

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

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

## Faculty in the History of Art and Archaeology

### Jonathan Brown

Carroll and Milton Petrie Professor of Fine Arts

*Spanish and new Spanish painting,  
1500-1800; history of collecting; art at  
European courts, seventeenth century*

### Jean-Louis Cohen

Sheldon H. Solow Professor in the History  
of Architecture

*Nineteenth- and twentieth-century architecture  
and urbanism in Germany, France, Italy, Russia  
and North America; contemporary issues in  
architecture, town planning and landscape  
design*

### Thomas Crow

Rosalie Solow Professor of Modern Art;  
Associate Provost for the Arts

*Seventeenth- and eighteenth-century art;  
nineteenth- and twentieth-century art;  
contemporary art*

### Colin Eisler

Robert Lehman Professor of Fine Arts

*Early Netherlandish, French and German art;  
Quattrocento art; graphic arts; history of  
collecting; Jewish art issues*

### 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*

### Günter H. Kopcke

Avalon Foundation Professor in the Humanities;  
Director of Masters Studies, Fall 2012 –  
Spring 2014

*Art and the second millennium BCE; Medi-  
terranean integration: Crete; art and Greek  
progress from infiltration to Greek statehood,  
second to first millennium BCE; political origin  
and role of Classical art*

### Robert Lubar

Associate Professor of Fine Arts

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



# Faculty and Fields of Study

## 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*

## Robert Maxwell

Associate Professor in the History of Western European Medieval Art

*Art of the Middle Ages; Problems of interpretation; visual poetics; critical theory; Medieval art's historiography*

## Mia M. Mochizuki

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

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

## Philippe de Montebello

Fiske Kimball Professor in the History and Culture of Museums

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

## 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

*Ancient Egyptian art history and archaeology; ancient Nubia art history and archaeology*

## Hsueh-man Shen

Assistant Professor of Fine Arts; Ehrenkranz Chair in World Art

*Funerary and religious practices in pre-modern China; word and image in the visual*

*culture of East Asia; art and material culture along the ancient Silk Road*

## New Faculty

### Mia Mochizuki

Associate Professor of the History of Art

Professor Mochizuki joined the IFA in Fall 2013 in a joint appointment with NYU Abu Dhabi. After serving as Berthelsen Chair of Art History and Religion at the Graduate

Theological Union, and Affiliated Faculty in the Department of the History of Art at the University of California, Berkeley, she is looking forward to contributing to the Institute's preeminent scholarship on Renaissance and Baroque art. Her research has focused on Netherlandish iconoclasm and objects produced by Portuguese and Dutch trading networks that situate

European art in a broader world context. Book-length projects include: *Early Modern Globalization and the Republic of Things* (ed., 2017); *The Jesuit Global Baroque* (2015), the award-winning *Netherlandish Image after Iconoclasm* (2008), and *In His Milieu. Essays on Netherlandish Art in Memory of John Michael Montias* (ed., 2006).

### Robert A. Maxwell

Associate Professor in the History of Western European Medieval Art

Robert A. Maxwell is a scholar of the art of the Middle Ages, with special interest in problems of interpretation, visual poetics, and critical theory, as well as medieval art's historiography. In his teaching and research he investigates the status of images and their modes of meaning with an interdisciplinary perspective that brings art, archaeology, anthropology, and history into dialogue. He seeks, however, to adapt traditional lines of inquiry to modern and poststructuralist perspectives in order to sharpen our critical perceptions of art's capacity to communicate a range of meanings. Professor Maxwell has published widely on Romanesque sculpture and architecture, medieval urbanism and pilgrimage, manuscript illumination, and historiography. He is currently finishing a book on "documentary culture" and legal manuscripts in the High Middle Ages.



### **Robert Slifkin**

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

### **Priscilla P. Soucek**

John Langeloth Loeb Professor in the History of Art; Deputy Director for Academic Affairs; Director of Graduate Studies, Fall 2007 – Spring 2014  
*Persian and Arabic manuscripts; portraiture; history of collecting*

### **Roland R. R. Smith**

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

*Art and visual cultures of the ancient Mediterranean world; historical interpretation of ancient representation and its relationship with social and political culture; archaeology of Greek cities of Eastern Roman Empire*

### **Edward J. Sullivan**

Helen Gould Sheppard Professor in the History of Art; Institute of Fine Arts and College of Arts and Science  
*Latin American art, colonial and modern periods; Iberian art; art of the Caribbean; Brazilian art*

### **Thelma K. Thomas**

Associate Professor of Fine Arts

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

### **Marvin Trachtenberg**

Edith Kitzmiller Professor of the History of Fine Arts

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

**Kathleen Weil-Garris Brandt**  
Professor of Fine Arts, Institute of Fine Arts and College of Arts and Science

*Italian Renaissance art and culture*

### **Conservation Center Faculty**

#### **Norbert S. Baer**

Hagop Kevorkian Professor of Conservation, Conservation Center

*Application of physicochemical 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*

#### **Michele D. Marincola**

Sherman Fairchild Distinguished Professor of Conservation; Conservator, The Cloisters, The Metropolitan

Museum of Art (part-time);

Conservation Consultant, Villa La Pietra; Sherman Fairchild Chairman of the Conservation Center, Fall 2002 – Spring 2014  
Conservation and technical art history of medieval sculpture; decoration of late medieval German sculpture; conservation of modern sculpture

### **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*

# Faculty and Fields of Study

## Associate Faculty

### Dipti Khera

Assistant Professor of Art History, Institute of Fine Arts and College of Arts and Science  
*Art and architecture of South Asia; Cartographic cultures, art, and urban topography; Global art histories, theory and methodology; Historiography of cross-cultural encounters; Collecting, museums and contemporary heritage landscapes; Postcolonial studies*

### Meredith Martin

Associate Professor of Art History, Institute of Fine Arts and College of Arts and Science

*Eighteenth and nineteenth-century French and British art, architecture, material culture, and landscape design; art and gender politics, cross-cultural encounters in European art; interiors and identity; historical revivalism and contemporary art*

## Affiliated Faculty in the History of Art and Archaeology

### Leonard Barkan

2014-2015 IFA Honorary Fellow; Class of 1943 University Professor and Chair, Department of Comparative Literature, Princeton University

### 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

### Brigitte Miriam Bedos-Rezak

Professor, Department of History, New York University

### 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); Professor Emeritus, Université de Lille 3

### 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); Professor of History of Art, University College London

### 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

### Melanie Holcomb

Curator of Medieval Art and The Cloisters, The Metropolitan Museum of Art

### William Hood

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

### Denise Leidy

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

### Gerhard Lutz

Visiting Professor (Fall 2013); Curator, Dom-Museum Hildesheim

### 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

**Irene J. Winter**  
2013-2014 IFA Honorary Fellow; William Dorr Boardman Professor of Fine Arts, Emerita, Harvard University

### Institute Lecturers for the Conservation Center

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

**Sarah Barack**  
Objects Conservator

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

**Maria Fredericks**  
Drue Heinz Book Conservator, The Morgan Library and Museum

**Nica Gutman Rieppi**  
Associate Conservator, Kress Program in Painting Conservation, Conservation Center

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

**Nora Kennedy**  
Sherman Fairchild Conservator of Photographs, The Metropolitan Museum of Art

**Dr. Marco Leona**  
Head Scientist, The Metropolitan Museum of Art

**Dianne Dwyer Modestini**  
Paintings Conservator, Kress Program in Painting Conservation, Conservation Center

**Will Raynolds**  
Architectural Conservator

**Deborah Schorsch**  
Conservator, The Metropolitan Museum of Art

**Anna Serotta**  
Objects Conservator

**Suzanne Siano**  
Paintings Conservator

**Steven Weintraub**  
Conservator

### New Associate Faculty

*Associate Faculty members teach three undergraduate courses per year in NYU's Department of Art History and one graduate course at the IFA.*

#### Dipti Khera



Dipti Khera joined NYU this fall after completing her Ph.D. in South Asian art history at Columbia University. She currently holds the Vivian G. Prins Global Fellowship at NYU. Her interests lie in the intersection of art and urban topography, intellectual thinking on the experience of urban spaces and material things in South Asia, historiography of cross-cultural encounters, and nineteenth-century decorative arts. She is presently writing a book and developing an exhibition with the Arthur M. Freer and Sackler Galleries and the City Palace Museum that reveals the major shift in Indian art represented by Udaipur painters' engagement with conceptualizing place and imagining territoriality during a time period of intense political and artistic transitions in the eighteenth and nineteenth centuries.

#### Meredith Martin



Meredith Martin arrived at NYU this year from Wellesley College, where since 2008 she was Assistant Professor of eighteenth- and nineteenth-century European art. Her research interests focus on notions of space in modernity—its esthetics, its class implications, and its gendered norms and contradictions. Her dissertation formed the basis of her book, *Dairy Queens: The Politics of Pastoral Architecture from Catherine de' Medici to Marie Antoinette* (Harvard University Press, 2011). More recently, she has examined the impact of global exchange on French art, architecture, and material culture.

# Faculty and Fields of Study

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

**Salvador Muñoz Viñas (Spring 2015)**  
Professor, Universidad Politécnica de Valencia, Spain

**Alan Phenix (Spring 2014)**  
Scientist, Getty Conservation Institute

**Julie Wolfe (Spring 2014)**  
Associate Conservator, 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 Pennsylvania-Institute of Fine Arts, NYU Excavations at Abydos

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

**Brian Castriota**  
Consulting Conservator, NYU Excavations at Abydos

**Noémie Etienne**  
Andrew W. Mellon Foundation Postdoctoral Fellow, 2013-2015

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

**Stephen Koob**  
Consulting Conservator, Excavations in Samothrace

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

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

**Anna Serotta**  
Consulting Conservator, Selinunte Excavations

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

## Honors & Awards

**Jean-Louis Cohen**  
2014 Elected associate member of the Académie d'architecture, Paris  
2014 John S. Guggenheim Memorial Foundation Fellowship  
2013 Art Book Prize  
2013 Alice Davis Hitchcock Book Award of the Society of Architectural Historians

**Thomas Crow**  
2014 Clark Art Institute Fellowship  
2014 John S. Guggenheim Memorial Foundation Fellowship

**Clemente Marconi**  
2013 1984 Foundation, Grant, Selinunte Project  
2013 Malcolm Hewitt Wiener Foundation, Grant, Selinunte Project  
2013 Samuel H. Kress Foundation, Grant, Selinunte Project

**Finbarr Barry Flood**  
2014 Iris Foundation Awardee for Outstanding Scholarship in the Decorative Arts, Design History, and Material Culture

**Philippe de Montebello**  
2014 Member, Académie des Beaux Arts



Philippe de Montebello is the newest member of the Académie des Beaux-Arts

## Leonard Barkan

### The Fourth 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 2014-2015 we will welcome our fourth honorary fellow Leonard Barkan, Class of 1943 University Professor and Chair of the Department of Comparative Literature at Princeton University. He has been a professor of English and of Art History at various universities including Northwestern, Michigan, and NYU. Among his books are *The Gods Made Flesh: Metamorphosis and the Pursuit of Paganism*, *Transumming Passion: Ganymede and the Erotics of Humanism*, and *Unearthing the Past: Archaeology and Aesthetics in the Making of Renaissance Culture*, which won prizes from the Modern Language Association, the College Art Association, the American Comparative Literature Association, Phi Beta Kappa, and the PEN America Center. He is the winner of the Morton Dauwen Zabel Award from the American Academy of Arts and Letters. He has been an actor and a director; he is also a regular contributor to publications in both the U.S. and Italy, where he writes on the subject of food and wine. In 2006, he published *Satyr Square*, which is an account of art, literature, food, wine, Italy, and himself. Recent publications include *Michelangelo on Paper*, recording the life of the artist via the sheets of paper on which he both wrote and drew, and *Mute Poetry, Speaking Pictures*, a study of the relations among words, images, and pleasure from Plato to the Renaissance. He is currently writing a book about the relations between food culture and high culture from antiquity to the Renaissance and another, not so scholarly book about his love for the city of Berlin. At Princeton, he has taught courses on subjects including Shakespeare, Michelangelo, Narcissus, Word and Image, and Comedy.

## 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 on their research during their semester at the IFA.

In 2013-2014 the professorship was awarded to Alan Phenix and Julie Wolfe. Alan Phenix serves as Scientist at the Getty Conservation Institute, working with the Collections Research Laboratory and the Modern and Contemporary Art Research Group. His current work focuses on the analysis of painting materials and the study of artists' techniques from before the Renaissance through the late twentieth century. Julie Wolfe, Associate Conservator in Decorative Arts and Sculpture Conservation at the J. Paul Getty Museum, is a recognized expert in the conservation of public art.

In Spring 2015, we will welcome Salvador Muñoz Viñas from Valencia, Spain. He is a Professor in the Polytechnic University of Valencia (UPV), Head of the paper conservation section of the UPV Conservation Research Institute and Director of the Conservation Department of the UPV. His current work revolves around conservation theory and paper conservation techniques.



# Andrew W. Mellon Foundation Postdoctoral Fellows

During their two-year post at the IFA, Mellon Postdoctoral Fellows are given the opportunity to pursue a research project while gaining teaching experience at a graduate level. They also participate in the activities of the Mellon Research Initiative by organizing and attending related events (page 38).

## Anton Schweizer, 2012-2014 Mellon Postdoctoral Fellow

Anton Schweizer came to the Institute in Fall 2012 from Heidelberg University where he had served as Assistant Professor of Japanese Art History at its Institute of East Asian Art History. At Heidelberg University he completed the dissertation *The Ōsaki Hachiman Shrine in Sendai and the Phenomenon of Lacquered Architecture in Momoyama Japan*. For the IFA Annual, Dr. Schweizer recounts his recent activities at the IFA:

In the past year I have been primarily working on my upcoming book *Politics of Space: Architecture, Topography and Public Performance in Early Modern Japan*. At the IFA, I taught a seminar in the spring, *Picturing Alterity in Japan*, on concepts of normativity and alterity as related to the formation of a Japanese cultural identity. I also organized the conference *Materiality in Japan: Making, Breaking and Conserving Works of Art and Architecture* on how heritage is conceived, preserved and exhibited in Japan. Divided into three sections "Object practices", "Approaches to curating and conserving" and "Ensemble cultures" – these issues were addressed in a wider historical and cultural context.



From left: Andrew Watsky, Anton Schweizer and Ivan Gaskell at the conference Materiality in Japan in April 2014.

## Noémie Etienne, 2013-2015 Mellon Postdoctoral Fellow

Noémie Etienne arrived at the IFA in Fall 2013. She 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 she describes her current research projects:

I am currently working on three projects: First, I am editing a special issue of *Material Culture Review* entitled *Building the Exotic*. In this project I am trying to frame the notion of exoticism in eighteenth-century France through material and visual culture. I am mainly interested in decorative art and the way exotic objects have been used, repaired and/or recreated. Second, I am continuing research on material art history as a gathering of practices that offer alternative testimony on the perception of artworks from the eighteenth century. Finally, I am working on a book manuscript on anthropological dioramas in New York and Albany around 1900. My focus is artists working in anthropological museums and the way in which the notion of contact is at stake in these installations.

During my first year at the Institute, I organized the monthly public seminar *Rendez-vous: An International Seminar on Eighteenth- to Twentieth-century French Art* and taught the course *Artworks in Progress: The Changing Materiality of Things*. Next year I will be co-teaching the seminar *Art Conservation as a Proto-History of Art* with Alexander Nagel on the practical re-managing, reframing, replacement, and restoration of artworks from the Middle Ages to the foundation of modern museums.



Etienne and students during the seminar *Artworks in Progress*.

# Kirk Varnedoe Visiting Professorship

The Kirk Varnedoe Visiting Professorship brings a distinguished scholar to the Institute each year to teach a course and give a series of public lectures. The Professorship was endowed in 2006 by the late Professor Varnedoe's friends and colleagues to honor and perpetuate his legacy of innovative teaching and remarkable public presence. Past holders of this position include Okwui Enwezor (2012), Wu Hung (2011), David Joselit (2010), Alexander Potts (2009), Molly Nesbit (2008), and Jeffrey Weiss (2007).

## Fall 2013 Varnedoe Visiting Professor

Thierry de Duve

Professor Emeritus, Université de Lille 3

In Fall 2013 we welcomed Thierry de Duve as our seventh Varnedoe Visiting Professor. During his tenure at the IFA, he taught a course on art in the turn of the twentieth century when the Western art institution underwent major changes from the "Beaux-Arts" system to the "Art-in-General" system. Each of the fourteen seminar lectures focused on a particular episode in this passage of time and its interpretation.

Professor de Duve also gave a series of three public lectures: Kant's "Free play..." in Light of Minimal Art; Joseph Beuys and the German Past, Tentatively; and "This is art": Anatomy of a Sentence.

Videos of these lectures are available on the IFA's Vimeo page: <http://vimeo.com/ifa>

## Spring 2014 Varnedoe Visiting Professor

Briony Fer

Professor of Art History,  
University College London

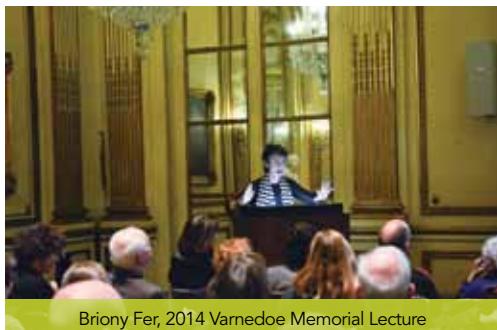
In Spring 2014 we were joined by Briony Fer, the eighth Varnedoe Visiting Professor at the Institute. Professor Fer offered a seminar on the complex legacies of a series of key moments in the history of twentieth-century abstraction, reflecting on their relevance for art now. Moving away from the more familiar geographical narratives and critiques of abstraction, the course examined a number of different versions of this historical project as it unfolded in Europe and the Americas.

Her popular public lecture series, *States of Abstraction*, examined the problem of abstraction by focusing on a set of formal maneuvers developed in the 1950s, which deliberately avoid the model of gestural painting that has dominated accounts of post-war art. Articulating a number of different modalities of abstraction, all of which speak to problems in art now, Fer argues for a major reconfiguration of the legacies of the historical avant-gardes, and in particular of geometric abstraction, in the context of our current critical crisis.

Videos of these lectures are available on the IFA's Vimeo page: <http://vimeo.com/ifa>



Thierry de Duve, 2013 Varnedoe Memorial Lecture



Briony Fer, 2014 Varnedoe Memorial Lecture



## What We Do



# Michele Marincola

*Michele Marincola is Sherman Fairchild Distinguished Professor of Conservation, and served as the Sherman Fairchild Chairman of the IFA's Conservation Center from 2002 to 2014. She is also a part-time Conservator at The Cloisters, The Metropolitan Museum of Art and a Conservation Consultant at Villa La Pietra. Professor Marincola has taught courses on historical and ethical considerations in conservation, objects conservation, and the treatment of medieval wooden sculpture, among others. For the IFA Annual she describes the research she is conducting for her upcoming book.*



Polychrome wood sculptures, decorated with layers of paint, metal leaf, and glazes, were once common in medieval churches and monasteries from the Iberian Peninsula to Scandinavia. Many of these figures survive today in museums and collections in Europe and the United States, although often in a condition very different from when they were first created. Although made with the same materials as paintings on wood panel, polychrome wood sculptures were routinely repainted or even

stripped of all decoration. While there are a number of publications that discuss the history, conservation, or restoration of European polychrome wood sculpture, comprehensive discussions of the subject are rare, and there is none that considers their history and the theory and practice of conservation after their arrival in American collections. Together with co-author Lucretia Kargère (IFA 1996) I am working on a book manuscript that addresses this broader remit. Based on research in museums here and abroad, we trace the history of treatment of medieval painted wood sculpture, assess the performance of these treatments over time, and explain methods in practice today. This will be the first book in English to treat the subject in a comprehensive manner, and the only publication in any language to consider conservation treatments of sculpture in multiple American collections.

Using examples from collections in Europe and the United States, and in particular those of The Cloisters (The Metropolitan Museum of Art), we argue that the complex treatment histories of polychrome sculpture are intertwined with their transformation from devotional image to work of art, from antiquarian collectable to museum object. Such multiple modes of existence create the need for specialized knowledge to understand why these works appear the way they do today and what can be done to conserve them for the future. The emphasis of the book is on the contextualization of contemporary practice within the historical continuum. Chapters include examination and documentation; deterioration and change; preventive care; decision-making and formulation of a treatment plan; consolidation and adhesion of paint, ground, and support; overpaint removal and surface cleaning; compensation; and health and safety concerns for the conservator. Three case studies from The Cloisters will treat specific historical treatments in depth, and evaluate the effectiveness of the treatments today. Indeed, The Cloisters Collection will be a constant presence that helps to unify the narrative and provide an especially rich source of archival information about past and present treatment practice.



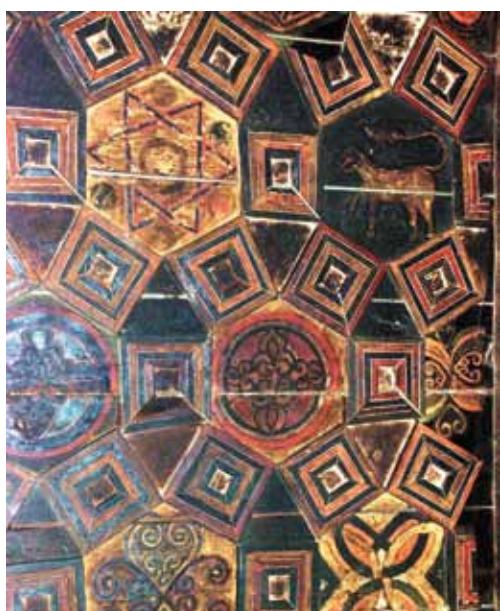
# Finbarr Barry Flood

*Finbarr Barry Flood is William R. Kenan Jr. Professor of the Humanities, Institute of Fine Arts and College of Arts and Sciences. He teaches courses on art and architecture of the Islamic world. For the IFA Annual he discusses his current research projects.*

I am currently working on two major research projects. The first is a monograph with the working title of *Islam and Image: Theology, Politics and Modernity*. A transhistorical survey of attitudes to the making and reception of figurative images in the Islamic world, the research considers both emic and etic perspectives. On the one hand, it traces a *longue durée* history of the way in which the very idea of an "image problem" in Islam emerged and was elaborated in etic accounts of Islam. On the other, it highlights the practical and theoretical implications of Islamic juridical sources usually considered irrelevant to artistic practice, beyond promoting aniconic or iconoclastic attitudes. Bringing a wide range of unpublished materials (including ceramics, coins, metalwork, and painting) into constellation with medieval and modern texts that have not previously been brought to bear on the issue, the book aims to challenge current understanding of attitudes to images in the Islamic world. In particular, an extended discussion of the reception of modern modes and technologies of image making (including lithography, photography, and public statuary) offers new perspectives on current debates about Islam, modernity, and secularism.

In parallel, I have been working towards a history of a single moment in the history of Islamic art and architecture. This is a moment around 1200 CE that witnesses major artistic developments within the Islamic world, and the simultaneous adoption of Islamicate cultural forms by a variety of non-Muslim elites living on or outside its boundaries. The ultimate aim is to craft a macro-study of this exceptionally dynamic moment from locally rooted micro-histories. My second research project, tentatively titled *Twelfth-Century Architecture as Incipient Globalism: Egypt, India and Ethiopia*, explores one of these histories while also responding to recent scholarship on the "global" resonances of pre- or early modern art and architecture.

This generally focuses on the period after 1500, with the result that the history of global mobility is always already a history of Europe and its inevitable rise. By contrast, my project focuses on twelfth-century architecture in Ethiopia and the evidence that it offers for artistic exchange between the Islamic world, sub-Saharan Africa, and India. These contacts are manifest in artifacts, architectural elements, and techniques of construction that originated in both the contemporary Islamic world and southern India. The Ethiopian monuments preserve unique examples of artifacts that originated in, but are no longer extant in these neighboring regions, but the remarkable transregional connections to which they attest are undocumented epigraphically or textually; the material thus offers a significant challenge to established understandings of pre-modern cultural geography. Some of it may be flotsam from the world of circulation around the Indian Ocean littoral so vividly captured in the Indian letters of Jewish merchants preserved in the Cairo Geniza, opening a window onto histories of people and things in motion that continue to resonate even in our own era of globalization.



Detail of a twelfth-century painted wooden ceiling in the church of Yemrehanna Kristos, Lasta Province, Ethiopia.

# Clemente Marconi

*Clemente Marconi is James R. McCredie Professor in the History of Greek Art and Archaeology at the IFA. Professor Marconi is also the Director of the IFA excavations on the Akropolis of Selinunte (page 41). His course offerings focus on the art and architecture of the Greek world in the archaic and classical periods. He is also the organizer of the Seminar on Greek and Roman Art and Architecture, which marked its second season this year (page 44).*



This past year I have completed the *Oxford Handbook of Greek and Roman Art and Architecture*, which is currently under publication, the release date being set for October 2014. The scope of this handbook is to

explore key aspects of Greek and Roman art and architecture, and review the larger theoretical frameworks, methodologies, and directions of research in this field. More precisely, this volume consists, after a general introduction, of thirty essays organized thematically and divided into five sections, called, in order, "Pictures from the Inside," "Greek and Roman Art and Architecture in the Making," "Ancient Contexts," "Post-Antique Contexts," and "Approaches." These sections address, respectively: Greek and Roman ideas about art and architecture, as expressed in both texts and images; the production of art and architecture in the Greek and Roman world, and the various agents and media involved with it; the ancient contexts of use and reception of Greek and Roman images and buildings, and their social, political, and cultural functions; the post-antique contexts of reuse and reception, including institutions such as the academia and museums; and finally, the main modern approaches in this field of study, and its successive engagement, over time, with connoisseurship, formal analysis, iconography and iconology, sociology, gender studies, anthropology, reception theory, and semiotics. As the editor of this volume I sought contributions from both senior

scholars, who have been playing a critical role in shaping the field, and younger scholars. At the same time, I made a point of inviting colleagues from a range of different countries and academic traditions, in order to provide as comprehensive and wide-ranging a discussion as possible.

Besides the *Handbook*, public lectures at a number of institutions (including the Scuola Normale Superiore in Pisa, UCLA, and the Getty) and the writing of essays (one of which consists of a drastic revision of the Mozia Charioteer) and reviews, I have organized the Ranieri Colloquium on Ancient Studies on *Western Sicily: An Archaeology of Cross-Cultural Encounters* (November 8, 2013). Currently, I am working on completing the publication of the first volume with the results of our excavations on the Akropolis of Selinunte, which will be titled *Temple B at Selinunte and the Polychromy of Ancient Greek Architecture*.



The Mozia Charioteer, ca. 470-460 BCE. Mozia, Museum



# Exhibitions and Selected Publications

## Exhibitions

### Jonathan Brown

Co-curator, "Le Mexique au Louvre, chefs-d'œuvre de la Nouvelle Espagne XVII-XVIII siècles" March 2013

### Jean-Louis Cohen

French pavilion at the 2014 Venice Architecture Biennale, June-November 2014.

"Architecture en uniforme ; projeter et construire pour la Seconde guerre mondiale", Cité de l'architecture et du patrimoine", Paris, April-September 2014, et MAXXI, Rome, December 2014-May 2015.

"Le Corbusier, an Atlas of Modern Landscapes," Museum of Modern Art, New York, June-September 2013, Caixaforum Barcelona, January-May 2014, Caixaforum Madrid, June-September 2014

"Interférences – Interferenzen; architecture, Allemagne, France," Musée d'art moderne et contemporain, Strasbourg, March-July 2013, and Deutsches Architektur-Museum, Frankfurt/Main, October 2013-January 2014.

### Clemente Marconi

*Sicily: Art and Invention between Greece and Rome*, Co-curator with Claire Lyons and Michael Bennett The J. Paul Getty Museum, April - August 2013, and the Cleveland Museum of Art, September 2013 - January 2014.

### Edward Sullivan

José Gurvich, PINTA Latin American Art Fair, New York, November 2013

Curatorial advisor, *Frida Kahlo Diego Rivera and Masterpieces of Modern Mexico*, Nelson-Atkins Museum, Kansas City, June - August 2013

## Selected Publications

### Jonathan Alexander

*Italian Renaissance Book Illumination c. 1450-1600* (New Haven: Yale University Press, 2014), forthcoming.

### Jonathan Brown

*In the Shadow of Velazquez: A Life in Art History* (London: Yale University Press, 2014)

Forward, in *Spanish Drawings in the Princeton University Art Museum*, ed., 201 Lisa A. Banner (New Haven: Yale University Press, 2013)

### Jean-Louis Cohen

Preface to Jacques Barsac, Charlotte Perriand, *Complete Works*; vol. 1. 1903-1940 (Paris: Norma, 2014), 6-12

"La maison commune et la modernisation de l'architecture russe," in *Architectures urbaines, formes et temps*, eds. Michèle Lambert-Bresson and Annie Térade (Paris: Picard, 2014), 136-142

*Le Corbusier: an Atlas of Modern Landscapes*, ed. (New York: Museum of Modern Art, 2013)

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

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

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

"Apresentação," in Roberto Segre, *Ministério da educação e saúde ; ícone urbano da modernidade brasileira (1935-1945)* (São Paulo: Romano Guerra Editora, 2013), 30-31

Introduction and four essays in *Interférences / Interferenzen : architecture, Allemagne, France 1800-2000*, with Hartmut Frank (Strasbourg: Musées de la Ville de Strasbourg, 2013)

"Das Wohn- und Atelierhaus von Konstantin Melnikow in Moskau," in *Im Tempel des Ich; das Künstlerhaus als Gesamtkunstwerk; Europa und Amerika 1800-1948*, eds. Margot Th. Brandlhuber, Michael Buhrs (Munich: Villa Stuck, Hatje Cantz), 278-288

"Une esquisse des Beaux-Arts dans les Giardini," in Diener & Diener, Gabriele Basilico, *Common Pavilions* (Zurich: Scheidegger & Spiess, 2013), 59-62

"Strasbourg, école de plein-air," in *Strasbourg : de la Grande-Île à la Neustadt – un patrimoine urbain exceptionnel*, eds. Dominique Cassaz, Sophie Eberhard (Strasbourg: Lieux-dits, 2013), 16-20

"From Ruins to Reconstruction in France under Vichy," in *A Blessing in Disguise. War and Town Planning in Europe 1940-1945*, eds. Niels Gutschow, Jörn Düwel (Berlin: DOM Publishers, 2013), 130-141

"Broadacre City di Frank Lloyd Wright," in *La Città nuova oltre Sant'Elia*, ed. Marco de Michelis (Milan: Silvana Editoriale, 2013), 81-89

"Visions allemandes de Marseille (1926 - 1943); scène moderne ou lieu de perdition?," in *Metropolen 1850-1950. Mythen – Bilder – Entwürfe / mythes – images – projets*, eds. Jean-Louis Cohen and Hartmut Frank (Berlin: Deutscher Kunstverlag, 2013), 351-367

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

#### Thomas Crow

"Fact Ribbons: Poetic Lines in the Recent Art of Ed Ruscha," in *Ed Ruscha: A Catalogue Raisonné of the Paintings*, VI, eds. Robert Dean and Lisa Turvey (Göttingen: Steidl, 2014)

"The Fulton Street Crucible: Rauschenberg with Twombly and Johns, 1953 to 1954," in *Robert Rauschenberg: The Fulton Street Studio, 1953-1954* (Craig F. Starr Gallery, 2014)

"Lichtenstein avant Lichtenstein," *Cahiers du Musée National d'Art Moderne*, Centre Pompidou (Spring 2014)

"Pop Art and Buried Allegories in the Early Works of Richard Hamilton, Claes Oldenburg, and Andy Warhol," in *Pop Art Myths*, ed. Paloma Alarcó (Madrid: Museo Thyssen-Bornemisza, 2014)

"Mind-Body Problem: Chris Burden's Performances," in *Chris Burden: Extreme Measures*, eds. Lisa Phillips and Massimiliano Gioni (New York: Skira Rizzoli, 2013)

"Head Trip: the Return of When Attitudes Become Form," *Artforum* (September 2013)

#### Noémie Etienne

*À Bras le Corps. Image, matérialité et devenir des corps* (Paris: Presses du Réel, 2013)

"Objets en devenir et devenirs objet," *Retour d'y voir*, Musée d'art moderne et contemporain, Geneva, 2013, 318-335

"La restauration des peintures à Paris, 1750-1815: état de la recherche et perspectives," *Patrimoines. Revue de l'Institut du Patrimoine*, Paris, 2013, 86-91

"Des mots et des gestes: l'histoire de l'art en construction (1750-1800)" in *Penser l'art dans la seconde moitié du 18<sup>e</sup> siècle: théorie, critique, philosophie, histoire*, eds. C. Michel and C. Magnusson (Rome: Académie de France à Rome/Paris: Somogy, Paris, 2013), 569-589

"Les corps qui manquent. Mannequins et objets anthropologiques à New York autour de 1900," in *À Bras le Corps. Image, Matérialité et Devenir des Corps* (Paris: Presses du Réel, 2013), 248-269

"De l'atelier privé à l'atelier de restauration," in *Apprendre à peindre! Les ateliers privés à Paris de la fin du XVIII<sup>e</sup> siècle à 1863*, ed. F. Nerlich (Rennes, Presses Universitaires de Rennes, 2013), 85-99

"Becoming Exotic. Notes on the Workshop Objects from Abroad: The Life of Exotic Goods in France and the United States," *The Material World Blog*, published by Aaron Glass, July 2013 (<http://www.materialworldblog.com/2013/07/becoming-exotic>)

#### Finbarr Barry Flood

"Lost Histories of a Licit Figural Art," *International Journal of Middle East Studies* (45/3, 2013), 566-569

"Inciting Modernity? Images, Alterities and the Contexts of 'Cartoon Wars,'" in *Images That Move*, eds. Patricia Spyer and Mary Margaret Steedly (Santa Fe: SAR Press, 2013), 41-72

Review of Ahmad Ghabin, *Hisba, Arts and Craft in Islam (Arabisch-Islamische Welt in Tradition und Moderne)* (Wiesbaden: Harrassowitz Verlag, 2009), *Speculum*, (88/2), 517-520

#### Jonathan Hay

"The Reproductive Hand," in *Between East and West: Reproductions in Art*, ed. Shigetoshi Osano (Kyoto: 2014), in press.

"The Passage of the Other," in *Ornament as Portable Culture: Between Globalism and Localism*, eds. Gulru Necipoglu and Alina Payne (Yale University Press: 2014), in press.

Chinese translation of *Sensuous Surfaces: The Decorative Object in Early Modern China* (Beijing: Zhongyang fanyi chubanshe, 2014), forthcoming

# Exhibitions and Selected Publications

## Günter Kopcke

"Liturgy," in *The Adventure of the Illustrious Scholar: Papers Presented to Oscar White Muscarella*, ed. Elizabeth Simpson (Leiden and Boston: Brill, 2014)

## Robert Lubar

*Contemporary Transatlantic Dialogues: Art History, Criticism, and Exhibition Practices in Spain and the United States*, eds. Robert S. Lubar and María Dolores Jiménez-Blanco (Madrid: Center for Spain in America, 2013)

"Polémicas abstractas en París," in exh. cat. *Encuentros con los años '30* (Madrid: Museo Nacional Centro de Arte Reina Sofía, 2013), 131-139

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

## Clemente Marconi

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

"Skopas in Samothrace," in *O Σκόπας και ο Κόσμος του - Skopas and His World*, eds. D. Katsonopoulou and A. Stewart (Paros: Institute of Archaeology of Paros and the Cyclades, 2013), III, 383-392

"Mirror and Memory: Images of Ritual Actions in Greek Temple Decoration," in *Heaven on Earth: Temples, Ritual, and Cosmic Symbolism in the Ancient World*, ed. Deena Ragavan (Chicago: The University of Chicago), 425-446

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

"Sculpture in Sicily from the Age of the Tyrants to the Reign of Hieron II," in *Sicily: Art and Invention between Greece and Rome*, eds. Claire Lyons, Michael Bennett and Clemente Marconi (Los Angeles: Getty Publications, 2013), 159-172

With Rosalia Pumo, Review of Maria Clara Conti, *Le terrecotte architettoniche di Selinunte. Tetti del VI e V secolo a.C.* Museo Civico di Castelvetrano e Parco Archeologico di Selinunte, 2012 (Pisa and Rome: Fabrizio Serra Editore), in *Bryn Mawr Classical Review* 2013.10.06

Review of Marion Muller-Dufeu, *Créer du vivant. Sculpteurs et artistes dans l'Antiquité grecque*, (Villeneuve d'Ascq: Presses Universitaires du Septentrion, 2011), in *Journal of Hellenic Studies* 133 (2013): 280-281

## Michele Marincola

Lucretia Kargère and Michele D. Marincola, "Conservation in Context: The Examination and Treatment of Medieval Polychrome Wood Sculpture in the United States," *Metropolitan Museum Studies in Art, Science, and Technology* 2 (2014): 1-39

## Mia Mochizuki

"The Luso-Baroque Republic of Objects and the Contingency of Contact," in ed. Vincent Barletta, *Ellipsis. The Journal of the American Portuguese Studies Association* 12 (2014)

"The Diaspora of a Jesuit Press: Mimetic Imitation on the World Stage," in *Crosscurrents in Illustrated Religious Texts in the North of Europe, 1500-1800*, eds. Feike Dietz, Adam Morton, Lien Roggen, Els Stronks and Marc van Vaeck (Farnham: Ashgate, 2014)

"Shock Value: The Jesuit Martyrs of Japan and the Ethics of Sight," in *Sensational Religion: Sense and Contention in Material Practice*, ed. Sally M. Promey (New Haven: Yale University Press, 2014), 640-81+

"Iconoclasm," in *The Oxford Handbook of Religion and the Arts*, ed. Frank Burch Brown, (Oxford: Oxford University Press, 2013), 450-68

Review of Koenraad Jonckheere, *Antwerp after Iconoclasm. Experiments in Decorum, 1566-1585*, and Angela Vanhaelen, *The Wake of Iconoclasm. Painting the Church in the Dutch Republic*, in *Oxford Art Journal* 37/1 (February 2014), doi: 10.1093/oxartj/kct038

Review of Rose Marie San Juan, *Vertiginous Mirrors. The Animation of the Visual Image and Early Modern Travel*, in *The Journal of Early Modern History* 18/3 (2014)

## Meredith Martin

"Tipu Sultan's Ambassadors at Saint-Cloud: Indomania and Anglophobia in Pre-Revolutionary Paris," *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* (Spring 2014)





With Gillian Weiss "'Turks' on Display During the Reign of Louis XIV," *L'Esprit Créateur* 55, no. 4 (December 2013)

#### Alexander Nagel

*Some Discoveries of 1492: Eastern Antiquities and Renaissance Europe*, Seventeenth Horst Gerson Lecture, held on November 14, 2013 (Groningen: University of Groningen, 2013)

"Oeuvres d'oeuvres," in *Faire Art Comme on Fait Société: Les Nouveaux Commanditaires*, eds. Didier Debaise, Xavier Douroux, Christian Joschke, Anne Pontégnie, and Katrin Solhdju (Paris: Presses du Réel, 2013), 437-42

"How the Display of Art in Previous Centuries Can Help Us Rethink the Exhibition Industry," *Frieze Masters* 2 (2013): 44-51

"Robert Smithson Removed from the Source," *Res: Anthropology and Aesthetics* 63/64 (2013): 285-88

"Interview with Robert Smithson, March 20, 1968 (prologue by Irving Sandler, annotated by Alexander Nagel)," *Res: Anthropology and Aesthetics* 63/64 (2013): 289-98

"Relics and Readymades," *Mousse Magazine* 36 (2013): 114-19

#### David O'Connor

"Kerma in Nubia, the Last Mystery: The Political and Social Dynamics of an Early Nilotic State" in *Amilla: The Quest for Excellence: Studies Presented to Günter Kopcke in Celebration of his 75th Birthday*, ed. Robert B. Koehl (Philadelphia: INSTAP Academic Press, 2013), 189-205

"Sabef and Merika: An Early Dynastic Conundrum," in *Decorum and Experience: Essays in Ancient Culture for John Baines*, eds. Elizabeth Frood and Angela McDonald (Oxford: Griffith Institute, 2013), 269-276

#### Hannelore Roemich

*Recent Advances in Glass, Stained Glass, and Ceramics Conservation 2013*, eds. Hannelore Roemich and Kate van Lookeren Campagne (Zwolle: Spa Uitgevers, 2013)

#### Anton Schweizer

"Furnishing Dream Lands: Materiality and Spatial Performance in Toyotomi Hideyoshi's Osaka Castle," in *Representing Things: Visuality and Materiality in East Asia*, ed. Lillian Tseng (Cambridge: Harvard University Press, 2014), forthcoming

"Kōgeihin toshite no kenzōbutsu: Toyotomi-ki Ōsaka-jō no sōshoku ni kan suru kōsatsu" [Buildings as crafted objects: some thoughts on the decoration of Osaka Castle during the Toyotomi era], Shōbi 聚美 11 (April, 2014), 68-79

"Fremdkörper: Japans Auseinandersetzung mit dem Anderen im 16. und 17. Jahrhundert" [Foreign bodies: Japan's contest with the 'other' in the 16th and 17th centuries], in *Kunstgeschichte der Vier Erdteile, 1300-1650: Positionen und Austauschprozesse* [Art History of the Four Continents, 1300-1650: the Dynamics of Cultural Exchange], eds. Ulrich Pfisterer and Mattheo Burioni (Darmstadt: Wissenschaftliche Buchgesellschaft, in print). Separate publication in English forthcoming

#### Hsueh-man Shen

"The China-Abbasid Ceramics Trade during the Ninth and Tenth Centuries: Chinese Ceramics Circulating in the Middle East," in *Blackwell Companion to Islamic Art and Architecture*, eds. Gülrü Necipoglu and Finbarr B. Flood (Oxford: Wiley-Blackwell, 2014), forthcoming

"Copies without the Original: King Aśoka's 84,000 Stupas and Their Replications in China," in *Between East and West: Reproductions in Art*, Proceedings of the 2013 CIHA Colloquium in Naruto, Japan, ed. Shigetoshi Osano with special collaboration of Yukio Lippit, Akira Akiyama, and Milosz Wozny (Kraków and Tokyo, 2014), forthcoming

"Familiar Differences: Chinese Polychromes in the Indian Ocean Trade during the Ninth Century," in *Hundert Jahre Grabungen in Samarra* [A Hundred Years of Excavations in Samarra], Beiträge zur Islamischen Archäologie, vol. 4, edited for the Ernst Herzfeld Gesellschaft by J. Gonnella with R. Abdellatif and S. Struth (Wiesbaden: Ludwig Reichert Verlag, 2014), 107-122

# Exhibitions and Selected Publications

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

### **Robert Slifkin**

*Out of Time: Philip Guston and the Refiguration of Postwar American Art* (Berkeley: University of California Press, 2013)

"Fitz Lane and the Compromised Landscape in Antebellum American Art c. 1850," *American Art* 27 (Fall 2013), 64-83

"Outside the White Cube (With Occasional Political Overtones)," review of Philip Kaiser and Miwon Kwon, eds. *Ends of the Earth: Land Art to 1974* and Catherine Morris and Vincent Bonin, eds. *Materializing Six Years: Lucy R. Lippard and the Emergence of Conceptual Art*, *Oxford Art Journal* 37 (2014), 103-107

"A Remedial Education," in *Michael Stickrod, Stones Rise* (Skive, Denmark: Krabbesholm, 2013)

"The Ultimate Politics of Action Painting," in *Contemporary Transatlantic Dialogues: Art History, Criticism, and Exhibition Practices in Spain and the United States*, eds. Maria Dolores Jimenez-Blanco and Robert Lubar (Madrid: Center for Spain in America, 2013), 33-46

"Paul Evans and the Legacy of Modern Welded Sculpture: Between Decoration and Expression," in exh. cat. *Paul Evans: Crossing Boundaries and Crafting Modernism* (Doylestown, PA: James A. Michener Art Museum, 2014), 70-91

### **Edward Sullivan**

*From San Juan to Paris and Back: Francisco Oller & Caribbean Art in the Era of Impressionism* (Yale University Press, 2014), forthcoming

José Gurvich, exh. cat. (New York: PINTA Latin American Art Fair, 2013)

"Geometry and Gesture: Notes on Abstractions in the Americas," in exh. cat., *Pan American Modernism: Avant-Garde Art in Latin America and the United States* (Miami: University of Miami, Lowe Art Museum, 2013), 4-24

"Gurvich en Nueva York: una relación conflictiva," in exh. cat., *José Gurvich. Cruzando Fronteras* (Buenos Aires: Museo de Arte Moderno, 2013), 151-167

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

Review of Kimberly L. Cleveland, *Black Art in Brazil: Expressions of Identity* (Gainesville: University of Florida Press, 2013), in *Americas: A Quarterly Review of Latin American History*, 2013, 568-570

### **Marvin Trachtenberg**

"River, road, and anastrophic fountain," *RES* 63/74, 2013 279-84 (and cover illus.)

## Work-In-Progress Series

This new program allows current faculty members to share their recent and ongoing research with each other as well as the student body. These talks, which are open only to current students and faculty, facilitate lively discussions about current projects and methodology, and serve as a model of collegial intellectual exchange.



Thomas Crow presents his current research at a recent Work-in-Progress discussion



# Matthew Israel

*Matthew Israel received a Ph.D. from the IFA in 2011, and is now Director of Artsy's The Art Genome Project, a digital platform that provides dynamic search categories and explains similarities among art and artists. His dissertation formed the basis for his recently published book, Kill for Peace: American Artists against the Vietnam War. For the IFA Annual, Israel was interviewed by Ph.D. candidate Kristen Gaylord, whose research focuses on American art and photography.*



**Q** Although you have worked in many different parts of the art world, it seems that a uniting interest of yours is "education," both in your research and work on The Art Genome Project. How do you understand the educational component of being an art historian?

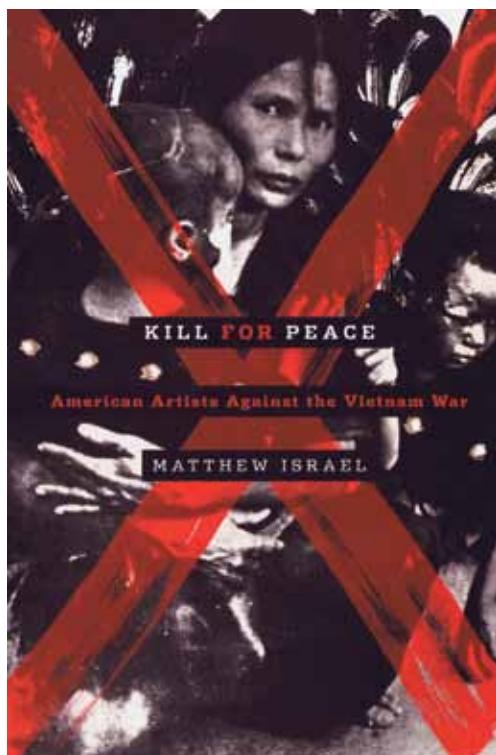
I would argue that education is not just a component of being an art historian but that it is in many respects synonymous with being an art historian.

At the moment I see a real need (particularly because of the very real threat to the academic discipline of art history and to the humanities as a whole) to broaden access to the field. My recent book, *Kill for Peace: American Artists against the Vietnam War* (University of Texas Press, 2013), a somewhat traditional art-historical research project, was written in approachable language for a general as well as academic audience, and as a narrative history (with a lot of historical context) in order to try and do this. Broadening access is also central to Artsy (Artsy.net) and The Art Genome Project. The mission of Artsy—a freely-accessible site—is to make the art world available to anyone with an Internet connection. Currently it includes over 125,000 works from major museums and galleries around the world and has one of the largest collections of contemporary art available online. The Art Genome Project

is a taxonomy to facilitate more intelligent art search, something which has not really been possible online to date and which we consider a new pedagogical tool.

**Q** How has your experience at the IFA—whether coursework or relationships with your cohort and professors—informed your work?

I would say my experience at the IFA has made me constantly push my research further, whether I am working on The Art Genome Project or on anything else. My professors' consistently insightful questions and incisive critiques are still in my head, and in many respects, they urge me, on a daily basis, to raise the level of my work to be on par with their own—as well as that of the other amazing students I was privileged to be able to work with during my years at the IFA.





# Student Voices

## Alexandra Sterman

*Alexandra Sterman is a second year M.A. student specializing in Chinese art. Her recent research focus has been late nineteenth- to early twentieth-century Chinese painting, with a particular emphasis on the relationship between ink painting, nation-building, and the construction of heritage narratives.*

### **Constructed Continuities: Traditionalist Modes in the Zhang Shoucheng Painting Collection**

I have been fortunate to have the opportunity to work closely with a collection of Chinese paintings currently housed in the Conservation Center. These paintings were the personal collection of painter and teacher Zhang Shoucheng (1918-2013), which the IFA received as a gift directly from the artist in 2000. In addition to the painting collection, Zhang also provided a copy of his handwritten memoirs detailing everything from his early childhood years, to his time studying under famous painter and collector, Wu Hufan (1894-1968), to incredible hardships faced during the Cultural Revolution, before finally immigrating to the United States in 1982.

Proximity to this excellent material has enabled me to develop research into Shanghai Republican period traditionalist painting modes, with a particular emphasis on the various kinds of social interactions these artists engaged in. This project, which I began last spring, has become the subject of my M.A. thesis. Taking the collection and memoirs together provides a unique snapshot of the burgeoning exhibition culture, flourishing artist associations and networks, and vibrant

collecting activity of the period directly preceding the communist takeover in 1949. These primary documents also help to clarify what was at stake in the process of re-appropriating and re-constructing brush and ink painting, at this time known as *guohua*, in modern China.

Before the collection could be adequately addressed, considerable collections management work went into cataloguing and organizing its records. Previously some of the paintings did not have standardized titles and were identified only by labels bearing hand-written Chinese titles and numbers. While at the same time performing research for my thesis, I went through the entire collection of about 136 paintings and created a master list consolidating the corrected titles, artists' names, dates, materials, and notes on works in unstable conditions.

From the perspective of both managing collections and conducting original research, this project has been invaluable to my study of Chinese art and visual culture. It is my hope that through this project the Zhang Shoucheng painting collection will become more accessible to both the IFA and larger student community for further research into this important and tumultuous period in Chinese history.



# Lauren Jacobi

*Lauren Jacobi received her Ph.D. from the Institute in 2012 and recently joined the faculty of MIT as Assistant Professor in the History, Theory + Criticism program (HTC) in the School of Architecture. She currently teaches courses on topics in her field and on the interpretation and theory of city form. For the IFA Annual she reflects on her current research interests and the ways in which they have been informed by her studies at the IFA.*



The position that I have assumed in HTC at MIT is delightful as it enables me to work with a host of ambitious students who are studying architecture and urbanism as a field of history, as well as others who aspire to practice design and planning. The scope of my research spans several areas and I hope that the content of what I work on, as well as my method of inquiry, appeals to those at MIT as well as a broader audience.

I am a scholar of pre-industrial Italian architecture, urbanism, and art. At the IFA, my doctoral thesis, guided by Marvin Trachtenberg, examined the location and architectural language of buildings used for banking during the Renaissance. I considered how those buildings both shaped and were informed

by contemporary cultural attitudes towards money, a highly complicated issue as it was intertwined with the Christian sin of usury. The dissertation revealed a better understanding of capitalism's early history.

My current work addresses the relationships between financial institutions and norms of religious behavior in relationship to urban geographies and architecture. My book project explores how topographic clusters of banks helped to define banking as a morally just activity, suppressing the complications of usury. I assert that a spatio-structural banking system in Italy and elsewhere help set a path to the post-industrial capitalism. I explore how the flow of money influenced the production of space and form, and the ways in which monetary and spatial systems, in turn, impacted cultural thought and vice versa. The book addresses also banks as institutions that encouraged cultural hegemony.

I sometimes wonder what the IFA faculty thought of my intersecting interests in architecture, urbanism, economic history and numismatics as they read my dissertation proposal. It must have seemed oddball and strange, perhaps even unpromising. But with the early confidence of the faculty, and especially Marvin's enthusiasm, I was able to pursue research interests that continue to fascinate me deeply.



# Annika Finne

*Annika Finne is a second-year student specializing in paintings conservation. For the IFA Annual, Annika describes the research and analysis she has conducted on an early eighteenth-century altar that recently arrived at the Conservation Center.*

Last fall, a four-foot tall model for a Bavarian or Austrian altar arrived at the Conservation Center from the Loyola University Museum of Art in Chicago. It dates to the early eighteenth century and features three tiers of marbleized architecture, a small panel painting of the Immaculate Conception, and a small population of gilt and polychrome figures, angels, cherubs, and Rococo ornament.

My research, examination, and treatment of the Loyola model have led to a series of insights into its materials, its construction, and its history.

The nature of the varnish layers and the character of their application allow different surfaces of the model to interact with light in various ways. Cross-sections show that the varnish coating the marbleized architecture holds small flecks of gold leaf, creating points of glitter across the most prominent entablatures and engaged columns; each freestanding element is varnished in the round, creating fields of shine in the model recesses.

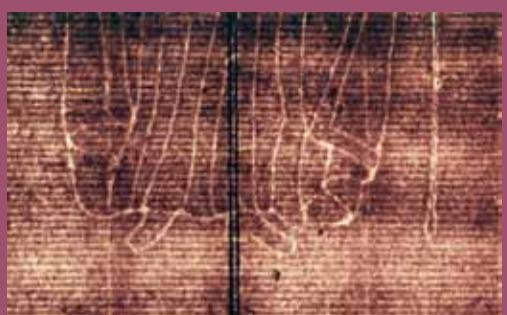
Over the years since the altar model's creation, discoloration has shifted its color palette from Rococo pastels to Baroque ambers and past restorers have shifted the positions of its figures. The interior of the encasement housing the model now appears flat blue, but it once surrounded the model with a field of dark, saturated ultramarine punctuated by seven-pointed gilt stars. A small window revealing this original layer remains at the top of the model, hidden behind a large cherub.

Although the model was clearly made to be a model, my findings suggest that it did not only serve an architectural purpose. The use of high quality materials, the thoughtful variation of surface finish, and the elaboration of the encasement interior indicate that it may have had an intended afterlife, perhaps as a devotional object or as a presentation piece within a sculptor's workshop.

My current research focuses on two particularly intriguing features of the model: a halftone-printed photograph of a castle attached to the back of the encasement, and two pieces of handmade paper attached to the backs of the mirror panels, which have a fragmentary watermark of a standing bishop and resemble early nineteenth-century Austrian military records. I hope to use these leads to trace the model's origins and discover whether the full-size altar was ever realized.



**From top to bottom:**  
Altar model, early 18th century, Bavaria or Austria. From the Loyola University Museum of Art, John F. Cuneo, Sr. Collection; Photograpgh and heraldry stamp attached to the back of the model encasement; Partial watermark of a bishop on paper behind mirror panel



# Marjorie Shelley

*Marjorie Shelley is Sherman Fairchild Conservator in Charge at the Sherman Fairchild Center for Works on Paper and Photograph Conservation, The Metropolitan Museum of Art. She received her M.A. from the Conservation Center in 1974. She recently spoke to fourth-year conservation student Amy Hughes, who is currently completing her internship at the Met under Ms. Shelley's direction.*

**Q** What led you to first enroll at the IFA, and for what reasons did you finally decide to pursue the conservation track at the Institute?

I was interested in art from childhood, and studying art history was just an evolution of that interest. I had always drawn or painted, so I was very much at home looking at works of art and curious about them. I learned about conservation from friends at the Conservation Center. I had a great interest in science and I was very comfortable with using my hands, and realized that conservation would be a discipline that brought my interests together.

**Q** Why are works of art on paper so materially and conceptually appealing to you?

Drawing is fascinating. It is a thinking process and there are such a variety of materials that enter into its study. There are always new things to be learned from drawings and it is endlessly diverse.

**Q** Though research and writing represent only a fraction of the work you do at the museum, your recent attention has been devoted to Cézanne's materials and techniques, which will culminate in an essay published in the catalogue for the Met's upcoming exhibition. Could you tell us something about the significance of your research and how it will enhance our understanding of Cézanne's artistic practice?

Conservators do not usually have much time to work on a research project but always appreciate the opportunity when it arises. My essay on Cézanne as draftsman deals with aspects of material culture. I am looking at Cézanne's artwork in the context of social change, from the development of artist's materials—particularly his sketchbooks and pencils; changes that were taking place in

French education at the time, as well as changes in culture and economics, and how these changes impacted his artistic practices.

**Q** Many art history and conservation graduate students at the Institute have their eye on the burgeoning field of technical art history. In what ways can we encourage communication and collaboration between the disciplines?

From the point of view of a conservator, communication can be encouraged by making art historians aware through presentations, publications, and conversation of our specialized knowledge to identify materials, and assess the ways in which they change, their sources and previous uses, and the techniques of employing them. Collaboration and communication can be encouraged by reaching out to experts in pertinent or related fields and making them aware of projects one wants to pursue, and being receptive to their questions. Collaboration, as we well know, can broaden our understanding of artistic practices, and the historical and cultural context in which they took place.



# Lindsay Henry

*Lindsay Henry is a second year M.A. student concentrating on early twentieth-century art of Europe and America, particularly interwar European art.*

“Bearing Witness: Weimar Women and Experience” is the title of my master’s thesis, which examines German women artists and their visual responses to post-World War I trauma and life in the Weimar Republic. The images in the text come from four artists, Hannah Hoch, Lotte Jacobi, Germaine Krull, and Käthe Kollwitz. In art, women artists made important contributions to interwar social and political debates that were shaped by their unique position in society. However, discussions of the war and trauma have not evolved. Traditionally, academic discourse has privileged male perspectives on the topic, valuing the accounts and work of male artists that served in the trenches. The thesis aims to change the discussion of women artists, by demonstrating that they did indeed bear witness to trauma despite remaining on the home front. The effects of war on the nation were experienced by all German citizens and should be discussed from that perspective when examining the culturally liberal yet politically unstable Weimar Republic. I argue that reception of women artists’ work has been colored by gendered assumptions about the nature of war. For example, Kollwitz’s status as a grief-stricken mother has been overemphasized, detracting from her insights as a witness of war and its effects. Moreover, her personal

grief has carried over into discussions about her motivation and creative process, particularly with her Krieg (War) series.

The media discussed are photographs, photomontage, and prints. There is a particular emphasis on the medium of photography and photomontage due to its status as a new art form for a modern era. Germaine Krull’s work is relevant to the discussion because her career differed from other female photographers in that she captured images beyond the so-called women’s circles of fashion or portrait photography. Krull also differs from her peers because she wrote about her art, personal life, and politics. Krull viewed herself as an “honest reporter” who also sought out the possibilities of joining realism with abstraction in order to create a new cultural language that would reflect the excitement, but also the inherent instability of modern life in Germany and throughout Europe.



Lindsay Henry in front of Greta Csatlós's mural *Sonic Malade* (1990), East Side Gallery, Berlin

## Student Teaching at the IFA

Each year many students from the Institute serve as graders, teaching assistants, and sole instructors for undergraduate courses at NYU and at other universities in the New York City area. Two students who participated in teaching opportunities during the 2013-2014 academic year were Ph.D. candidate Sean Nesselrode, who taught the seminar *Modern Art in Latin America*, and M.A. student Jessica Hong, who was a grader for Professor Pepe Karmel’s course, *Postmodern Art and Contemporary Art*. Both courses were offered in NYU’s undergraduate Department of Art History.

This year, for the first time, two of our Ph.D. students, Elizabeth Feery and Tara Prakash, had the opportunity to act as recitation leaders with their advisor, David O’Connor, in a NYU Core Curriculum course. The course, *Order and Chaos: Structure and Meaning in the World of Ancient Egyptian Image*, explored the many forms of varied, yet interrelated images which convey the ancient Egyptians’ powerful and culture-shaping concerns about the interactions between Order (Egyptian Maat) and Chaos (Egyptian Isfet).

# Alumni Dispatch

## Alumni Programming

Institute alumni enjoy an array of receptions, cultural outings, and scholarly programs that are designed just for them. Groups such as the Alumni Association and the Recent Alumni Circle make it fun and easy to support and engage with the Institute. Initiatives like our professional development series of talks by art world leaders as well as the annual careers panel help alumni bolster their knowledge and excel within their professional fields. Life at the Institute continues far beyond graduation.



Fall Alumni Reception at the home of Anne Ehrenkranz



Recent Alumni Circle Event at the Brooklyn Museum



Recent Alumni Circle panel at Artsy

## Alumni Career Spotlight: Art Fairs

As the annual modern and contemporary art fairs descended on New York this March, Institute alumni were front and center. At the Park Avenue Armory, Julie Saul (M.A. '82) Gallery and Barbara Mathes ('72) Gallery exhibited at The Art Show by the Art Dealers of America Association. Across town on Pier 94 at The Armory Show, Susan Harris (M.A. '82) curated the four-part exhibition *Venus Drawn Out: 20th Century Works by Great Women Artists*.



Susan Harris' curatorial project, *Venus Drawn Out* at The Armory Show, 2014



# Contemporary Art at the Institute

The Institute of Fine Arts has some claim to have pioneered the study of contemporary art in the context of art-historical research: Robert Goldwater's 1937 dissertation Primitivism and Modern Art extended its reach to the art of his day. Later, as a member of the faculty, Goldwater would be joined by Robert Rosenblum, who enjoyed personal bonds with many New York contemporary artists, especially among the Pop generation, and brought this firsthand knowledge to his teaching over more than three decades. During the 1980s Kirk Varnedoe, like Rosenblum, extended an initial training in nineteenth-century art into the contemporary sphere, as he would famously demonstrate after assuming the directorship of painting and sculpture at the Museum of Modern Art. Linda Nochlin is the critic and scholar most identified with the emergence of strong feminist art practices from the early 1970s onward.

At present, the Institute can claim five prominent voices in the realm of the contemporary. Jean-Louis Cohen belongs to an elite of scholarly and critical commentators on contemporary architecture. Both Alexander Nagel and Robert Slifkin maintain multiple lines of contact with younger artists and incorporate this awareness in their teaching and research. Edward Sullivan regularly publishes essays and organizes exhibitions on Latin American art, one of the most ascendant fields in contemporary art. In New York Magazine's special 2012 issue on the art world, Thomas Crow, contributing editor at Artforum, was listed in its "Insider's List of 100 Insiders," the only art historian among nine writers included.



Rob Pruitt lecture, Artists at the Institute, October 2013

## The Great Hall Exhibitions

In September 2013, the Institute announced the debut of The Great Hall Exhibitions, an exciting new initiative that will present two exhibitions per year showcasing prominent contemporary artists. Taking place in the fall and spring semesters, the expansive great hall of the Duke House provides an impressive setting for displaying groundbreaking contemporary art in the center of the IFA's academic home and community. Organized by Robert Slifkin and Ph.D. candidate Jeffrey Uslip, the program was inaugurated with an exhibition of works by one of the foundational figures in twentieth-century feminist art, sculptor Lynda Benglis. The exhibition was comprised of four works: two of her seminal "pours" sculptures from the late 1960s, a controversial photograph from a 1974 invitation card, and a more recent sculpture from 2008. In the spring, we installed two sculptures and a poster by acclaimed artist Rachel Harrison, an artist widely known for juxtaposing quotidian cultural materials and commercial objects with irregularly shaped, bulbous forms that confuse the boundaries between abstraction and figuration.



Rachel Harrison,  
*American Bar*, 2014,  
Wood, polystyrene,  
cardboard, cement,  
acrylic, jacket, hanger,  
and kitchen scrubber,  
92 x 53 x 28 in.  
Courtesy of the Artist  
and Greene Naftali,  
New York

## Conservation of Modern and Contemporary Art

The Conservation Center is the only graduate program in the United States with a fully developed program in the conservation of modern and contemporary art. New York City offers unrivaled opportunities for our students, many of whom complete internships in the city's great collections of modern and contemporary art. We believe that the best education for this specialty begins with a firm grounding in traditional forms of art. To this introduction students add seminars taught by area experts, such as *Issues in Conservation of Modern and Contemporary Paintings*, *Art With A Plug*, and *The Conservation of Public Art*, which discuss artist interviews, modern materials, replication issues, and models for collaboration.

The *Contemporary Art Consortium* is an online journal initiated and managed by IFA students. Visit the website for reviews of recent exhibitions and events of contemporary art:  
[ifacontemporary.wordpress.com](http://ifacontemporary.wordpress.com)

The Institute's students and recent alumni hold leadership positions in world-renowned contemporary institutions and galleries:

In recent months, alumna Cathleen Chaffee was named Curator at the Albright-Knox Art Gallery; alumnus Joe Martin Lin-Hill took up the position of Deputy Director, also at the Albright-Knox Art Gallery; Ph.D. candidate Alexis Lowry Murray was named Curator of the David Winton Bell Gallery at Brown University; alumna Tricia Paik recently began her tenure as Contemporary Art Curator at the Indianapolis Museum of Art; and Ph.D. candidate Jeffrey Uslip accepted the position of Chief Curator at the Contemporary Art Museum St. Louis. Many members of our alumni community also run successful contemporary art galleries in New York, including Julie Saul (Julie Saul Gallery), Barbara Mathes (Barbara Mathes Gallery) and Cristin Tierney (Cristin Gardarin Gallery, see more on page 33).

These individuals join an expansive community of curators, conservators, dealers, and scholars who were trained at the Institute over the years and have gone on to develop a rich career in the world of contemporary art.



Lynda Benglis works in The Great Hall Exhibitions, Institute of Fine Arts, September-October 2013



# Contemporary Art at the Institute

## Public Programming

Since 1983, the Institute has supported *Artists at the Institute* – a student-organized lecture series that invites artists to discuss their work with the IFA community. Over the years, we have welcomed a long line of pioneering artists including Laurie Anderson, Janine Antoni, Xu Bing, Matthew Buckingham, John Cage, Christo & Jeanne-Claude, Coco Fusco, Robert Gober, Leon Golub, Felix Gonzalez-Torres, Dan Graham, Hans Haacke, Mona Hatoum, Jenny Holzer, Emily Jacir, William Kentridge, Barbara Kruger, Zoe Leonard, Julie Mehretu, Shirin Neshat, Adrian Piper, Walid Raad, Matthew Ritchie, Martha Rosler, Doris Salcedo, Richard Serra, Lorna Simpson, Kiki Smith, Nancy Spero, Rachel Whiteread, Fred Wilson, Krzysztof Wodiczko, The Yes Men, and Andrea Zittel.

This series joins our annual *Kirk Varnedoe Memorial Lectures* that was established in 2006 to honor and perpetuate the memory of Professor Varnedoe's dedicated and innovative teaching, mentoring, and scholarship at the Institute of Fine Arts. This series of three talks, given annually by the Visiting Varnedoe Professor, explores new research in modern and contemporary art. Visit page 46 to learn about the 2013-2014 lectures by Thierry de Duve and Briony Fer.

Members of the IFA faculty regularly curate exhibitions of works by living artists, as well as publish articles and books on contemporary art. Visit the faculty research section to learn more about their most recent activities (page 19).

## The Museum Research Consortium

This year, the Institute has partnered with the Museum of Modern Art and the graduate art history programs of Columbia, CUNY Graduate Center, Princeton, and Yale for the creation of the Museum Research Consortium, funded by the Mellon Foundation. Directed by MoMA curator Leah Dickerman and managed by IFA alumnus Jason Dubs, the consortium includes a year-long training program for five pre-doctoral students from the partnering institutions in exhibition planning and collection work. In the course of the program, the students participate in Study Sessions during which they view and study works from the museum's collection. They also serve as pre-doctoral Fellows, where they are positioned as integral members of MoMA's curatorial team by working on upcoming exhibitions and collection research and display. The first IFA student to participate in the program this year is Rachel Kaplan, who is working in the museum's photography department with curators Roxana Marcoci and Sarah Meister on the exhibition *From Bauhaus to Buenos Aires: Grete Stern and Horacio Coppola*, which will open in 2015.



Michael Fried and Jaś Elsner at the conference *Art History and the Art of Description*

# Digital Media Initiatives

IFA's Digital Media Services department works closely with students and faculty on any research project that incorporates images. Supported projects now include data visualizations, archival access, presentations in a variety of media, web-based investigations and image searches. Accessible to IFA students and faculty, the department's Image Archive comprises more than a million images in every photographic format practiced during the last century. Of most importance to the current community are the approximately 180,000 digital images accessible through the University's database, which appear alongside the 1.6 million images visible through the Artstor Digital Library.

As databases grow and evolve, the need to analyze their contents for coverage and completeness becomes more acute. In collaboration with Artstor's Assistant Director for User Services, Rebecca Shows, Jason Varone, and Shilpan Bhagat developed an on-line tool to help visualize image database collections content. Mr. Bhagat, an advanced graduate student in the Tisch Technical Imaging Program, and Mr. Varone, IFA's Webmaster, envisioned a tool that would "harvest" raw numbers from Artstor, collection by collection, and make them visible using D3.js, a JavaScript library used by the New York Times in its on-line interactive graphics. The resulting tool, which will eventually be publicly available, creates colored "bubbles" of information that allow collections managers to "see" more deeply into their collections. Each "bubble" represents a single piece of information (faculty requestor, for example, or general classification terms, such as "architecture") as it compares with other values in the same field. Faculty requestors might be compared to one another, or the balance between images of sculpture and images of architecture might be visualized in this way. The larger the bubble, the larger the number of database records associated with the affiliated term. Areas needing expansion will immediately be visible. DMS Manager Jenni Rodda discovered that a secondary benefit of the tool is that it picks up data entry errors, allowing bulk editing and correction of systemic problems in a way that is easy to see.

The new tool has generated genuine enthusiasm among our colleagues. Ms. Shows and Mr. Varone co-presented a paper on the development of this data visualization tool at the Southeastern College Art Conference in Greensboro, North Carolina, in the fall of 2013, and Artstor has posted preliminary information about the tool on its blog. An interview with Mr. Bhagat about the development of the tool appears on IFA's Vimeo page. As the Institute continues to expand its use of data visualizations, the kind of collaboration used for the development of this collections analysis tool will help keep us on the leading edge of the field.



## Workshop on Digital Tools

In February 2014, the IFA held its first Workshop on Digital Tools. As part of the Mellon Research Initiative (page 38), this workshop examined the use and potential of digital technologies in the research of art history, archaeology, and conservation. The IFA distributed grants to five students to further their research by learning and applying tools such as GIS technology and *ImageJ* software. At the workshop, the students presented the progress of their research and their experience of using digital tools, and received comments from principals of NYU's Global Technology Services department. Participating students included Claire Brandon, Elizabeth Buhe, Lindsay Ganter, Christina Long, and Margaret Wessling.



# 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 has allowed the IFA to support and to benefit from the highest caliber of new research by bringing promising young art historians into our community (page 16). We will be welcoming a final, one-year postdoctoral fellow in the 2015-2016 academic year.

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; and student affiliation through research grants and reading groups.

## Workshops and Conferences

Three external coordinators were invited in 2011 to develop conferences exploring key issues in conservation, archaeology, and art history as separate and as interlocking disciplines and in relation to other fields: Jim Coddington (Chief Conservator, Museum of Modern Art); Jas Elsner (Humfrey 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 have also participated in the academic life of the Institute through public lectures and one-on-one meetings with students to discuss their research.

### 2013-2014

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

#### Art History and the Art of Description (October 2013)

Organized by Jas Elsner, this colloquium was designed for art historians to reflect on their own practice in working the object into a form susceptible to argument and verbal analysis. The conference speakers included some of the foremost thinkers in the field, including Svetlana Alpers, Thomas Crow, Michael Fried, David Joselit, and Alexander Nemerov.



Mellon Student Grantee Illeana Selejan presents her research at the conference *Art History and the Art of Description*

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

Convened by Jim Coddington, this session surveyed the emerging interactions between conservation and associated disciplines, including art history, archaeology, ethnography, and more. This multi-disciplinary symposium examined this trend in terms of present practice, as well as from a historical perspective, with speakers from the fields of communication, conservation, museum studies, and art history.



Glenn Wharton speaking at the conference *Conservation and Its Contexts*



### **Workshop on Digital Tools (February 2014)**

The Workshop on Digital Tools examined the use and potential of digital technologies in the research of art history, archaeology, and conservation. For more information see page 37.

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

Organized by the IFA's Robert Slifkin, this workshop sought to better understand the broader methodological implications of the new disciplinary terrain of contemporary art. Esteemed scholars of contemporary art – including Alexander Alberro, Claire Bishop, and Darby English, among others – presented short papers, followed by an in-depth discussion on these issues.



Alexander Alberro, Thomas Crow, Matthew J. Jackson, Joe Scanlan, Claire Bishop and Carrie Lambert-Beatty in *Is Contemporary Art History?*

### **Materiality in Japan: Making, Breaking and Conserving Works of Art and Architecture (April 2014)**

This conference was organized by Mellon Postdoctoral Fellow Anton Schweizer to examine Japan's divergent approaches towards originality and authenticity, as they relate to evolving discourse, cultural practices and material contexts. The event addressed three main themes: (1) object practices, (2) approaches to curating and conserving, (3) ensemble cultures.

### **Upcoming Programming: 2014-2015**

#### **From "Surface" to "Substrate": The Archaeology and Art History of Material Transfers (November 2014)**

Convened by David Wengrow, this conference will examine the scientific revolution the discipline of archaeology is currently undergoing, with broad implications for its sister field of art history. This conference will bring together leading researchers in archaeology, anthropology,

and art history to consider the analytical shift from "surface" to "substrate," and its implications for teaching, research, and public outreach.

### **Surfaces in the Eighteenth and Nineteenth Centuries (March 2015)**

Organized by Mellon Postdoctoral Fellow Noémie Etienne, this symposium will explore the notion of surface during the eighteenth and nineteenth centuries in diverse cultural contexts. It will not only address the texture and color of artworks, but also skins and their representation.

### **Student Affiliation**

#### **Student Reading Group**

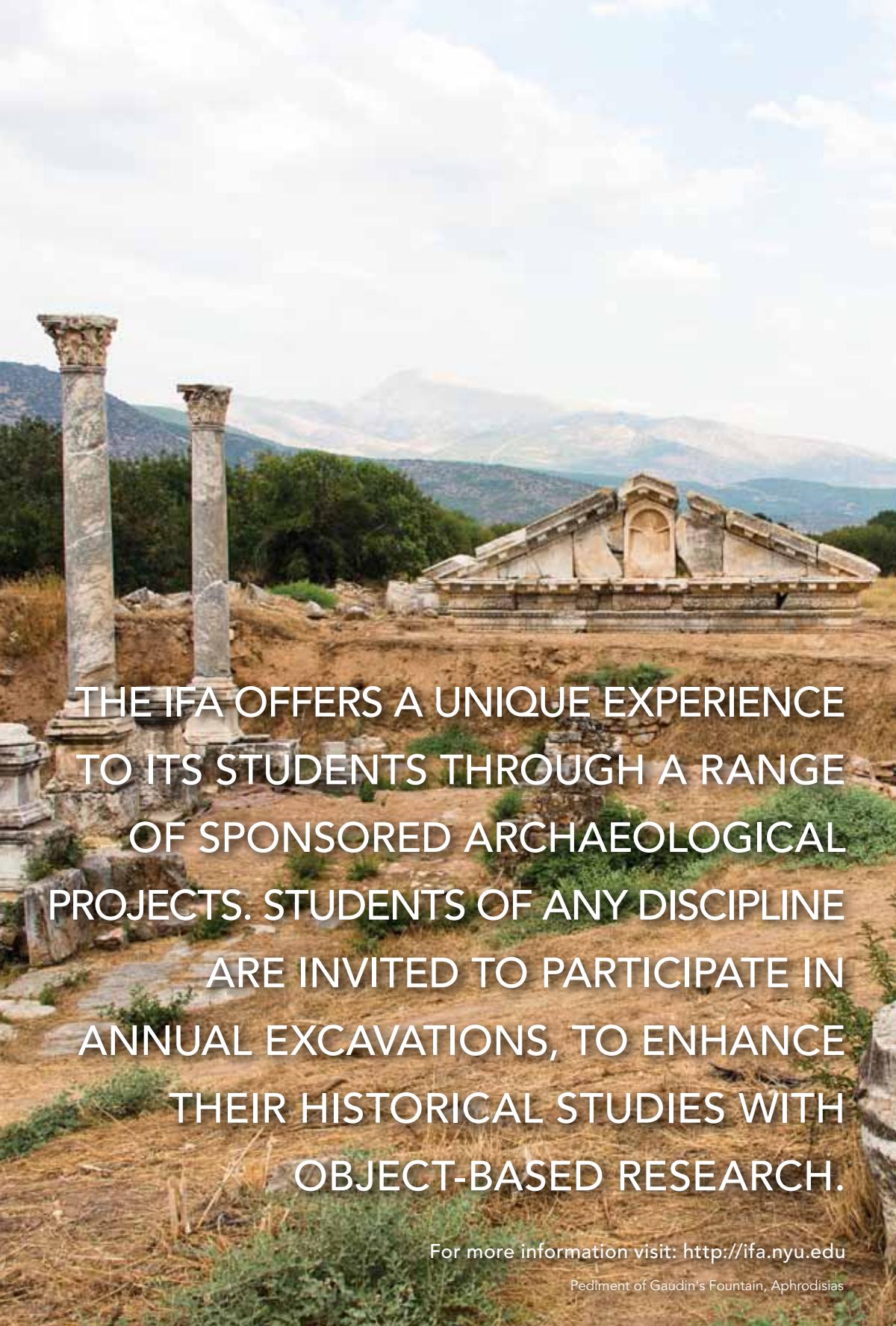
In its third year, the Mellon reading group provided the opportunity for IFA students to discuss key texts related to the series and themes of the Mellon conferences. Organized by Robert Slifkin and the Mellon Postdoctoral Fellows, the group's aim was to provide a congenial forum for discussing conceptual and methodological issues across the fields of art history, archaeology, and conservation, and enable a deeper engagement with the Mellon events.



Mellon Student Reading Group meeting led by Rob Slifkin and Noémie Etienne

### **Student Research Grants**

As part of the Mellon Initiative, research grants were awarded to IFA students in conjunction with the events *Art History and the Art of Description* and the *Workshop on Digital Tools*. More information about the students' research and videos of their presentations can be found on the Mellon Research Initiative's page on the IFA website.

A photograph of an archaeological site, likely Aphrodisias, showing several large, fluted Corinthian columns standing upright. In the background, there are more ruins, including a prominent pedimented structure that appears to be the Gaudin's Fountain. The site is set against a backdrop of green trees and distant mountains under a clear sky.

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

For more information visit: <http://ifa.nyu.edu>

Pediment of Gaudin's Fountain, Aphrodisias

# IFA Excavations

## 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.



Abydos excavation, 2013

## 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.



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.



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

## 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.

For additional information of these excavations view 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.





Abydos excavation, 2013

# Annual Lecture Series, Colloquia, and Consortia

## Archaeological Research at Aphrodisias

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

The Fall 2013 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 and Alexander Sokolicek, Field Director of Excavations at Aphrodisias, 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 2013-2014 we welcomed artists Tania Bruguera, Benjamin Patterson, Paul Pfeiffer, and Rob Pruitt.



Tania Bruguera, Artists at the Institute, April 2014

## 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.

Qianshen Bai, Associate Professor, Department of History of Art and Architecture, Boston University: *Wu Dacheng (1835-1902) and the Modern Fate of Chinese Literati Culture*. Moderated by Robert Harrist, Jane and Leopold Swergold Professor of Chinese Art History, Columbia University

Roderick Campbell, Assistant Professor of East Asian Archaeology and History, Institute for the Study of the Ancient World, NYU: *The Wild and the Numinous: Animals in Shang Art*

Lothar von Falkenhausen, Professor of Art History, University of California, Los Angeles: *Culture and Personality in Early China*. Moderated by Ethan Harkness, Assistant Professor, Gallatin School of Individualized Study – NYU.

Michael Hatch, Ph.D. candidate, Department of Art and Archaeology, Princeton University: *Clarity and Quietude: Literati Aesthetics between Tea and Painting in the Work of Qian Du (1764-1844)*; Moderated by Jonathan Hay, Deputy Director; Ailsa Mellon Bruce Professor of Fine Arts, Institute of Fine Arts – NYU

Eileen Hsiang-ling Hsü, Independent Scholar: *Thus Have I Heard: Writing and Picturing the Dharma* 如是我聞 : 佛法的傳抄與繪畫. Moderated by Hsueh-man Shen, Assistant Professor of Fine Arts; Ehrenkranz Chair in World Art, Institute of Fine Arts – NYU

Hiromi Kinoshita, Associate Curator of Chinese Art, Philadelphia Museum of Art: *Reinterpreting the Chinese Architectural Galleries at the Philadelphia Museum of Art*. Moderated by Adriana Proser, John H. Foster Curator for Traditional Asian Art, Asia Society

Shane McCausland, Reader in the History of Art of China in the Department of the History of Art and Archaeology at SOAS, University of London: *About 1638: Artists and Networks in the Early Modern World*. Moderated by Jonathan Hay, Deputy Director; Ailsa Mellon Bruce Professor of Fine Arts, Institute of Fine Arts – NYU

Zheng Yan, Professor of Chinese Art, Central Academy of Fine Arts, Beijing: *The E-Pang Palace: Memories and Imaginations*. Moderated by Lillian Lan-ying Tseng, Associate Professor, Institute for the Study of the Ancient World – NYU.



# 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.

**Emilie E.S. Gordenker**, Director, Royal Picture Gallery Mauritshuis: Are Cross-Sections Boring? *The Case of Saul and David*

## 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.

**Noémie Etienne**, Andrew W. Mellon Postdoctoral Fellow, 2013-2015, Institute of Fine Arts – NYU: Does Conservation Challenge Art History? *Diderot, Goethe and the Materiality of Artworks*

## 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. The event in Fall 2013 "Iranian Modernism: A Conversation" featured a series of speakers followed by a panel discussion:

**Lynn Gumpert**, Director, Grey Art Gallery, NYU: *Siah Armajani and Bijan Dowlatshahi*,

**Fereshteh Daftari**, Curator and Scholar; co-Curator with Layla Diba of the current exhibition *Iran Modern*, Asia Society: *Parviz Tanavoli in context*

**Edward Sullivan**, Helen Gould Sheppard Professor in the History of Art, Institute of Fine Arts – NYU: *Alternative Modernities: Middle Eastern & Latin American Art in the Mid-twentieth Century*

## 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. The professorship will run for four years through Spring 2016.

**Alan Phenix**, Scientist, The Getty Conservation Institute, Los Angeles: *Some instances in the history of distilled oil of turpentine, the disappearing painters' material*

**Julie Wolfe**, Associate Conservator in Decorative Arts and Sculpture Conservation, J. Paul Getty Museum: *Memory of Color: The Conservation of Roy Lichtenstein's Outdoor Painted Sculpture*

## 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.

**Cecilia Frosinini**, Coordinating Director of Art History, Opificio delle Pietre Dure, Florence: *The Adoration of the Magi: The Fertile Mind of Leonardo da Vinci*

## Seminar on Greek and Roman Art and Architecture

The Seminar on Greek and Roman Art and Architecture invites scholars to share their current research with the IFA community on Ancient Art and Archaeology.

**Francesco de Angelis**, Associate Professor of Roman Art and Archaeology, Columbia University: *Gods, Temples and Visibility: Representing Ritual in Roman State Art*

**Jaś Elsner**, Humphrey Payne Senior Research Fellow in Classical Archaeology and Art, University of Oxford; Visiting Professor of Art History, University of Chicago: *Art and Rhetoric in the Arch of Titus*

**Mark Wilson Jones**, Senior Lecturer in Architecture and Director of Postgraduate Research, University of Bath: *Temples, Orders and Gifts to the Gods in Ancient Greece*

**Ken Lapatin**, Associate Curator of Antiquities, J. Paul Getty Museum: *What's in a Name: Signatures on Classical Gems, Ancient and Modern*





**Felix Pirson**, Director, Deutsches Archaeologisches Institut – Istanbul: *Conservation and Restoration Activities in Pergamon and Turkey*

**Roland R.R. Smith**, Director of Excavations at Aphrodisias; Lincoln Professor of Classical Archaeology and Art, University of Oxford; Research Professor, Institute of Fine Arts – NYU: *The Greek East under Rome: City Monuments and Political Ideology*

**Tasos Tanoulas**, Greek Ministry of Culture, former director of the Propylaia Restoration Project, Athenian Akropolis: *The Propylaia to the Athenian Akropolis: New Evidence about the Classical Building*

#### **Archaeological Research at Selinunte**

*This lecture brings together members of the project's team to discuss their findings and research from the Selinunte excavation in Sicily.*

The Fall 2013 lecture was presented by **Clemente Marconi**, Director of Excavations at Selinunte; 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.*

**Miriam Basilio**, Associate Professor of Art History and Museum Studies, NYU: *The Evolving Canon: Latin American Art at MoMA 1945-55*

**Mari Carmen Ramírez**, Wortham Curator of Latin American Art, Museum of Fine Arts, Houston; Director, International Center for the Arts of Americas: *Re-assessing Postwar Realisms: The Case of Antonio Berni*

**Gabriela Rangel**, Director, Visual Arts, The Americas Society: *Art and Politics in Venezuela 1960-80*

**Linda Rodriguez**, Postdoctoral Fellow, Department of Art History, NYU: *History and Art in Early Nineteenth-century Cuba*

**Regina Silveira**, Visual Artist, São Paulo: *Regina Silveira in conversation with Edward Sullivan on her work and contemporary Brazilian art*

**Roberto Tejada**, Professor of Art History, Southern Methodist University, Dallas: *Camera-Culture and Experience in São Paulo*

**Panel Discussion: Mexican Art in Focus: New Research in Mexican Art History, Celebrating the Publication of James Oles's Art and Architecture in Mexico**

*Speakers: Edward J. Sullivan, Institute of Fine Arts – NYU; Barbara Mundy, Fordham University, Katherine Manthorne, CUNY; Mary Coffey, Dartmouth College; James Oles, Wellesley College*

#### **Archaeological Research at Samothrace**

*This new annual lecture brings together the project's director, Bonna Wescoat, and other members of the team to discuss their findings and research from the Sanctuary of the Great Gods on Samothrace, Greece.*

The Spring 2014 lecture was presented by **Bonna Wescoat**, Director of Excavations in the Sanctuary of the Great Gods on Samothrace, and titled *From the Vantage of the Victory: New Research on the Nike Monument in the Sanctuary of the Great Gods, Samothrace*

#### **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 2013-2014 Silberberg Lecture Series addressed the complex role translation plays within the production and interpretation of art—considering how images and objects have been mined and recontextualized across time, space, culture, and medium, as well as exploring the limits of visual communication and literacy in fostering new ways of thinking about appropriation, influence, and audience.*

**Julia Bryan-Wilson**, Associate Professor of Art History, University of California, Berkeley: *Zoo Mantras: Simone Forti in Rome*

# Annual Lecture Series, Colloquia, and Consortia

**Marie-Helene Girard**, Visiting Professor of French, Yale University: "Un autre monde très lointain et très inconnu": British Painters in Paris in 1855

**Eva Hoffman**, Assistant Professor of Art and Art History, Tufts University: *Connections Far and Wide: Translating Art and Culture in the Medieval Mediterranean World*

**Michael Ann Holly**, Director Emeritus of the Research and Academic Program, The Sterling and Francine Clark Art Institute: *Painted Silence*

**Alessandra Russo**, Associate Professor, Department of Latin American and Iberian Cultures, Columbia University: *Untranslatable Images?*

**Kaja Silverman**, Keith L. and Katherine Sachs Professor of Contemporary Art, University of Pennsylvania: *Unstoppable Development*



Michael Ann Holly, Daniel H. Silberman Lecture Series, November 2013

## 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.

Fall 2013: **Thierry de Duve**, Professor Emeritus, Université de Lille 3

Kant's "Free play..." in Light of Minimal Art  
Joseph Beuys and the German Past, Tentatively  
"This is art": Anatomy of a Sentence

Spring 2014: **Briony Fer**, Professor of Art History, University College London

Series title: *State of Abstraction*

Lygia Clark and the problem of art  
Abstraction and abjection: Eva Hesse and  
conditions of making  
Abstraction's "B" side: Albers and Reinhardt

## 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.

**Afruz Amighi**, artist, in conversation with Anooradha Iyer Siddiqi, Ph.D. candidate

## New York Aegean Bronze Age Colloquium

Founded in 1974, the New York Aegean Bronze Age Colloquium is celebrating its 39th 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.

**Joost Crouwel**, Professor Emeritus, University of Amsterdam: Recent Work at Early Helladic Geraki, Laconia

**Robert B. Koehl**, Professor of Classical and Oriental Studies, Hunter College: It's a Dog's Life: Canines in Minoan Culture

**Sara Levi**, Associate Professor, University of Modena: New Evidence for Mycenaean Trade with the West

**Jerolyn Morrison**, Doctoral Candidate, University of Leicester: *The Art and Archaeology of Cooking: Late Minoan Mochlos and Papadiokambos*

**Thomas Strasser**, Associate Professor of Art History, Providence College: Ice Age Sea Faring in the Mediterranean: Dramatic New Evidence from Southwest Crete

**Nancy Thomas**, Professor Emerita, University of Jacksonville: A Lion's Eye View from the Bronze Age

**Adamantia Vassilogambrou**, Ephoreia of Laconia: A New Mycenaean Palace in Laconia: Excavations at Agios Vasileios

## 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.

**Luisa Elena Alcalá**, Profesora titular de Historia del arte, Universidad Autónoma de Madrid: *The Problem of the Canon and the History of Spanish Colonial Painting*

**Jonathan Brown**, Carroll and Milton Petrie Professor of Fine Arts, Institute of Fine Arts-NYU: *El Greco and Ribera: The Workshop as Factory*

**Eduardo Douglas**, Associate Professor of Art History, University of North Carolina: *Points of Contention: The Sources and Development of Painting Traditions in Spanish America*

**Ilona Katzew**, Curator and co-Head of Latin American Art, Los Angeles County Museum: *Eighteenth-Century Painting in Mexico: Thoughts on the State of the Field*

**Adele Nelson**, Assistant Professor of Art History, Temple University: *A Genealogy of Modernism for Brazil: Mário Pedrosa and the Second São Paulo Bienal*

**Terence Riley**, Architect, Keenen Riley Architects: *Architectural Innovation in Spain: Post-Bilbao and Pre-Crisis*

### Rendez-vous: An International Seminar on French Art

In Fall 2013, the IFA inaugurated Rendez-vous a seminar on French art (eighteenth to twentieth centuries) organized by Noémie Etienne, Mellon Postdoctoral Fellow. This series invites international scholars to present their research in an informal and creative setting, followed by an open discussion with students and colleagues.

**Frédérique Baumgartner**, Lecturer and Director of M.A. in Art History, Columbia University: *Women Artists in Hubert Robert's Views of the Louvre's Grande Galerie*

**Carole Blumenfeld**, Research Fellow, Palais Fesch-Musée des Beaux-arts d'Ajaccio: *Marguerite Gérard, the most successful genre painter of her time*

**Jessica Fripp**, Postdoctoral Fellow in Material and Visual Culture, Parsons The New School for Design, New York: *Caricature and Rebellion in Rome in the Eighteenth Century*

**Anne Lafont**, Associate Professor of Modern Art History, University of Paris-Est Marne-la-Vallée: *Proposals for an Atlantic Portraiture: Paris, Philadelphia, Saint-Domingue around 1800*

**Chonja Lee**, Ph.D. Candidate, University of Zurich: *L'Âme de Lotus: Floral Animations in French Art around 1900*

**Merel van Tilburg**, Postdoctoral Fellow, Centre allemand d'histoire de l'art, Paris: *Embroidery and Tapestry as History Painting in Belgium and France around 1900: Colonialist Exhibition Pieces by Hélène de Rudder and Georges Rochegrosse*



Frédérique Baumgartner, Rendez-vous Seminar, March 2014

### 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 regularly sponsors related events.

**Carmen Bambach**, Curator of Drawings and Prints, The Metropolitan Museum of Art, New York, and **Alessandro Nova**, Director, Kunsthistorisches Institut, Florence: *Leonardo's Anatomical Drawings and the Cognitive Value of Images*

# 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 2013-2014, the following presentations were given:

- Kara Fiedorek, *A Farsighted Thing to Have Done: Walker Evans's Subway Photographs*
- Tara Prakash, *Feathers and Chiefs: Iconography and Libyan Identity in the Art of Third Intermediate Period Egypt*
- Kristen Gaylord, *Robert Heinecken, Exposing the Negative*

## 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 develop workshops and conferences exploring key issues of these disciplines, and their relation to other fields. In 2013-2014, we held five conferences as part of the Initiative:

- Art History and the Art of Description
- Conservation and Its Contexts
- Mellon Digital Tools Workshop
- Is Contemporary Art History?
- Materiality in Japan: Making, Breaking and Conserving Works of Art and Architecture

For more information on these events, please see page 38.

## Special Engagements

### *Cultural Heritage in Troubled Times: War Damage, Pillaging and Saving the Monuments*

A globally oriented discussion by scholars who share a deep concern for the preservation and security of cultural heritages everywhere. Moderator: David O'Connor  
Panelists: Matthew Adams, Zainab Bahrani, Sarah Brett-Smith, Finbarr Barry Flood, Laurie Rush, Eman Zidan

### *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.

### *Le Corbusier, an Atlas of Modern Landscapes*

A special lecture presented by Jean-Louis Cohen, Sheldon H. Solow Professor in the History of Architecture, Institute of Fine Arts – NYU in conjunction with Architecture and Design Month

### *Protocols of Participation: Recent Models of Socially Engaged Art in the United States and Europe*

This panel discussion was held in collaboration with the French Embassy in the United States for their special series: *Art<sup>2</sup>: An International Platform on Contemporary Art*.  
Panelists: Laura Raicovich, Xavier Douroux, Thérèse Legierse  
Moderators: Alexander Nagel and Thomas Crow

### *Symposium in Memory of Evelyn B. Harrison*

A special event in memory of Evelyn B. Harrison, Edith Kitzmiller Professor of the History of Fine Arts, Institute of Fine Arts – NYU (1920-2012).

Introductory remarks: James R. McCredie and Randolph Harrison  
Speakers: Sheila Dillon, Rachel Kousser, Carol Lawton, and Alan Shapiro

### *Rethinking and Retrofitting the Encyclopedic Museum*

This event took place as part of Professor Philippe de Montebello's class, *The Art Museum: An Imperfect Construct?* Speakers: Michael Govan, Director, LACMA and Tom Lentz, Director, Harvard Art Museums

# 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, and 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 study. Students are exposed to a wide range of questions and approaches through taking a combination of courses that both introduce major historical issues and allow students to specialize by conducting in-depth research. Students have opportunities to pursue their studies in museum settings and in fieldwork. Research-led teaching and close mentoring equip students to work critically and creatively in specialist fields and to take a sophisticated approach to broader areas of art historical inquiry.

## Master of Arts

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

tural 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.



Edward Sullivan at the Latin American Forum, April 2014

## Advanced Certificate in Conservation

The Institute's Conservation Center is dedicated to the study of the technology and conservation of works of art and historic artifacts. The Center prepares students for careers in conservation through a four-year 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 and 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 Conservation Center also provides courses in connoisseurship and technical art history for those pursuing studies in art history, archaeology, and curatorial studies, which are intended to acquaint them with the physical structure of works of art, and need for preservation as well as the possibilities and limitations of conservation practices.

Previous page: Ph.D. candidate Julia Feldman giving a presentation during Noémie Etienne's seminar *Artworks in Progress*.



Classes are taught by the Center's distinguished full and part-time faculty, many of whom serve as conservators and scientists at New York City's prestigious museums.

#### **Curatorial Studies Certificate**

This component of our doctoral 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 requires completion of three to four years of study in our doctoral program. The certificate requirements include a paid nine-month residency 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.*

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 Art Museums; J. Paul Getty Museum; Library of Congress; The Metropolitan Museum of Art; National Gallery, London; Philadelphia Museum of Art; and the Smithsonian Institutions.



A Curatorial Studies workshop led by James Draper, Henry R. Kravis Curator, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art



# 2013-2014 Ph.D. Graduates

## William Ambler

"The Portrait Workshop at the Court of Philip III of Spain"  
(Jonathan Brown)

## Jennifer Babcock

"Anthropomorphized Animal Imagery on New Kingdom Ostraca and Papyri: Their Artistic and Social Significance"  
(David O'Connor)

## Lauren Cannady

"Owing to Nature and Art: The Garden Landscape and Decorative Painting in Eighteenth-Century French Pavillons de Plaisance"  
(Thomas Crow)

## Christopher Corradino

"The Life and Work of Giovanni Mansueti"  
(Colin Eisler)

## Nathaniel Donahue

"Decorative Modernity and Avant-Garde Classicism in Renoir's Late Work, 1892-1919"  
(Linda Nochlin)

## Nicholas Herman

"Jean Bourdichon (1457-1521): Tradition, Transition, Renewal"  
(Jonathan Alexander)

## Christine Giviskos

"Abraham Bosse and the Fine Art of Printmaking and Publishing in Seventeenth-Century France"  
(Mariet Westermann)

## Kenji Kajiya

"Unfolding Modernism: Reconsidering Clement Greenberg's Art Criticism and the Paintings of Helen Frankenthaler, Morris Louis, and Kenneth Noland, 1948-1961"  
(Robert Lubar)

## Cindy Kang

"Wallflowers: Tapestry, Painting, and the Nabis in Fin-de-siecle France"  
(Linda Nochlin)

## Ariela Katz

"Maisons du Peuple: Modernity and Working Class Identity in French Architecture, 1919-1940"  
(Jean-Louis Cohen)

## Minna Lee

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

## Matthew Levy

"Abstract Painting and the Minimalist Critiques: Robert Mangold, David Novros, Jo Baer"  
(Robert Storr)

## Joe Lin-Hill

"Becoming Global: Contemporary Art Worlds in the Age of the Biennials Boom"  
(Robert Storr)

## Lihong Liu

"Places and Place: Wen Zhengming's Late Work and the Significance of Jing"  
(Jonathan Hay)

## Maggie Morris

"Rediscovering Madrid through the Lens of Tourism: An Analysis of *La Luna de Madrid*, 1983-1984"  
(Thomas Crow)

## Rory O'Dea

"Science Fiction and Mythic Fact: Robert Smithson's Ways of World Making"  
(Robert Storr)

## AnnMarie Perl

"The Integration of Showmanship into Modern Art: Dalí, Picasso, Georges Mathieu and Yves Klein, 1945-1962"  
(Linda Nochlin)

## Christina Rosenberger

"The Early Work of Agnes Martin"  
(Thomas Crow)

## Deanna Sheward

"Building for the Bomb: Monumentality and the Manhattan Project"  
(Jean-Louis Cohen)

## Anooradha Siddiqi

"The United Nations Refugee Agency and the Architecture of the Camp"  
(Jean-Louis Cohen)

## Jennifer Sudul

"The Early Works of Niki de Saint Phalle"  
(Linda Nochlin and Robert Storr)

## Brendan Sullivan

"The Remembrance of Good Men and the Stories of the Deeds of Valiant Men Justly Enflames and Excites the Hearts of Young Knights: Representing History in the Fifteenth Century"  
(Jonathan Alexander)

## Julia Valiela

"Model Women: Female Portrait Busts in Renaissance Italy"  
(Beverly Brown)



# 2013-2014 M.A. Graduates

**Adwoa Adusei**

"Vernacular, Colonial and Modern: Building National Cultural Institutions in the Anglophone Caribbean"  
(Edward Sullivan)

**Blair Apgar**

"Examining Architectural Similarity in Rival Cities: The Case of S. Michele and San't Ambrogio"  
(Marvin Trachtenberg)

**Haley Berkman**

"The Constructed Reality of the Iraq War and the War in Afghanistan"  
(Robert Slifkin)

**Caitlin Breare**

"In the Eye of the Beholder: Conservation and the Mechanisms of Visual Perception"  
(Michele Marincola)

**Brian Castriona**

"The Weight of Time: The Significance and Obsolescence of the Three-Gun CRT Video Projector in Diana Thater's *The Bad Infinite*"  
(Michele Marincola)

**Angelina Cavalli**

"Strategically Placed: Privileged and Public Installation Sites in Florentine Sculpture"  
(Marvin Trachtenberg)

**Sara Chang**

"O Seligkeit, Ole Kleinen Kreation: The Literary and Journalistic Art of Keith Vaughan"  
(Thomas Crow)

**Jonathan Cox**

"Ideal Antiquities: Isolation and Translation at the Baths of Diocletian"  
(Marvin Trachtenberg)

**Theresa Cunningham**

"Building the New City: Labor, Infrastructure and Social Interaction in the Work of Gustave Caillebotte"  
(Robert Lubar and Pepe Karmel)

**Emily Dellheim**

"Between Tradition and Modernity: Ardengo Soffici, Paul Cezanne and Florentine Futurism"  
(Ara Merjian)

**Sarah Ferguson**

"Classical and Christian Imagery on a Thirteenth-Century Brass Pyxis"  
(Finbarr Barry Flood)

**Katherine Gambaccini**

"Fifty-Three Stations of the Tōkaidō: Hiroshige and the Visualization of a Culture of Movement in Tokugawa Japan"  
(Anton Schweizer)

**Lindsay Ganter**

"Hidden Structures in James Turrell's Skyspace Series"  
(Marvin Trachtenberg)

**Madeleine Glennon**

"The Awful Face: The Gorgon in Sicilian Architecture in the Archaic and Early Classical Periods"  
(Clemente Marconi)

**Katherine Goebel**

"Pounded Ivories into Painted Crimsons: Édouard Vuillard's *The Album Series* as Artistic Collaboration and Synesthetic Experience Between Painter and Patron"  
(Meredith Martin)

**Lindsay Henry**

"Bearing Witness: Weimar Women and Experience"  
(Robert Slifkin)

**Cassandra Herzberg**

"Ian Cheng's Entropy Wrangler"  
(Robert Slifkin)

**Rachael Hirt**

"The Founding of Akrotiri: Unique Foreign Connections and Extraordinary Architectural Aesthetics"  
(Günter Kopcke)

**Jessica Hong**

"The Traumatized and Performative Body: The Art of Alina Szapocznikow"  
(Robert Slifkin)

**Amy Hughes**

"Joseph Meder and the Art of Reconstruction"  
(Margaret Holben Ellis)

**Laura Aime Iglesias Lukin**

"Contrabienal: Art Politics and Identity Conformation among Latin American Artists in New York in the Late 1960s and Early 1970s"  
(Edward Sullivan)

**Adela Janickova**

"A Sensation Rendered Visible in the Paintings of Francis Bacon"  
(Thomas Crow)

**Lauren Johnson**

"'Thy Studio is a Hall of Memory': John Frederick Kensett's Landscapes after the Civil War"  
(Robert Slifkin)

**Theresa Ketterer**

"Guercino's Roman Style"  
(William Hood)

**Johanna Levy**

"The Foundry, Mining, and Landscape in the American Civil War"  
(Noémie Etienne)





- Kara Li**  
"Art Collecting in Contemporary China"  
(Jonathan Brown)
- Amy Liebster**  
"The Girl I Left Behind Me: Women's Prescribed Roles in the Narrative of the Civil War"  
(Robert Slifkin)
- Jia Liu**  
"The Formation of a Feminine Symbol: Women and the Trope of the Moon-Window in Qing Dynasty *Meiren* Paintings"  
(Jonathan Hay)
- Christina Long**  
"Understanding Meroitic social stratification through spatial patterning in the Lower Nubian cemetery at Karanog"  
(David O'Connor)
- Emily Lynch**  
"Sutured Skin: An Investigation of Embroidered Parchment Repairs at Weingarten Abbey"  
(Margaret Holben Ellis)
- Anna Majeski**  
"Giotto's Virtues and Vices at the Arena Chapel"  
(Alexander Nagel)
- Jessica Man**  
"Controlled Vanishings: the Dual Identities of James Turrell"  
(Thomas Crow)
- Sara Meadows**  
"Latin American artists in London in the '60s and '70s: Cecilia Vicuña"  
(Edward Sullivan)
- Cassity Miller**  
"The Aesthetics of Impermanence: The Vitrine, Deterioration, and Meaning in Postwar Art"  
(Michele Marincola)
- Alyse Muller**  
"Turning Over New Ground: Mediated Images of The Plowing Lesson in Post-Thermidor France."  
(Thomas Crow)
- Kristen Newby**  
"Early Roman Urbanization in Asia Minor: Aphrodisias as a Case Study"  
(Katherine Welch)
- Jillian Pfifferling**  
"Bodies of Distinction: Rosso Fiorentino's *Dead Christ* (c.1524-1527) and *Bacchus, Venus and Cupid* (c.1530)"  
(Patricia Rubin)
- Kate Phillips**  
"Flipped: The Topsy-Turvy Networks of Civil War Era Illustrated Envelopes"  
(Robert Slifkin)
- Rachel Raice**  
"Reversing The Southern Narrative: Eudora Welty's Reimagined Photographs"  
(Marvin Trachtenberg)
- Allison Ross**  
"The Female Spectator in Eighteenth-Century France: The Luxembourg Gallery"  
(Meredith Martin)
- Alexandra Sterman**  
"Constructed Continuities: Traditionalist Modes and Activities of Late Republican Shanghai"  
(Jonathan Hay)
- Sajda van der Leeuw**  
"The Glass Plate's Reality: The Infinite Camera Without Ego of Walter De Maria's *The Lightning Field*"  
(Robert Slifkin)
- Colleen Watkins**  
"The Early Works of Velázquez and *los velazqueños*: The Art Market and Collecting in Seventeenth-Century Seville"  
(Jonathan Brown)
- Margaret Wessling**  
"Wire Transfer Facsimile Prints in The Metropolitan Museum of Art's Photography Collection"  
(Margaret Holben Ellis)
- Lauren Whitton**  
"Rebuilding the American Dream: Catherine Opie's Landscape Photographs"  
(Robert Slifkin)
- Amy Zalaznick**  
"Musical Light: James Turrell and The Collective Experience"  
(Robert Slifkin)
- Yvonne Zhao**  
"Form and the Re-making of Meaning: The Practice of Writing in Chinese Contemporary Art"  
(Jonathan Hay)
- Advanced Certificate in Conservation**
- Morgan Adams  
Margarita Berg  
Kristin Bradley  
Caitlin Breare  
Shauna Young Breatore  
Brian Castriota  
Emily Lynch  
Amy Hughes  
Sophie Scully  
Cybele Tom  
Margaret Wessling

# Art History and Archaeology Courses 2013-2014

## Fall 2013

**Foundations I for M.A. Students: Practices of Art History**  
(Lecture)  
Katherine Welch

**Beautiful Mistakes: Translation Issues in Language and Art**  
(Ph.D. ProSeminar)  
Hsueh-man Shen

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

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

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

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

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

**Velázquez**  
(Colloquium)  
Jonathan Brown

**Golden Age of Spanish Painting**  
(Colloquium/Lecture)  
Jonathan Brown

**New Inquiries into the How and Why of Eyckian Art**  
(Seminar)  
Colin Eisler

**Dürer in His Day and Ours**  
(Colloquium)  
Colin Eisler

**Medieval Treasures from Hildesheim**  
(Colloquium)  
Gerhard Lutz

**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

**Italy: Architecture and Urban Design (1860-1980)**  
(Lecture)  
Jean-Louis Cohen

**Los Angeles: An Experiment in Architectural Invention**  
(Seminar)  
Jean-Louis Cohen

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

**Research Forum for Doctoral Students in Early to Late Modern Art**  
(Seminar)  
Thomas Crow

**Don't Shoot the Messenger: Marcel Duchamp and the Turn of the 20th Century**  
(Seminar)  
Thierry de Duve

**Minimalism**  
(Colloquium)  
Robert Slifkin

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

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

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

## COURSE HIGHLIGHTS

### Beautiful Mistakes: Translation Issues in Language and Art

**Hsueh-man Shen (Fall 2013)**

This seminar assessed the role of translation in establishing the intellectual genealogy of Chinese art. Focusing on the interrelationship between language and art, this seminar explored the ways in which modern translations of primary texts mediate the discourses about Chinese art history, and how they dictate our imagination for the ancient past. Students also examined how text and image inform each other during the process of 'translation' between verbal and visual languages, to foreground the complexity of conceptual blending thus involved.





Curatorial Studies: Collections and Curating Archaeology and the Curator (Colloquium) Barbara Boehm	New Developments in the Study of New Spanish Painting (Seminar) Jonathan Brown	Susceptible Geometries: Critical Problems in Abstraction Now (Seminar) Briony Fer
<b>Spring 2014</b>		
Chinese Secular Painting in Asian Perspective, 10th to 15th Century (Seminar) Jonathan Hay	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	Art Historical Hermeneutics (Colloquium) Robert Lubar
Place, Landscape, and Travel in the Arts of South Asia (Seminar) Dipti Khera	Titian to Tintoretto: Topics in Venetian Painting (Lecture) William Hood	Painters/Sculptors (Seminar) Robert Lubar
Picturing Alterity in Japan (Seminar) Anton Schweizer	Architectural Space and Decoration in Eighteenth-Century Europe (Seminar) Meredith Martin	John Cage & Experimental Composition: Paradigm of Postmodern Art (Seminar) Julia Robinson
Islamic Figurative Sculpture: An Introduction (Seminar) Finbarr Barry Flood	The Sculptural Imagination in Italian Renaissance Art (Seminar) Patricia Rubin	Arbus, Friedlander, Winogrand (Seminar) Robert Slifkin
Wealth: Greek Art from the Beginning (Lecture) Günter Kopcke	Advanced Study in Medieval and Renaissance Architecture Culture (Colloquium/Workshop) Marvin Trachtenberg	Sites of Contemporary Art, Mexico City and Oaxaca (Seminar) Edward Sullivan
Approaches to Greek and Roman Art and Architecture (Colloquium) Clemente Marconi	Art Collecting in the USA (Colloquium) Jonathan Brown	The Art Museum: An Imperfect Construct? (Colloquium) Philippe de Montebello
Portraiture in Ancient Egypt: A Cross-Cultural Perspective (Seminar) David O'Connor	SoHo in the 1970s: Alternative Spaces and the Formation of an Artistic Community (Colloquium) Thomas Crow	<i>The Paul Lott Lectureship</i> Curatorial Studies: Exhibition Practices (Colloquium) Diana Craig Patch and Adela Oppenheim
Women in Ancient Egyptian Art: An Understudied Category (Lecture) David O'Connor	Artworks in Progress: The Changing Materiality of Things (18th-21th Century) (Seminar) Noémie Etienne	
Ancient Roman Art and Archaeology of Western Asia Minor (Modern Turkey) (Seminar) Katherine Welch		

# Conservation Center Courses

## 2013-2014

### 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  
 Coordinator: Sarah Barack

**Instrumental Analysis I**  
 (Lecture)  
 Dr. Marco Leona

**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 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

**Special Topics in the Conservation and Exhibition of Rare Books and Manuscripts**  
 (Seminar)  
 Maria Fredericks

**The Treatment of Bound Materials in the Research Library and Archive**  
 (Seminar)  
 Alexis Hagadorn

**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  
 Coordinator: Sarah Barack

**Instrumental Analysis II**  
 (Lecture)  
 Conservation Center faculty and consultants  
 Coordinator: Hannelore Roemich

### COURSE HIGHLIGHTS

## The Treatment of Bound Materials in the Research Library and Archive

Alexis Hagadorn (Fall 2013)

This seminar addressed the technical and aesthetic considerations of various methods in the conservation of bound works within the context of the large collection setting. Treatment options, housing and storage were discussed in relation to examples from research library and archive collections, as well as examples treated in individual student projects. The interactions between the special collections book conservation laboratory, library public services, and the traditional library preservation activities of collection management and reformatting/digitization were given special emphasis. The students also gained experience in a range of treatments applied to the artifact in general library collections, and collection-level stabilization treatments such as leather consolidation, simple board reattachment, and cloth case rebucks.





<b>Principles of Conservation</b> (Lecture and laboratory) Conservation Center faculty and consultants Coordinator: Jean Dommermuth	<b>Individualized Instruction: Examination and Analysis II</b> (Seminar and laboratory) Conservation Center faculty and consultants	<b>From Ruin to Record: The Documentation of Sites</b> (Seminar and laboratory) Will Raynolds and Anna Serotta
<b>Preventive Conservation</b> (Lecture and laboratory) Hannelore Roemich and Steven Weintraub	<b>Conservation Courses for Art Historians and Archaeologists</b> <i>These courses are open to all art history, archaeology, and conservation students.</i>	<b>The Conservation of Public Art</b> (Seminar and laboratory) Julie Wolfe
<b>Paint, Coatings, and Solvents</b> (Seminar and laboratory) Dr. Alan Phenix	<b>Issues in Conservation: Historical and Ethical Considerations in the Development of a Discipline</b> (Lecture) Michele Marincola	
<b>Easel Paintings III</b> (Seminar and laboratory) Nica Gutman Rieppi	<b>Connoisseurship: Materials and Techniques of European and American Paintings, c. 1200-1900</b> (Colloquium) Dianne Dwyer Modestini	
<b>The Conservation Treatment of Prints and Drawings II</b> (Seminar and laboratory) Margaret Holben Ellis	<b>Alteration and Deterioration of Works of Art: Photographic Materials</b> (Seminar and laboratory) Nora Kennedy	
<b>Readings in Paper Conservation</b> (Seminar) Margaret Holben Ellis		
<b>Special Topics in the Conservation and Exhibition of Rare Books and Manuscripts</b> (Seminar) Maria Fredericks		
<b>The Treatment of Bound Materials in the Research Library and Archive</b> (Seminar) Alexis Hagadorn		
<b>Individualized Instruction: Treatment of Deteriorated Works of Art II</b> (Seminar and laboratory) Conservation Center faculty and consultants		

## COURSE HIGHLIGHTS

### The Conservation of Public Art

Julie Wolfe (Spring 2014)

The course explored the complex and interlocking issues involved in the conservation of public art collections. It emphasized the conservation of outdoor sculpture and addressed treatment, documentation, and condition assessment. Students learned about the physical behavior of materials exposed to a harsh outdoor environment, including bronze, stainless steel, painted metal, kinetic art, stone and contemporary materials. The course provided an overview of coatings as well as practical aspects in their application and removal. Other topics fundamental to the care of outdoor collections were addressed including strategies for developing a maintenance plan, evaluating risks, and insuring safe installation.

# Art History and Archaeology Courses

## 2014-2015

List as of April 2014. Please check the IFA website for updates: <http://ifa.nyu.edu>

### Fall 2014

**Foundations I for M.A. Students: Practices of Art History**  
(Lecture)  
Robert Lubar

**The Album and Chinese Painting**  
(Seminar)  
Jonathan Hay

**Chinese Ceramics in Context**  
(Colloquium)  
Hsueh-man Shen

**Reproduction and Replication**  
(Seminar)  
Hsueh-man Shen

**Aleppo Reconsidered, Aleppo "Reconstructed"**  
(Lecture)  
Priscilla Soucek

**Late Antique Material Culture: Soft Furnishings**  
(Seminar)  
Thelma Thomas

**Recent Research on the Art and Material Culture of Late Antiquity Along the Nile (Egypt, Nubia, and Ethiopia)**  
(Colloquium)  
Thelma Thomas

**Tell El Amarna: A Unique and Controversial Initiative in Ancient Egyptian City Planning**  
(Lecture)  
David O'Connor

**An Emerging Civilization: New Discoveries about Prehistoric and Early Dynastic Egypt**  
(Seminar)  
David O'Connor

**City of Rome: Republic to Empire**  
(Seminar)  
Katherine Welch

**Spanish Painting 1550-1700**  
(Colloquium)  
Jonathan Brown

**El Greco**  
(Seminar)  
Jonathan Brown

**Word and Image in the French Renaissance**  
(Colloquium)  
Colin Eisler

**Music in Northern Renaissance Art**  
(Seminar)  
Colin Eisler

**Medieval Art: Themes and Interpretation**  
(Lecture)  
Robert Maxwell

**The Image in Movement**  
(Seminar)  
Alexander Nagel

**Architecture, Art, and the City: Frank Gehry Since 1960**  
(Seminar)  
Jean-Louis Cohen

**Art and Engagement: The Responsibility of Intellectuals**  
(Seminar)  
Robert Lubar and Jordana Mendelson

**Contemporary Art and the Plight of Publicness**  
(Lecture)  
Robert Slifkin

**The Modern Monument**  
(Seminar)  
Robert Slifkin

**Modernism in Four Latin American Centers**  
(Lecture)  
Edward Sullivan

### COURSE HIGHLIGHTS

## Aleppo Reconsidered, Aleppo "Reconstructed"

**Priscilla Soucek (Fall 2014)**

Of the historic cities of the Near East, Aleppo is among the best studied by scholars of urbanism and architectural history. Until the outbreak of hostilities that continue to erode its physical state, Aleppo attracted the attention of generations of scholars for its well-preserved historic core erected in the locally quarried limestone. Its urban fabric was analyzed and many structures were mapped and some of them were published in considerable detail. Although the degradation of its built environment continues, the published record of the city's past can still be used to examine the process whereby the city changed over time in response to political, military and economic pressures. Such an examination also highlights the broader artistic, architectural and historical forces that affected the region during the tenth to twentieth centuries.





**Ars Brevis: The Vulnerability of Art and the Instability of Meaning**  
(Lecture)  
Philippe de Montebello

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

## Spring 2015

**Early Song Painting**  
(Lecture)  
Jonathan Hay

**Alien Rule: The Art and Material Culture in China During Liao, Jin, and Yuan Dynasties**  
(Lecture)  
Hsueh-man Shen

**The Cave-Temples at Dunhuang**  
(Seminar)  
Hsueh-man Shen

**From Delhi to the Deccan: Arts of Mobility in South Asia**  
(Colloquium)  
Barry Flood and Dipti Khera

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

**Visualizing World and Cosmos in Late Antiquity**  
(Seminar)  
Thelma Thomas

**Greek Art and Hellenism**  
(Seminar)  
Günter Kopcke

**Selinunte**  
(Seminar)  
Clemente Marconi

**Mimesis**  
(Colloquium)  
Clemente Marconi

**Cities of Vesuvius: Romans on the Bay of Naples**  
(Seminar)  
Katherine Welch

**The Art of Diplomacy: Cross-Cultural Exchange in France, c. 1650-1789**  
(Seminar)  
Meredith Martin

**Dreams and Visions in Medieval Art**  
(Seminar)  
Robert Maxwell

**Truth/Fiction: Current Research in Medieval Art**  
(Colloquium)  
Robert Maxwell

**Proto-Histories of Art: Art Conservation as Embedded Theory**  
(Colloquium)  
Alexander Nagel and Noémie Etienne

**Architectural Theory and Practice in the Italian Renaissance**  
(Seminar)  
Marvin Trachtenberg

**Advanced Study in Medieval and Renaissance Architecture**  
(Colloquium)  
Marvin Trachtenberg

**Italian Renaissance Art in New York Collections**  
(Seminar)  
Patricia Rubin

**Contemporary Architecture, from Postmodernism to Hypermodernism**  
(Lecture)  
Jean-Louis Cohen

**Russian Architecture and the American Ideal**  
(Seminar)  
Jean-Louis Cohen

**Picasso Sculptor**  
(Seminar)  
Robert Lubar

**From Boys to Men: Masculinities in Visual Representation**  
(Colloquium)  
Robert Lubar

**Conceptual Art**  
(Colloquium)  
Robert Slifkin

**The Photojournalist Imagination**  
(Seminar)  
Robert Slifkin

**The Hemispheric Nineteenth Century: Part One—North America, Central America, and the Caribbean**  
(Seminar)  
Edward Sullivan

**Art on Display: Context, Meaning, Affect**  
(Colloquium)  
Philippe de Montebello

**Curatorial Studies: Exhibition Practices**  
(Colloquium)  
Barbara Boehm and Melanie Holcomb

# Conservation Center Courses 2014-2015

List as of April 2014. Please check the IFA website for updates: <http://ifa.nyu.edu>

## Fall 2014

### 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

Coordinator: Michele Marincola

#### Instrumental Analysis I

(Lecture)

Dr. Marco Leona

#### Easel Paintings I

(Seminar and Laboratory)

Dianne Dwyer Modestini

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

(Seminar and Laboratory)

Suzanne Siano

#### The Conservation Treatment of Stone Sculpture

(Seminar and Laboratory)

Michele D. Marincola

#### The Conservation Treatment of Decorative and Fine Art

#### Inorganic Objects

(Seminar and Laboratory)

Sarah Barack

#### The Conservation of Wooden Artifacts

(Seminar and Laboratory)

John Childs

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

(Seminar and Laboratory)

Margaret Holben Ellis

#### Introduction to the Conservation of Photography

(Seminar and Laboratory)

Nora Kennedy;

Katie Sanderson

#### Special Topics in the Conservation and Exhibition of Rare Books and Manuscripts

(Seminar and Laboratory)

Maria Fredericks

#### The Treatment of Bound Materials in the Research Library and Archive

(Seminar and Laboratory)

Alexis Hagadorn

#### Color and Perception

(Seminar and Laboratory)

Conservation Center faculty and consultants

Coordinator:

Hannelore Roemich

#### 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.*

#### The Technical Connoisseurship of Twentieth-Century Works of Art on Paper

(Seminar)

Margaret Holben Ellis

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

(Colloquium)

Norbert Baer

### COURSE HIGHLIGHTS

## Color and Perception

Conservation Center faculty and consultants

Coordinator: Hannelore Roemich

(Fall 2014)

This course explores the scientific aspects of color in and on works of art. The range of topics includes history and chemistry of dyes and pigments, color measurements and quantification of color change, accelerated and natural light aging studies, color theories and color order systems, chemical and physical causes of color, advanced research on multispectral imaging, as well as relevant aspects of the science of vision and color perception.





## Spring 2015

### 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  
Coordinator: Sarah Barack

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

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

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

**Easel Paintings II**  
(Seminar and Laboratory)  
Nica Gutman Rieppi

**The Conservation of Glass**  
(Seminar and Laboratory)  
Karen Stamm; Drew Anderson

**The Conservation Treatment of Prints and Drawings II**  
(Seminar and Laboratory)  
Salvador Muñoz-Viñas

**Special Topics in the Conservation and Exhibition of Rare Books and Manuscripts**  
(Seminar and Laboratory)  
Maria Fredericks

**The Treatment of Bound Materials in the Research Library and Archive**  
(Seminar and Laboratory)  
Alexis Hagadorn

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

**Connoisseurship: Materials and Techniques of European and American Paintings, c. 1200-1900**  
(Colloquium)  
Dianne Dwyer Modestini

**Art with a Plug: The Conservation of Artwork Containing Motion, Sound, Light, Moving Images and Interactivity**  
(Seminar and Laboratory)  
Christine Frohnert

**Issues in Technical Art History**  
(Seminar)  
Michele Marincola

**Contemporary Conservation Theory**  
(Lecture)  
Salvador Muñoz-Viñas

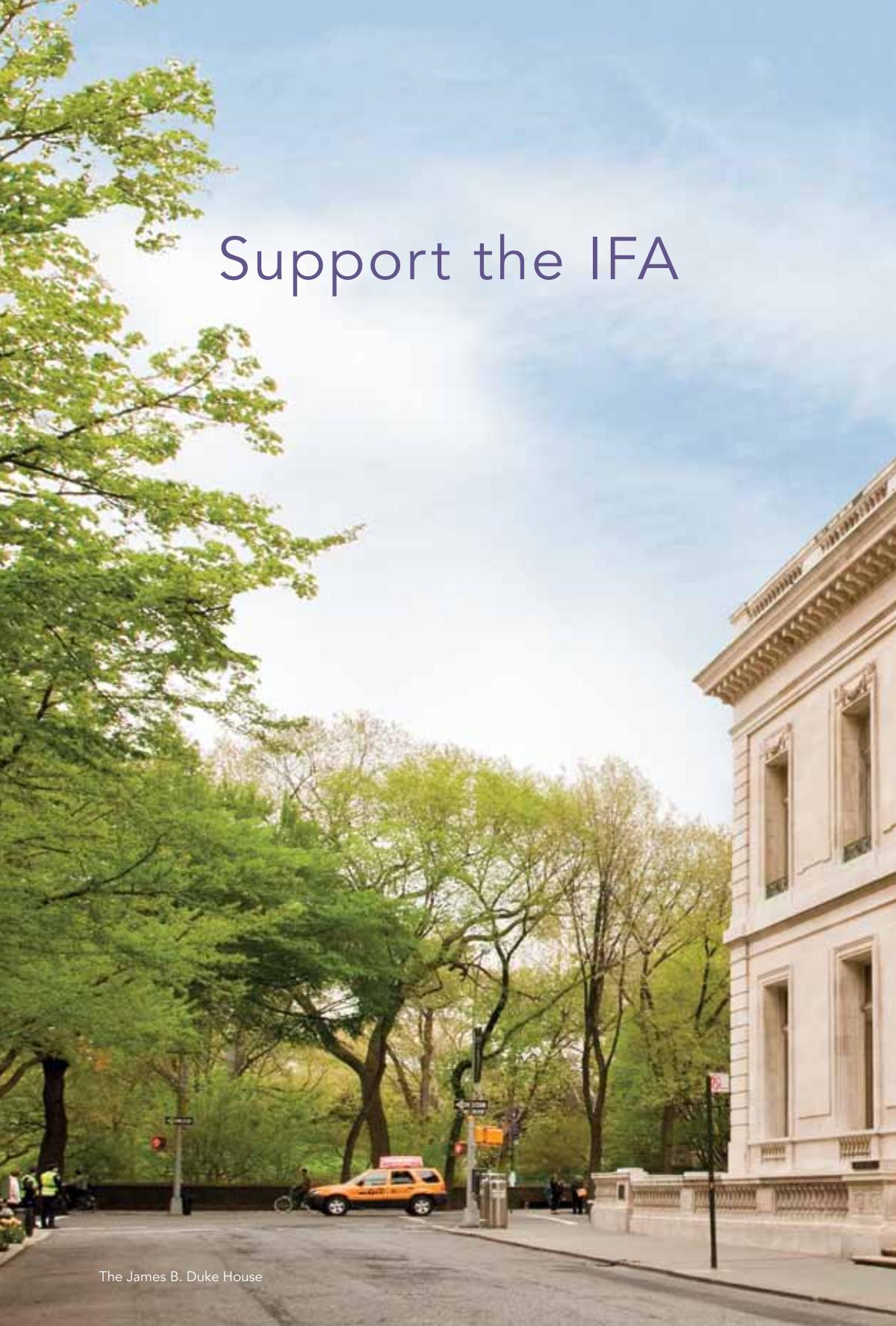
### COURSE HIGHLIGHTS

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

**Christine Frohnert (Spring 2015)**

The preservation of artworks containing technology-based components is of increasing concern to the art conservation profession, not only because of the preservation challenges of rapidly obsolescing components, but also because of the artworks' very specific relationships to time, space and concept. An historical overview of the development of electric and electronic media art will set the basis for a closer look at the conservation challenges of media such as film, slide, video, light, sound, kinetic, interactive installations as well as digitally-born, computer-based and Internet art. The significant differences and challenges posed by the examination and the preservation of media-based art will be discussed through case studies. Emphasis is put on the decision-making processes based on ethical standards in conservation.

# Support the IFA

A scenic view of a tree-lined street in New York City. On the right, a portion of a large, light-colored neoclassical building with classical architectural details is visible. A yellow taxi cab is parked on the street. The street is lined with mature trees, their leaves a mix of green and yellow. The sky is clear and blue.



# Connoisseurs Circle

Membership to the Institute of Fine Arts' patron group, the Connoisseurs Circle, offers unparalleled access to our rich academic program, renowned faculty, and to the art world in New York City and beyond.

## Auditing Privileges

Connoisseurs Circle members receive the privilege of auditing Institute courses that cover a range of topics within art history, conservation and archaeology. Recent courses included Philippe de Montebello's *The History and Meaning of Museums; Issues in Conservation* with Michele Marincola; *Women in Ancient Egyptian Art: An Understudied Category* with David O'Connor and Jonathan Brown's *Velázquez*, to name a few.

## Special Events

Members also receive invitations to exclusive art world events which are designed especially for their benefit. From artist studio visits to faculty- and curator-led exhibition tours, to visits to some of New York's finest private art collections, the Connoisseurs Circle offers something for every interest. Recent events included a collection visit at the home of Victoria and Samuel I. Newhouse, Jr., and a private after-hours tour at the Museum

of Modern Art of Le Corbusier: An Atlas of Modern Landscapes with Jean-Louis Cohen, Sheldon H. Solow Professor in the History of Architecture. Programs expand beyond New York City as well, with domestic day-trips and global experiences.

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)

## Connoisseurs Circle Executive Committee

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Jane Draizen

Roberta Huber

Guillaume Malle

Patricia Rubin (ex-officio)

Judy Steinhardt

Alicia Volk



Connoisseurs Circle members at a private collection visit

# IFA Legacy Society



stition through their wills and estates, or other gift planning arrangements, such as gifts that pay income to the donor.

We are pleased to honor the generosity of the IFA Legacy Society's Founding Members. Their loyalty to the Institute will further art history, conservation and archaeology scholarship into the future:

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Anne* and Joel Ehrenkranz	Marvin L. Trachtenberg*
Margaret Holben Ellis*	Joan Troccoli*
Maria Fera*	Patricia Waddy*
Paul Lott	Phoebe Dent Weil*
Michele D. Marincola*	Eric M. Zafran*
Mercedes Mestre	Anonymous (4)
Priscilla Elkow Muller*	*IFA alumni

To start planning your gift to the Institute or to alert us you have done so already, please contact Andrea Yglesias in the Development Office at [andrea.yglesias@nyu.edu](mailto:andrea.yglesias@nyu.edu) or (212) 992 5812.

The IFA Legacy Society is a special group of alumni, faculty and friends who have recognized the importance of planning their philanthropy by providing for the Institute through their wills and estates, or other gift planning arrangements, such as gifts that pay income to the donor.

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The Institute of Fine Arts, in conjunction with New York University's \$1 billion Momentum Campaign, is pleased to announce a goal to raise \$50 million for student support by 2017, to ensure that future art historians, conservators and archaeologists have the chance to achieve their dreams, unlock their potential and unleash their ambition.

It is with great pride that we launch this initiative with \$15 million in commitments

## Corporate Patron Program

This year the Institute of Fine Arts launched the Corporate Patron Program – an exciting initiative that provides corporations and small businesses with the opportunity to align their support with their critical business and marketing objectives. Corporate Patrons receive an array of significant benefits including invitations to special events and unparalleled access to our celebrated faculty, to opportunities to visit our archaeological sites abroad or to entertain closer to home at our historic landmark location, the James B. Duke House. To learn more about the Corporate Patron Program, please contact Christina Tripi at [christina.tripi@nyu.edu](mailto:christina.tripi@nyu.edu) or (212) 992 5837 or visit the IFA website at [ifa.nyu.edu](http://ifa.nyu.edu).

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## Momentum Campaign

already secured. Important lead gifts have come from Judy and Michael Steinhardt, Larry Gagosian and the Robert Lehman Foundation. Help us achieve our goal to continue providing an unparalleled education to our students while ensuring that they graduate without incurring substantial debt. To discuss ways in which you can support an Institute student, please contact Hope O'Reilly, Director of Development at [hope.oreilly@nyu.edu](mailto:hope.oreilly@nyu.edu) or (212) 992 5869.

# IFA Fellowships

## Endowed Fellowships

### Alfred Bader Fellowship

For the study of Dutch art in Holland

### Andrew W. Mellon

### Foundation Fellowship

For the study of Conservation

### Bader Fellowship in Italian Art

For the study of art in Italy

### Barbara P. Altman

### Fellowship

For student summer travel

### Beatrice Stocker

### Fellowship

Tuition assistance for IFA students

### Bernard Berenson Fellowship

For doctoral study in the field of Italian art

### Bernard V. Bothmer Memorial

### Fellowship

For the study of ancient Egyptian art

### Charles and Rosanna

### Batchelor Fund

For student summer travel to study Mediterranean art and archaeology

### Classical Art or Archaeology

### Fellowship in Honor of Leon

### Levy and Shelby White

For doctoral candidates studying classical art and archaeology

### Cook Payer Fellowship

In memory of Walter

W.S. Cook

### Donald S. Gray Fellowship

For student travel

### Elizabeth A. Josephson

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Tuition assistance for IFA students

### Estrellita B. Brodsky Fellowship

### for Latin American Art History

For the study of Latin American art

### Florance Waterbury Fellowship

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

### Florence and Samuel Karlan

### Memorial Fellowship

To support a student who presents evidence of creativity and initiative

### Isabel and Alfred Bader

### Fellowship in Dutch Art

For the study of Dutch art at the IFA

### J. Paul Getty Trust Fellowship

For internships in Conservation

### James R. McCredie

### Summer Grant

For student summer travel to archaeological excavations in classical lands

### Jean B. Rosenwald Fund

For student summer travel

### Judy and Michael Steinhardt

### Fellowship

Support for PhD candidates at the discretion of the Director

### Khalil R. Rizk Travel Fellowship

For student travel in Italy

### Larry Gagosian Fellowship in Modern Art

For doctoral candidates studying Modern art

### Leon Levy and Shelby White

### Fellowship

For internships in the field of Conservation

### Lila Acheson Wallace

### Fellowship

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

### Marica and Jan Vilcek

### Fellowship in Art History

To support outstanding doctoral candidates

### Marica and Jan Vilcek

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To support Conservation students

### Martin and Edith

### Weinberger Fund

For scholarly purposes, including travel

### National Endowment for the

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### Paul Lott Fellowship

Tuition support for IFA students

### Pearson Travel Fellowship

For student summer travel

### Peter Jay Sharp Foundation

### Fellowship

To provide tuition, living stipend and travel bursary for an IFA student

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### Art Conservation Education

To support training and research programs in art Conservation

### Richard Krautheimer

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

### Robert Chambers

### Memorial Fund

For student travel

### Robert Goldwater Fellowship

Support for outstanding doctoral candidates

### Robert Lehman Fellowship

### for Graduate Study in the

### Fine Arts

For students showing promise of making distinguished contributions to the field





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

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

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

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

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

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

**Willner Family Fellowship**  
For scholarly purposes, including travel to Israel and work at the Israel Museum, Jerusalem

## Annual Fellowships

**Andrew W. Mellon Foundation Fellowship**  
Support for Conservation students

**Baroness Zerilli-Marimo Travel Fund**  
To support student travel and research

**Connoisseurs Circle Fellowship**  
Support for outstanding doctoral candidates

**Dedalus Foundation Fellowship**  
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**Donald P. Hansen Student Travel Fund**

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

**Hagop Kevorkian Conservation Fellowship**  
Support for Conservation students

**Ida and William Rosenthal Foundation Fellowship**  
For the support of an incoming student at the IFA

**John L. Loeb, Sr. Fellowship**  
To support first and second year students at the IFA

**Kaplan-Fisch Fellowship**  
Provides tuition, stipend, and travel support for the connoisseurship of European paintings

**La Pietra Conservation Stipends**  
To support Conservation students traveling to Villa La Pietra

**Leon Levy Fellowship Program in Archaeological Conservation**  
Provides financial support for students studying archaeological Conservation

**Nancy Lee Fellowship**  
Support for outstanding doctoral candidates

**National Endowment for the Humanities Fellowship**  
Support for Conservation students

**Pierre and Tana Matisse Foundation Fellowship**  
To increase the stipends for doctoral candidates

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**The Selz Foundation Conservation Fellowship**  
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**Shelby White and Leon Levy Travel Grant**  
To support travel for students after the completion of their first year

To learn about ways in which you can support IFA students, please contact Andrea Yglesias at [andrea.yglesias@nyu.edu](mailto:andrea.yglesias@nyu.edu) or 212 992 5812.

# Donors to the Institute

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

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We are pleased to recognize those supporters of the Institute of Fine Arts who have contributed to the Momentum Campaign for student support. The following list reflects those donors who made a gift since the start of the Momentum Campaign on September 1, 2011 in the amount of \$1,000 or more.

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These lists include commitments received from April 22, 2013 to April 10, 2014.

For information on how you can support the IFA, contact Andrea Yglesias at [andrea.yglesias@nyu.edu](mailto:andrea.yglesias@nyu.edu) or (212) 992 5812.

Next page: Abydos excavation, 2013

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