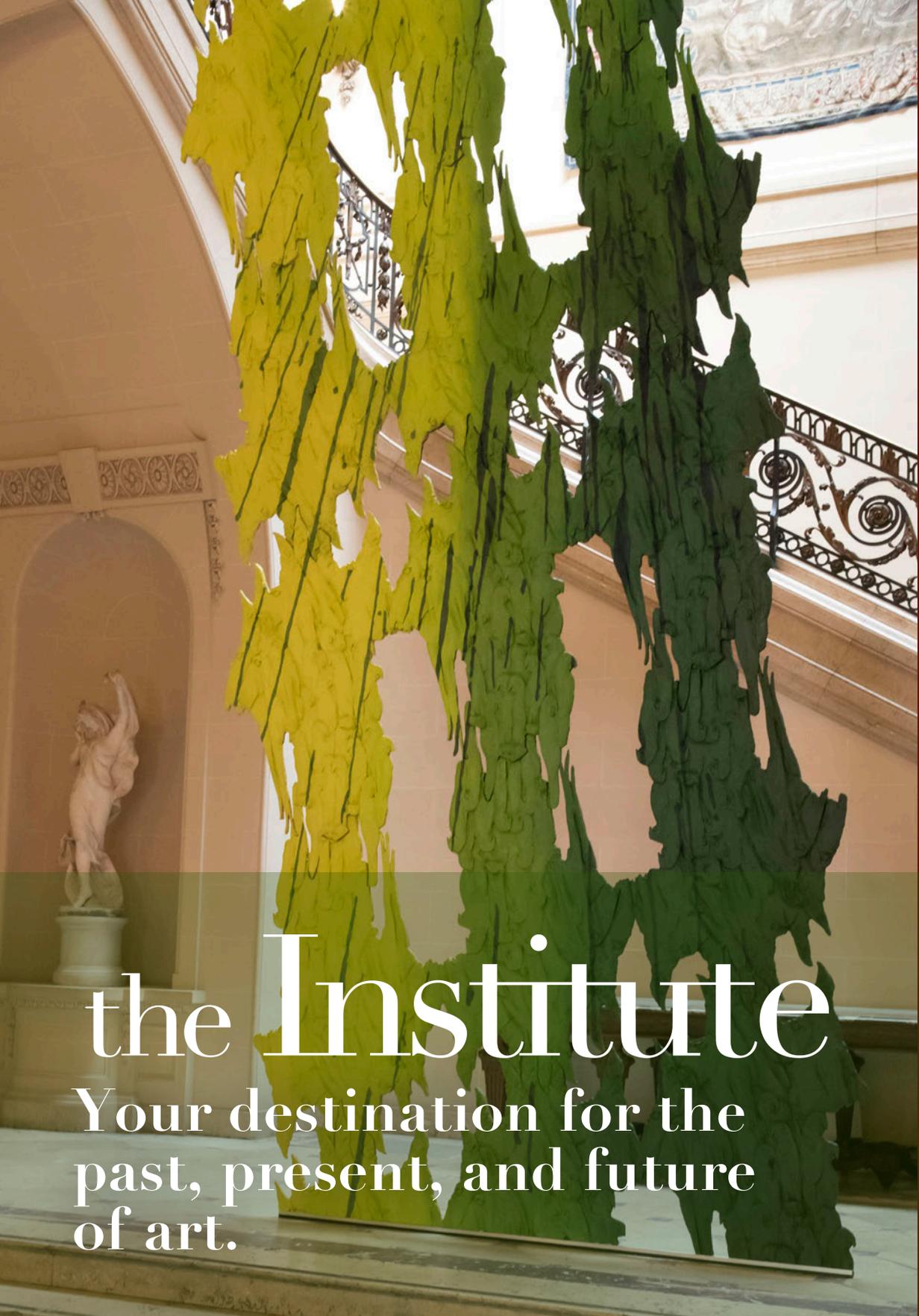




the Institute



ANNUAL  
2016 - 2017



# the Institute

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

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## Art History and Archaeology

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

## The Conservation Center

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



**NYU**

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**THE INSTITUTE  
OF FINE ARTS**

# Welcome from the Director

The task of the *Annual* is to offer an overview of the past academic year and a glimpse of the coming academic program, with a taster of the 2017- 2018 course offerings. What is recalled here is but a sampling of an eventful year, which can be enriched by visiting various sections of the Institute website to learn more about our current students, our alumni, our faculty, and lectures, seminars, and other research activities. The video archive will allow you to drop in on some of the talks and conferences which occupied most evenings and a number of days throughout the year. There are also accounts of our expanded program of exhibitions – the student-curated Great Hall installations and Duke House series of art on the walls, and the library case exhibitions curated by alumna Lisa A. Banner. The dynamic combination of contemporary works, most of them site specific, highlights the Institute's role in the discourse and display of contemporary art. There is a further installation of plastics in the Conservation Center – inspired by our Judith H. Praska Distinguished Visiting Professor in Conservation, Thea B. van Oosten (known as the “Queen of Plastics”) and organized by Thea with her seminar students. This group of objects, representing the history of the material and its particular problems of damage and degeneration, also demonstrates the Institute's unique place in training conservators to deal with modern and contemporary art – a place doubly affirmed by the Mellon-sponsored initiative in creating a curriculum in time-based media, colloquially known as “art with a plug.”

Being contemporary in what we study, what we do, and what we are, is much more than a chronological focus. It is an intellectual position. It is the way that we acknowledge our place as historians, our role as educators and researchers in the twenty-first century, even as we delve deep into the past – literally at our excavations and metaphorically in our teaching and writing about art from prehistory to the modern age and around and across shifting geographical boundaries. The pages of the *Annual* amply prove that exciting range, and even a glance at our course offerings reinforces the point.

The *Annual* is a chorus of individual voices, wonderfully orchestrated by Jenni Rodda who acted as compiler, and presented by Jason Varone, who designed the issue. There are contributions from all of the departments and sectors of the Institute, which I gratefully acknowledge on behalf of our readers.

I acknowledge with even more profound gratitude the generosity of spirit and the dedication of the entire Institute, which has made my tenure as Director such a privilege. 2016-2017 has been an unsettling time in ways that extend well beyond our campus – a time of transition at many levels. The arduous and complex task of appointing a new director occupied the Institute for a great portion of 2016. Thanks are due to the Institute members of the search committee, the chair Edward Sullivan, with Thomas Crow, Jonathan Hay, Clemente Marconi, Michele Marincola, and Thelma Thomas, who steered the Institute through the challenging process that led to the appointment of Professor Christine Poggi from the University of Pennsylvania, who is profiled here on page 16. Honored to have been the Institute's director, I am equally honored to be a member of its faculty, to have taught and to teach its outstanding students, and to have the delight of being part of this gifted community and sharing its commitment to the signal importance and enduring value of the arts.

*Patricia Rubin*

Patricia Rubin  
Judy and Michael Steinhart Director  
The Institute of Fine Arts





# Message from the Chair

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Another year has passed at the Institute where students, faculty, visiting scholars and all those dedicated to the advancement of art history, art conservation, and archaeology have come together to share their knowledge and discoveries contributing to an ongoing, vibrant dialogue in the arts. I am honored to be a part of the Institute where globally recognized scholars, gifted students, and talented alumni are the driving force in today's art world in and beyond the classroom. Join me as we review the past year and celebrate our plans for the future.

This year we had the pleasure to welcome Maddalena Paggi-Mincione as the newest member of the Board of Trustees. An alumna who received her MA and PhD from the Institute, Maddalena spent eleven years in New York studying archaeology and the history of art, and completed her dissertation on Etruscan bronzes in 2005. She received her bachelor's degree in 1996 from NYU's College of Arts and Science. Maddalena has a wealth of experience in archaeology and art history and, as an alumna, a strong understanding of the needs of the Institute. We are extremely pleased to have her join us.

We are profoundly grateful for the support provided by each donor who has participated in the Institute's \$50 million Momentum Campaign, which has been extended for another year to maximize the impact of funding for the University's students. Contributions toward this campaign continue to grow, offering a bright future for our ambitious students. A special thanks goes out to alumni and friends who have included the Institute in their estate planning. It is an honor to recognize these donors as part of the Institute's Legacy Society. We are determined to fulfill our highest aspirations for this campaign as it allows the Institute to attract and retain some of the most talented students in the fields of art history, archaeology, and conservation, and we invite you to join us in support of this initiative as we strive to meet this goal.

Our Connoisseurs Circle members continue to provide vital fellowship support for our PhD students. While auditing courses, visiting private collections and artist studios, and attending

curator-led exhibition tours our members have the opportunity to be surrounded by individuals as passionate as they are about the arts.

Across the globe the Institute's alumni community sets the bar high for art world leadership. We are fortunate to have such a talented and hard-working group of graduates who also provide generous support for current Institute students following in their footsteps. It is thanks in part to the sheer reputation of Institute alumni that our school continues to be a driving force in today's visual arts world.

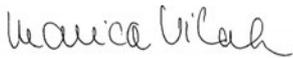
Each year, the Institute offers over 100 programs that are free and open to the public making 1 East 78th Street a cultural destination almost every night of the week. Our engagement in the contemporary art realm was realized at the Institute through nine contemporary art exhibitions this past year as part of the Duke House and Great Hall Exhibitions, and Lisa Banner's Great Hall display cases. Each of these exhibitions brings our historic interiors into an active dialogue with contemporary art. You can learn more by visiting the website under the banner *The Institute: On Display*.

The tremendous growth and success of the Institute's academic and public programs over the past eight years has been a direct reflection of the outstanding work of Patricia Rubin, who will be stepping down from the Judy and Michael Steinhardt Directorship this year. On behalf of the Trustees and all members of the Institute family, I thank Pat for her tireless dedication and brilliant leadership. With the arrival of the fall semester, the Institute will welcome Christine Poggi who will join us from the University of Pennsylvania as the ninth Director of the Institute of Fine Arts. We are delighted to welcome Christine and look forward to introducing her to each one of you.

Leadership at the Conservation Center will also change hands in the coming year as Hannelore Roemich passes the reins over to Margaret Holben Ellis, who will assume the Chairmanship in September. A special thanks to Hanne for her skillful direction of the Conservation Center over the past two years.



I hope you will take advantage of all the Institute has to offer in the coming year. From our free public lectures and contemporary art exhibitions, to special events and course offerings for those who choose to join our Connoisseurs Circle, there are many ways you can continue to be an engaged and esteemed member of our community. With the close of one year another begins, and I hope you will join me in celebrating the Institute as an internationally renowned center of excellence.



Marica Vilcek  
Chair



## Board of Trustees

Marica Vilcek, *Chair*

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Terrance Nolan

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Luke Syson

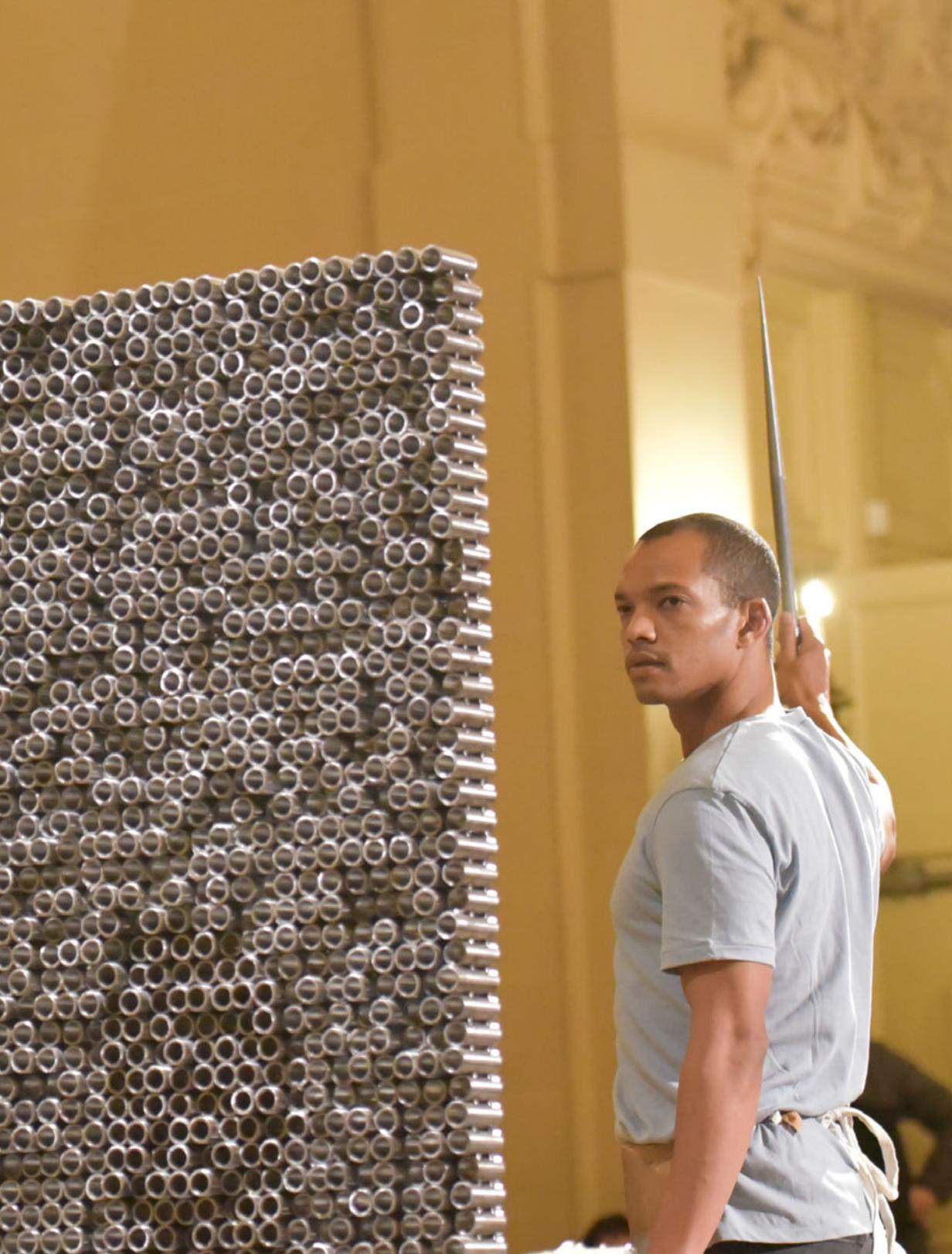
Ann Temkin

# the Institute

## IN THE FOREFRONT



Susan Marshall & Company performed *Two Person Operating System*, which activated Martha Friedman's sculpture featured in the 2016 Fall Great Hall Exhibition.



## In this Section

SPOTLIGHT ON FACULTY AND STUDENT RESEARCH

# Institute Faculty and Fields of Study

## Administrators

### Patricia Rubin

Judy and Michael Steinhardt Director (until 08/2017); Professor of Fine Arts  
*Italian Renaissance art; museums, collecting, and cultural patrimony; historiography; portraiture; graphic arts*

### Christine Poggi

Judy and Michael Steinhardt Director (as of 09/2017); Professor of Fine Arts  
*Modern and contemporary art and criticism, early twentieth-century avant-gardes, Italian studies; gender, sexuality, and women's studies; the invention of collage; the rise of abstraction*

### Thomas Crow

Deputy Director for Faculty and Administration (until 08/2017); *Rosalie Solow Professor of Modern Art; Associate Provost for the Arts Seventeenth- and eighteenth-century art; nineteenth- and twentieth-century art; contemporary art*

### Alexander Nagel

Director of Graduate Studies (until 08/2017); Professor of Fine Arts  
*Renaissance art; the history of the history of art; relations between artistic practice and art theory*

### Robert Maxwell

Director of Graduate Studies (as of 09/2017); Associate Professor in the History of Western European Medieval Art  
*Early Christian, Byzantine, and Western Medieval art*

### Marvin Trachtenberg

Director of Masters Studies; Edith Kitzmiller Professor of the History of Fine Arts  
*Architecture; Early Christian, Byzantine, and Western Medieval art; Renaissance art*

### Edward J. Sullivan

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

### Hannelore Roemich

Chair of the Conservation Center (until 08/2017); 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*

### Margaret Holben Ellis

Chair of the Conservation Center (as of 09/2017); Eugene Thaw Professor of Paper Conservation; Conservation Consultant, Villa La Pietra  
*Technical connoisseurship of works of art on paper; conservation treatment of prints and drawings; twentieth-century materials and techniques of works of art on paper; ethical issues in art conservation*

## Faculty in the History of Art and Archaeology

### Jonathan Brown

Carroll and Milton Petrie Professor of Fine Arts (Emeritus as of 09/2017)  
*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*

### Colin Eisler

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



Jeongho Park defending his dissertation in December 2016

**Finbarr Barry Flood**

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

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

**Jonathan Hay**

Ailsa Mellon Bruce Professor of Fine Arts

*History of Chinese art; contemporary Chinese art; art historical theory and method*

**Günter H. Kopcke**

Avalon Foundation Professor in the Humanities (Emeritus as of 09/2017)

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

**Robert Lubar**

Associate Professor of Fine Arts; Director, NYU/Madrid

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

**Clemente Marconi**

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

**Kent Minturn**

Visiting Assistant Professor of Fine Arts

*European and American Modernism; History of Photography and Cinema*

**Mia M. Mochizuki**

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

**Hsueh-man Shen**

Associate 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*

**Robert Slifkin**

Associate 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  
*Persian and Arabic manuscripts; portraiture; history of collecting*

**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, The Institute of Fine Arts and College of Arts and Science

*Italian Renaissance art and culture*

**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 Emerita of Modern Art  
*Nineteenth- and twentieth-century painting and sculpture; contemporary art and theory; women and art*

**David O'Connor**

Lila Acheson Wallace Professor Emeritus of Ancient Egyptian Art; Co-Director, Institute of Fine Arts/ NYU Expedition to Abydos, Egypt  
*Ancient Aegean, Egyptian, Greek and Roman art; Archaeology*





Robert Brennan defending his dissertation in April 2016

## Visiting Faculty

### William Hood

Visiting Professor; Mildred C. Jay Professor Emeritus, Oberlin College

### Kirk Varnedoe Visiting Professorship in Art History (fall 2016)

### Jacqueline Lichtenstein

Professor of Aesthetics and the Philosophy of Art, University of Paris IV--Paris-Sorbonne

## Conservation Center Faculty

### Norbert S. Baer

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

### Michele D. Marincola

Sherman Fairchild Distinguished Professor of Conservation; Conservation Consultant, Villa La Pietra  
*Conservation and technical art history of medieval sculpture; decoration of late medieval German sculpture; conservation of modern sculpture*

## Research Faculty in the Conservation Center

### Dianne Dwyer Modestini

Research Professor, Kress Program in Painting Conservation

## Visiting Faculty in the Conservation Center

### C. Richard Johnson

Visiting Professor; Jacobs Fellow in Computational Arts and Humanities, Jacobs Technion-Cornell Institute at Cornell Tech

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

### Lawrence Becker

Senior Conservator, Sherman Fairchild Department for Objects Conservation, The Metropolitan Museum of Art, New York

### Thea B. van Oosten

Conservation Scientist Emerita, Cultural Heritage Agency of the Netherlands

## Associate Faculty

### Dipti Khera

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

### Michele Matteini

Assistant Professor of Art History, Department of Art History  
*Late Imperial Chinese painting and material culture; antiquarianism and collecting culture; Qing history; artistic exchanges; eighteenth-century art and globalism; craft and embodied knowledge; anthropology and art history; historiography*

## **The Institute of Fine Arts/ NYU Affiliated Faculty**

### **Miriam Basilio**

Associate Professor, Department of Art History and Museum Studies, NYU

### **Brigitte Miriam Bedos-Rezak**

Professor, Department of History, NYU

### **Reindert Falkenburg**

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

### **Lillian Tseng**

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

### **Deborah Willis**

University Professor; Chair, Department of Photography & Imaging, Tisch School of the Arts, NYU

### **Christopher Wood**

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

## **Contributing Faculty and Collaborating Scholars**

### **Carrie Rebora Barratt**

Associate Director for Collections and Administration, The Metropolitan Museum of Art; Curatorial Studies

### **Juliet Fleming**

Associate Professor of English, NYU

### **Michael Gallagher**

Sherman Fairchild Conservator in Charge, Paintings Conservation, The Metropolitan Museum of Art

### **Pepe Karmel**

Associate Professor of Art History, NYU

### **Mark McDonald**

Curator, Italian, Spanish, Mexican, and early French prints and illustrated books, Department of Drawings and Prints, The Metropolitan Museum of Art

### **Ara H. Merjian**

Associate Professor of Italian and Art History, NYU

### **Andrew Romig**

Associate Professor, Gallatin School of Individualized Study, NYU

### **Lytle Shaw**

Professor of English, NYU

### **Luke Syson**

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

### **Jeffrey Weiss**

Senior Curator, Guggenheim Museum, New York

## **Institute Lecturers for the Conservation Center**

### **Shauna Young Breatore**

Associate Paintings Conservator, Modern Art Conservation

### **Margo Delidow**

Objects Conservator and Co-Proprietor, Whyrta Contemporary Art Conservation

### **Jean Dommermuth**

Paintings Conservator, ArtCare NYC; Conservation Consultant, Villa La Pietra

### **Maria Fredericks**

Drue Heinz Book Conservator, The Morgan Library and Museum; Conservation Consultant, Villa La Pietra

### **Christine Frohnert**

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

### **Leslie Ransick Gat**

Objects Conservator and Proprietor, Art Conservation Group

### **Alexis Hagadorn**

Head of Conservation, Columbia University Libraries, Columbia University

### **Lucie Kinsolving**

Paintings Conservator, National Academy Museum

### **Dr. Marco Leona**

Head Scientist, The Metropolitan Museum of Art

### **Eric Meier**

Co-Proprietor, Whyrta Contemporary Art Conservation

### **Kristin Patterson**

Associate Conservator, Modern Art Conservation

### **Fran Ritchie**

Project Conservator, American Museum of Natural History

Suzanne Siano

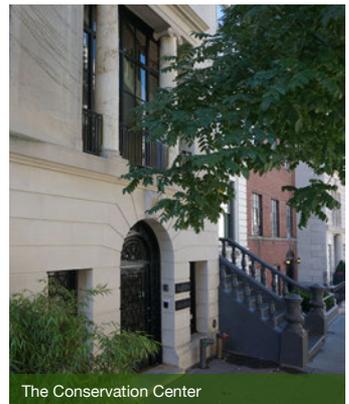
Paintings Conservator and Proprietor, Modern Art Conservation

### **Julia Sybalsky**

Associate Conservator of Natural Science Collections, American Museum of Natural History

### **Steven Weintraub**

Conservator and Proprietor, Art Preservation Services



The Conservation Center





The archaeological site of Aphrodisias, Turkey. Aphrodisias was inscribed on the UNESCO World Heritage List on 9 July 2017.

**Additional Conservation Consultants at Villa la Pietra**

**Pam Hatchfield**

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

**Jack Soutanian, Jr.**

Conservator, The Metropolitan  
Museum of Art

**Deborah Trupin**

Textile Conservator, New York 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

**Adjunct Instructors in Languages**

**Uwe Bergemann**

Adjunct Instructor, Deutsches Haus,  
College of Arts and Science

**Heidi Ziegler**

Adjunct Instructor in French,  
Institute of Fine Arts

**Rosalia Pumo**

Adjunct Instructor in Italian, Institute  
of Fine Arts

**The Institute of Fine Arts Research Associates**

**Matthew Adams**

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

**Brian Castriota**

Supervising Conservator,  
Excavations at Aphrodisias

**Jack A. Josephson**

Research Associate in Egyptian Art

**Stephen Koob**

Consulting Conservator, Excavations  
in Samothrace

**Anna Serotta**

Consulting Conservator, Excavations  
at Selinunte

**Alexander Sokolicek**

Field Director, Excavations at  
Aphrodisias (until 01/2017)

**The Institute of Fine Arts Excavation Field Directors**

**Roland R. R. Smith**

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

**Bonna D. Wescoat**

Professor of Art History, Emory  
University; Adjunct Professor and  
Director, Excavations in Samothrace

**The Institute of Fine Arts Honorary Fellows**

**Leonard Barkan**

Class of 1943 University  
Professor and Chair of the  
Department of Comparative  
Literature, Princeton University

**Jim Coddington**

Chief Conservator, Museum of  
Modern Art

**Navina Najat Haidar**

Curator, Department of Islamic  
Art, The Metropolitan Museum  
of Art

**Carol Mancusi-Ungaro**

Associate Director for  
Conservation and Research,  
Whitney Museum of American  
Art

**Martha Rosler**

Artist

**Ann Temkin**

Marie-Josée and Henry Kravis  
Chief Curator of Painting and  
Sculpture, Museum of Modern  
Art

**Irene J. Winter**

William Dorr Board Professor  
of Fine Arts Emerita, Harvard  
University

# Institute Staff

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## Director's Office

(212) 992-5806

## Brenda Phifer Shrobe

Assistant to the Director for  
Administration and Human  
Resources

## Development and Public Affairs Office

(212) 992-5812

## Sarah Higby

(as of November 2016)

Director of Development and Public  
Affairs

## Kathryn Falato (as of June 2017)

Development and Alumni Affairs  
Officer

## Sophie Lo (as of July 2017)

Manager of Public Programming  
and Special Events

## Andrea Yglesias (until November 2016)

Development and Alumni Affairs  
Officer

## Joseph Moffett

Development Assistant

## Academic Office

(212) 992-5868

## Lisa Hoang

Administrator of Academic  
Programs

## Conley Lowrance

Academic Advisor

## Hope Spence

Academic Assistant

## Conservation Center

(212) 992-5888

## Jessica Cayer

Grant Administrator

## Amelia Catalano

Manager, Laboratories and  
Study Collection

## Kevin Martin

Academic Advisor

## Shan Kuang

Samuel H. Kress Fellow in  
Painting Conservation

## Digital Media and Computer Services

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

## Jenni Rodda

Department Manager

## Jason Varone

Web and Electronic  
Media Manager

## Joe Rosario

Computer Services Manager

## George L. Cintron

Computer and Network  
Support Technician

## Nita Lee Roberts

Photographer

## Fatima Tanglao

Administrative Aide

## Library

(212) 992-5825

## Amy Lucker

Head, Institute Libraries

## Daniel Biddle

Supervisor, Conservation  
Center Library

## Michael Hughes

Reference and Public  
Services Librarian

## Shirin Khaki

Library Assistant  
(until 02/2017)

## Kimberly Hannah

Library Assistant

## Abigail Walker

Library Assistant  
(as of 02/2017)

## Gary Speziale

Special Projects Assistant  
(until 02/2017)

## Finance Office

(212) 992-5895

## Jennifer Chung

Director of Budget  
and Planning

## Lisa McGhie

Financial Analyst

## Building Office

(212) 992-5811

## Richard Malloy

Assistant Director,  
FCM Operations

## Wilfred Manzo

Facilities Supervisor

## Richard Nealon

Building Operator

## Robert Doucette

Building Operator

## Public Safety

(212) 992-5808

## James Cook

Public Safety Officer

## Egerton Kelly

Public Safety Officer

## Darius Segure

Public Safety Officer



# The Institute | A Brief History

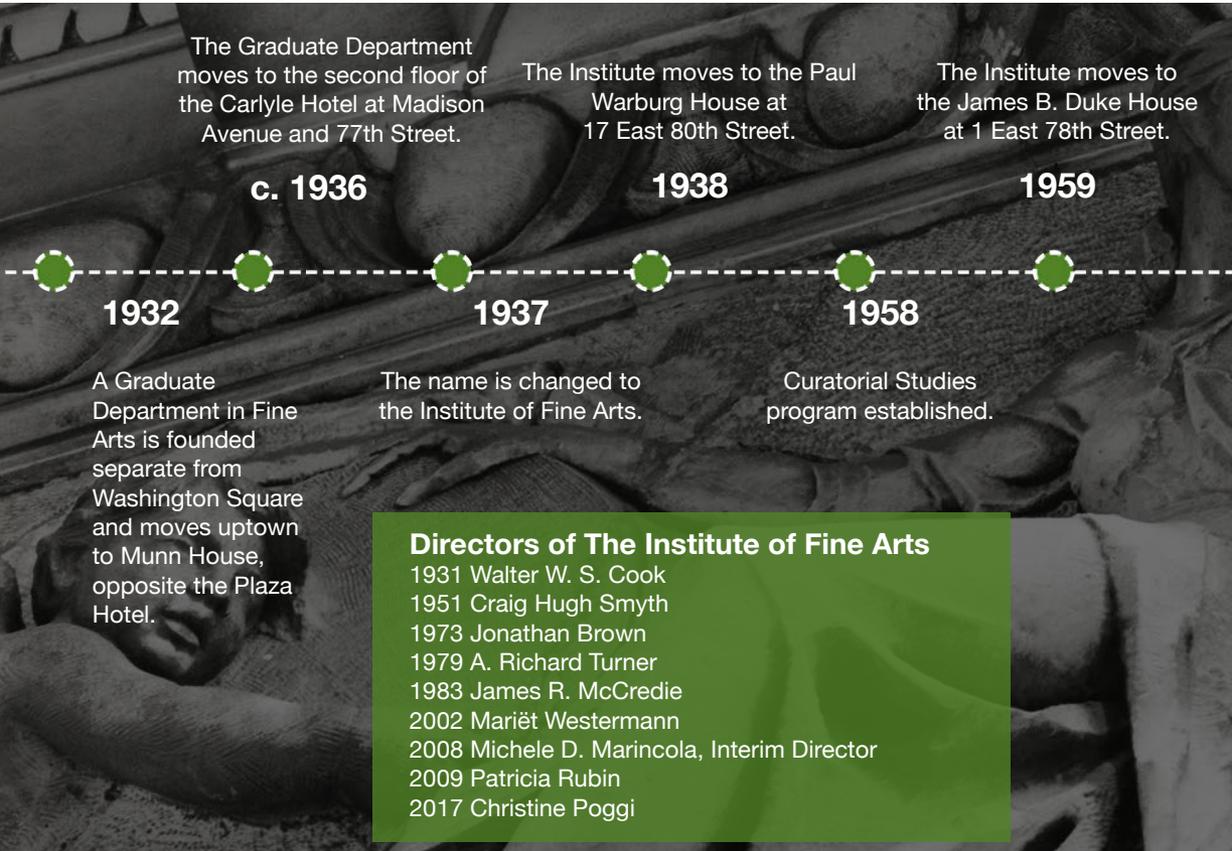
Art history became a dedicated field of study at New York University in 1922, when the young scholar-architect Fiske Kimball was appointed the Morse Professor of the Literature of Arts and Design. He laid the foundation for much of what still distinguishes The Institute of Fine Arts: its core faculty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

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



Richard Krautheimer returned to the Institute in 1992 at the age of 95 to give a lecture. Photograph by Marvin Trachtenberg

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



## Directors of The Institute of Fine Arts

- 1931 Walter W. S. Cook
- 1951 Craig Hugh Smyth
- 1973 Jonathan Brown
- 1979 A. Richard Turner
- 1983 James R. McCredie
- 2002 Mariët Westermann
- 2008 Michele D. Marincola, Interim Director
- 2009 Patricia Rubin
- 2017 Christine Poggi

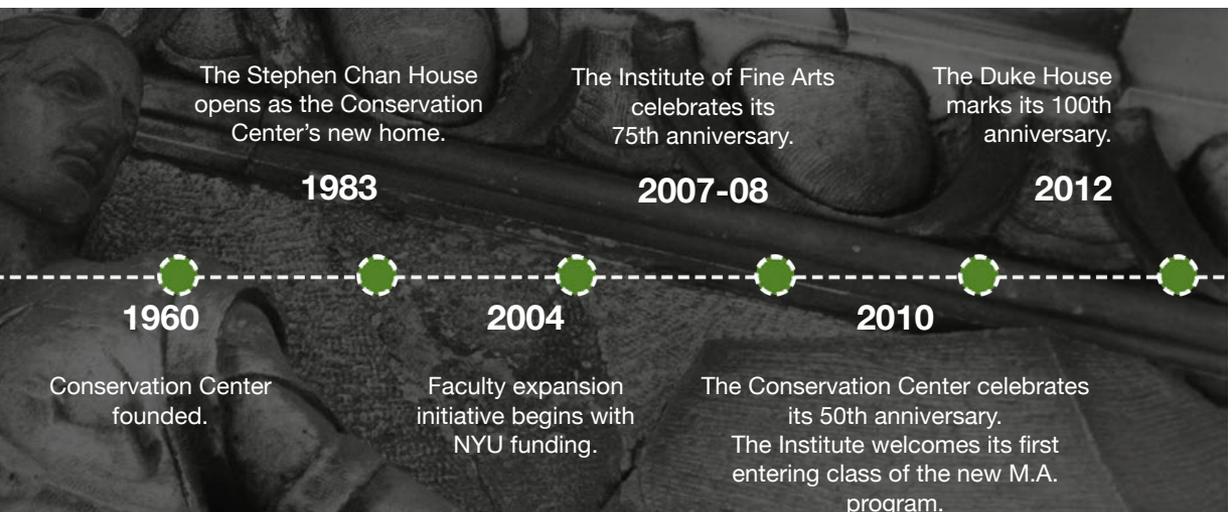


The Conservation Center in the James B. Duke House, 1960s.

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

The curriculum was designed as a "three-legged stool" by which the conservator is supported in equal measure by art historical study, scientific training, and practical experience—an interdisciplinary approach that still forms the core of the program. Initially located in the former kitchen of the Duke House, the Conservation Center has been housed in the Stephen Chan House across the street since 1983.

Almost from its inception, The Institute has conducted significant archaeological projects staffed by its faculty and students. Excavations are currently thriving at Aphrodisias, Turkey (conducted jointly with NYU's Faculty of Arts and Science); at the Sanctuary of the Great Gods in Samothrace; at Abydos, Egypt; and at Selinunte, Sicily. In the course of its history, The Institute of Fine Arts has conferred over 2,400 advanced degrees and trained a high number of the world's most distinguished art history professors, curators, museum administrators, and conservators.



### 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
- 2017 Margaret Holben Ellis

# Christine Poggi: A New Director for the Institute

EDWARD J. SULLIVAN

HELEN GOULD SHEPPARD PROFESSOR OF THE HISTORY OF ART, THE INSTITUTE OF FINE ARTS AND DEPARTMENT OF ART HISTORY



In February 2016 Provost David McLaughlin convened a committee to search for the next Director of the Institute. Comprised of some fifteen individuals from many divisions of the University, members of the Institute's Board of Trustees as well as an Institute student and an outside scholar, the committee worked for almost a year. The author of this essay had the privilege of serving as Chair of this group. The choice of Professor Christine Poggi of the History of Art Department at the University of Pennsylvania was

welcomed as a most positive option to take up the position that had been carried out with expertise, enthusiasm and great success by our colleague, Patricia Rubin, over the course of some seven years. All members of the Institute community are immensely grateful to Pat for her selfless service and we welcome Christine, who will become a member of the NYU faculty this July and, as of September 1, the ninth Director of the Institute.

Christine Poggi is one of the most distinguished U.S. scholars in the field of early twentieth-century European art. Her focus has been on such movements as Cubism and Futurism, although she has greatly broadened her intellectual purview since receiving her PhD from Yale with a dissertation on the invention and early practice of collage between 1912 and 1919, a subject that became the theme of her first book in 1992 and an exhibition at the Yale University Art Gallery. Her more recent book *Inventing Futurism* (Princeton, 2009) was awarded the Howard R. Marraro Prize from the Modern Language Association.

Christine has held a number of administrative posts at Penn. She served as Chair of both the Graduate and Undergraduate divisions of her department and has core affiliations with Gender, Sexuality and Women's Studies as well as Italian Studies and Slavic Languages and Literatures. She is the author of many essays including a widely praised *Art Bulletin* article, "Picasso's First Constructed Sculpture: A Tale of Two Guitars" (June 2012). She is a member of many boards and advisory committees of The College Art Association, The American Academy in Rome, the Dedalus Foundation and the Agence Nationale de la Recherche and others. She has been a regular collaborator on projects, symposia and student-led initiatives at the Philadelphia Museum of Art and she plans to continue her active engagement with the museum world in New York. In 2016, Christine chaired a committee to assess the state of art history across NYU and thus became very familiar with the complexities of our discipline, which is taught not only at the Institute but in many other divisions of the University.

Our new Director's research profile is broadening into the area of contemporary art and politics. Her next book is entitled *The Performance of Exile, Migration and Labor in Contemporary Art*. She is also preparing essays on Giacomo Ballà and Mona Hatoum. Christine's work and interests are, in addition, informed by a thoroughgoing engagement with art of all parts of the world and from many periods of time. She is bound to be a great supporter of all of our many projects, initiatives and programs in modern and contemporary art, art and archaeology of the past and conservation of works of art. We heartily welcome her as part of the Institute community.



# Institute Honorary Fellowship



## Martha Rosler

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

Martha Rosler is an artist who has long focused on matters of the public sphere and landscapes of everyday life, especially as they affect women. She graduated from Brooklyn College in 1965 and received an MFA from the University of California, San Diego, in 1974. She has taught at the Mason Gross School of the Arts at Rutgers University in New Brunswick, NJ, and at the Städelschule in Frankfurt. Her projects and writings often center on the production and uses of space, from systems of transport to the role of artists in cities. *If You Lived Here...*, a cycle of exhibitions and discussions she organized on housing, homelessness, gentrification, and community struggle, held in 1989 at the Dia Art Foundation in New York, has been revisited and rethought in many cities since—most recently in Seattle and New York City in 2016. In 2012, the Museum of Modern Art in New York held Rosler's *Meta-Monumental Garage Sale*, culminating a series of iterations of her Garage Sale project, first held in San Diego in 1973.

Rosler has received numerous national and international awards, including five NEA fellowships, the Spectrum International Prize in Photography (Germany, 2005), the Oskar-Kokoschka Prize (Austria, 2006), the Anonymous Was a Woman Foundation Grant (2007), the Guggenheim Museum Lifetime Achievement Award (2010), the Brooklyn Museum's Asher B. Durand Award (2012), the College Art Association Distinguished Feminist Award (2013), and the Women's Caucus of Art Lifetime Achievement Award (2017).

Her book, *The Art of Cooking, a Mock Dialogue Between Julia Child and Craig Claiborne*, an investigation of the rhetorics and histories of cookbooks and cooking, is forthcoming from e-flux and the University of Minnesota Press. Rosler lives in Greenpoint, Brooklyn, a neighborhood that has been a recurring subject for her projects.



# Faculty Accomplishments

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## Honors

### Jean-Louis Cohen

2016: Officer in the Order of the Arts and Letters, Paris.

2016-2017: Borromini Chair, Accademia di Architettura, Università della Svizzera italiana.

### Thomas Crow

2016: James S. Ackerman Residency, the American Academy in Rome.

2017: The Paul Mellon Lectures, National Gallery, London, "Searching for the Young Soul Rebels: Style, Music, and Art in London 1956-1969."

### Margaret Holben Ellis

2013-2017: Vice President, American Institute for Conservation of Historic and Artistic Works.

2017: President, American Institute for Conservation of Historic and Artistic Works.

### Egbert Haverkamp-Begemann

2016: Dedication to the catalog of the Metropolitan Museum's Hercules Segers exhibition catalog in recognition of his work on the artist. Leeftang, Hulgen, and others. Hercules Segers: Painter, Etcher. Amsterdam: Rijksmuseum.

2017: Bruce Museum's Icon Award in the Arts (art historian).

### Philippe de Montebello

2017: The New Criterion Edmund Burke Award for Service to Culture and Society.

2017: Cultural Exchange Award, The American Austrian Foundation.

### Alexander Nagel

2016-2019: National Endowment for the Humanities Collaborative Fellowship (with Elizabeth Horodowich), for Amerasia: A Renaissance Discovery.

### Hannelore Roemich

2016-2017: The Andrew W. Mellon Foundation, primary investigator for the grant "Curriculum development in time-based media art conservation."

### Robert Slifkin

2016: Beinecke Fellowship, The Clark Art Institute.

### Marvin Trachtenberg

2016: I Tatti Mongan Prize

## Exhibitions

### Jean-Louis Cohen

Architecture de l'avant-garde russe, dessins de la collection Serguéï Tchoban, École nationale supérieure des Beaux-Arts, Paris, October 2017--February 2018.

### Margaret Holben Ellis

Dubuffet Drawings, 1935-1962, The Morgan Library & Museum, 30 September 2016--2 January 2017; The Hammer Museum, Los Angeles, 29 January--30 April 2017.

### Robert Slifkin

Co-curator, Alan Sonfist: Natural History, Cooley Gallery, Reed College, Portland, OR, 29 March--12 June 2016.





## Major Publications

Jonathan J. G. Alexander

*The Painted Book in Renaissance Italy 1450-1600.*  
New Haven: Yale University Press, 2016.

Jean-Louis Cohen

*Architecture, Modernité, Modernisation.* Paris:  
Fayard, 2017.

Arnold, Dana, and Jean-Louis Cohen, eds. *Paris-Londres.* Paris: Institut national d'histoire de l'art,  
2016.

"Le Corbusier après Le Corbusier: de l'inachevé à l'inconstructible." In *Le Corbusier, l'œuvre à l'épreuve de sa restauration*, 234-247. Paris: Éditions de La Villette, 2017.

"Amérique/Europe: la transfert à l'œuvre." In Giovanni Careri and Georges Didi-Huerman, eds., *Hubert Damisch, l'art au travail*," 79-94. Paris: Mimésis, 2016.

"Auschwitz, miejsce wielozemystowe," *Autoportret 1* (2017): 68-71.

"Retour d'Amérique: pages d'écriture russes," *Europe* (2017): 43-54.

"Il progetto di architettura e la scuola," *Architettura civile* 16 (2016): 4.

"Anatomia del libro di architettura," *Domus* 1007 (2016): 20-23.

"La maison atelier de Jean Lurçat," *La Lettre de l'Académie des Beaux-Arts* 82 (2016): 30-31.

"Architecture without capital letters," *Álvaro Siza 1995-2016, AV Monografías* 186-187 (2016): 4-11.

"Nouveaux réacs, vieux réacs et ignorants de toujours," *d'Architectures* 242 (2016): 22-25.

Thomas Crow

*No Idols: the Missing Theology of Art.* Sydney, NSW, Australia: Power Publications, 2017.

"The Perpetual State of Emergency: Who Benefits?" In David Breslin and Darby English eds., *Art History and Emergency*, 3-11. Williamstown: Clark Art Institute, 2016.

## Colin T. Eisler

“Fra Antonio Falier da Negroponte’s Madonna and the First Venetian Imperial Style,” *Artibus et historiae* 73 (2016): 71-90.

## Margaret Holben Ellis

*The Care of Prints and Drawings*. 2nd ed. Lanham: Rowman & Littlefield, 2017.

## Finbarr Barry Flood

“Idol Breaking as Image Making in the ‘Islamic State’”, *Religion and Society: Advances in Research* 7 (2016): 116-138.

“Eclecticism and Regionalism: The Gwalior Qur’an and the Ghurid Legacy to Post-Mongol Art.” In Eloïse Brac de la Perrière and Monique Burési, eds., *Le coran de Gwalior: Polysémie d’un manuscrit à peintures*, 153-169. Paris: Éditions De Boccard, 2016.

“‘God’s Wonder’: Marble as Medium and the Natural Image in Mosques and Modernism,” *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 23/2 (2016): 168-219.

“The Flaw in the Carpet: Disjunctive Continuities and Riegl’s Arabesque.” In Gülru Necipoğlu and Alina Payne, eds., *Histories of Ornament: From Global to Local*, 82-93. Princeton: Princeton University Press, 2016.

“Animal, Vegetal and Mineral: Ambiguity and Efficacy in the Nishapur Wall-Paintings,” *Representations* 133 (2016): 20-58.

## Jonathan Hay

“The Passage of the Other.” In Gulru Necipoglu and Alina Payne, eds., *Histories of Ornament: From Global to Local*, 62-69. Princeton: Princeton University Press, 2016.

“Green Beijing: Ecologies of Movement in the New Capital c. 1450.” In Craig Clunas, Jessica Harrison-Hall, and Yu-ping Luk, eds., *Ming China: Courts and Contacts, 1400-1450*, 46-55. London: The British Museum, 2016.

*Sensuous Surfaces: The Decorative Object In Early Modern China* 《魅惑的表面：明清的玩好之物》. Translated by Hui Fang and others, supervised by Jonathan Hay. Beijing: Zhongyang fanyi chubanshe, 2017.

## Clemente Marconi

Marconi, Clemente, and M. Kiene. “Sicile Ancienne: Hittorff and the Architecture of Classical Sicily.” *Die Alben von Jacob Ignaz Hittorff*, vol. 5. Cologne: Universitäts- und Stadtbibliothek Köln, 2017.

Bellia, A. and Clemente Marconi. eds. *Musicians in Ancient Coroplastic Art. Iconography, Ritual Contexts, and Functions*. Pisa: Istituto editoriali e poligrafici internazionali, 2016.

“The Goddess from Morgantina.” *Antike Plastik* 31 (2016): 1-31.

“The Greek West: Temples and their Decoration.” In Margaret M. Miles, ed., *A Companion to Greek Architecture*, 75-91. Malden, MA: Wiley Blackwell, 2016.

## Mia Mochizuki

対話する日本と西洋の文化——グローバル時代の夜明け [“*Dawn of a Global Age: Visual Dialogue between Edo Japan and the West*”], with Yoriko Kobayashi-Sato. Kyoto: Kōyōshobō, 2017.

“The Reliquary Reformed.” In Bridget Heal and Joseph Koerner, eds, *Art History* 40/2 (April 2017), Special Issue on the 500th Anniversary of the Lutheran Reformation, *Art and Religious Reform in Early Modern Europe*: 431-49.

“A Global Eye: The Perception of Place in a Pair of Tokugawa *World Map Screens*,” *The Japan Review* 29 (2016): 69-119.

## Hannelore Roemich

Roemich, Hannelore and L. Fair, “Recent Advances in Glass and Ceramics Conservation.” Preprints of the ICOM-CC Glass and Ceramics Working Group Interim Meeting, Worclaw, Poland, May 2016.





## Robert Slifkin

“Christian Marclay’s Real Time Fiction.” In Jás Elsner, ed., *Comparativism in Art History*, 165-179. Abingdon, Oxon: Routledge, 2017.

“Methodological Position for a Second Degree Art History.” In Sabine Kreibel and Andrés Zervigon, eds., *Photography and Doubt*, 239-255. London; New York: Routledge, Taylor & Francis Group, 2017.

“Joan Miró and Detrital Monumentalism in Postwar Sculpture.” In Robert Lubar, ed., *Miró and Twentieth-Century Sculpture*, 69-88. Barcelona: Fundació Joan Miró, 2016.

“Exquisite Corpse.” In *Wyatt Kahn: Object Paintings*, 50-64. St. Louis, MO: St. Louis Contemporary Art Museum, 2017.

## Edward Sullivan

“Entre la estática y el movimiento: La Naturaleza muerta de José Gurvich.” In *Naturalezas muertas: Obras (1945-1963)*, 21-36. Montevideo: Museo Gurvich, 2016.

“Esteban Lisa: from Margin to Mainstream.” In *Esteban Lisa: The Abstract Cabinet*, 10-19. Madrid: Fundación Juan March, 2017.

“Jesús María Lazkano: Meditations on Light, Air and Space.” In *Lazkano: nunca podrás estar ahí*, 19-27. Donostia-San Sebastián: Nerea, 2016.

## Thelma Thomas

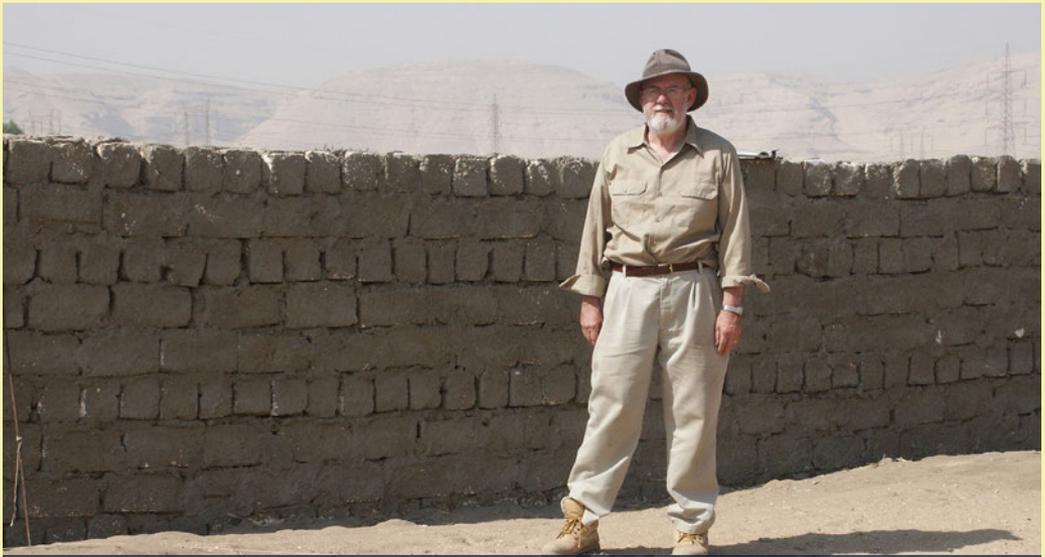
“Perspectives on the Wide World of Luxury: Late Antique Silk Finds from Syria and Egypt.” In B. Hildebrandt and M.-L. Nosch, eds., *Exchange along the Silk Roads between Rome and China in Antiquity: The Silk Trade*. Ancient Textiles Series; 29. Oxford; Havertown, PA: Oxbow Press, 2017.

## Katherine E. Welch

Smith, R. R. R., Julia Lenaghan, Alexander Sokolicek, and Katherine Welch, eds.. *Excavation and Research at Aphrodisias, 2006-2012*. Vol. 5 of *Aphrodisias Papers, Journal of Roman Archaeology Supplementary Series*. Ann Arbor: University of Michigan Press, 2016.



## Spotlight on Faculty



### A Tribute to David O'Connor

MATTHEW ADAMS  
SENIOR RESEARCH SCHOLAR; FIELD DIRECTOR, INSTITUTE OF FINE ARTS/NYU  
EXPEDITION TO ABYDOS, EGYPT

**D**avid O'Connor has retired from the Institute after serving 22 years as Lila Acheson Wallace Professor of Egyptian Art, during which his outstanding teaching, student mentoring, service, and exceptional research made him an integral and highly respected member of the Institute's community. Professor O'Connor was already one of the leading figures in the field of Egyptology, both in the U.S. and internationally, when he came to the Institute in 1995, having previously served as Professor of Egyptian Archaeology in the (then) Department of Oriental Studies at the University of Pennsylvania, and as curator of the Egyptian Section of Penn's University Museum.

Professor O'Connor's research interests began with the archaeology of ancient Nubia, where he did fieldwork as a graduate student, working with the late Walter Bryan Emery of University College, London, during the great Nubian Salvage Campaign of the early 1960s. His D.Phil. at the University of Cambridge focused on the indigenous Bronze Age Nubian cultures that had historically been known to scholars primarily from the perspective of the ancient Egyptians. He came to Philadelphia in the mid-1960s tasked by Penn's University Museum director with finding an appropriate site and re-establishing the Museum's fieldwork program in Egypt after a long hiatus. Working in collaboration with William Kelly Simpson of Yale, Professor O'Connor began the Pennsylvania-Yale Expedition's long and highly productive tenure at the site of Abydos in 1967. After working in a number of areas and range of periods, his research orientation shifted in the mid-1980s to the early history of Abydos and perhaps its most mysterious aspect: its use by Egypt's first kings as an arena for royal ritual and monumental building. This remained the main focus of Professor O'Connor's fieldwork when he came to the Institute, which then took up sponsorship of the Abydos Expedition. Building on the results of his earlier work at Penn, the fieldwork carried out at Abydos with greater regularity and on a considerably expanded scale under Institute sponsorship has fundamentally

altered our understanding not only of early Abydos, but also of key aspects of early Egyptian history more broadly. Institute students have benefitted from being deeply involved in virtually all aspects of the Expedition's activities, and their efforts have contributed directly both to its results and to the adoption of new technologies and analytical methods. Professor O'Connor's leadership of the Expedition as part of the Institute's pedagogical mission has allowed Institute students to gain first-hand understanding of how knowledge of the past is generated.

Professor O'Connor's extensive record of scholarly publication during his years at the Institute reflects both his expansive range of interests and his guiding philosophy that the past is most richly and productively approached by drawing on and integrating a wide range of types of data. No fewer than eight books appeared under his name as either author or editor during these years, including *Abydos: Egypt's First Pharaohs and the Cult of Osiris* (2009). His articles covered subjects as wide-ranging as sexuality in Egyptian art, Egypt's experience with and views of the world around it, symbolic aspects of Egyptian temple architecture, the nature of Egyptian urbanism, how meaning was embedded in Egyptian iconography, and a range of aspects of Egyptian history, particularly of "difficult" periods. His written work is widely considered essential reading for students and scholars of ancient Egypt.

Professor O'Connor's range of interests and depth of knowledge was also reflected in his teaching at the Institute, where his rich and varied courses consistently engaged, challenged, and inspired students. He has been strongly committed to guiding and supporting his students as they develop as scholars and future colleagues. His students, both at the Institute and from his years at Penn, uniformly note his exceptional generosity both with time and in his level of engagement with their work, particularly in supervising dissertations. Professor O'Connor's former students, whether from the Institute or Penn, now hold many of the leading positions in Egyptology in academic institutions and museums throughout North America. Their experience working with him set a high standard and model for how they should engage with their own students and ensures that his influence will continue to shape future generations of scholars of ancient Egypt for many years to come.



## A Tribute to Jonathan Brown

At the Institute's annual alumni reunion, held during the College Art Association's 2017 conference in New York, Professor Brown's colleagues, students, and Institute graduates collaborated on a tribute honoring his work. Speakers at the 17 February 2017 event included Patricia Rubin, the Institute's Director; alumna Susan Grace Galassi, Senior Curator, The Frick Collection; alumnus Brett Lazer; alumnus and faculty member Edward J. Sullivan; and Jenni Rodda, Manager, Digital Media/Computer Services.

Friends and colleagues collected reminiscences in a sketchbook and a PowerPoint file.



[Watch the slideshow online.](#)

# Current Research

## Jean-Louis Cohen

Sheldon H. Solow Professor in the History of Architecture



Photo credit: Gitty Darugar

My current research develops simultaneously in several directions, as projects operate according to rather different, heterogeneous temporalities, with alternative phases of slow maturation and of rapid implementation. The projects that absorb me currently often integrate various types of practices, from archival research to writing, and the shaping of expositions. Most often than not, they include a phase in which they nurture, and are enriched by seminars held at the Institute.

The oldest of these projects is an in-depth investigation of an important phenomenon in the history of Russian architecture, urban and industrial design, and culture at large, which can be subsumed under the term “americanism.” On the base of an immersion in archival collections that started in the 1980s both in Russia and North America, and of renewed campaigns in various collections undertaken this year, I have shaped a book and exhibition project entitled “Building a new world, Amerikanizm in Russian Architecture.” It covers developments that have taken place across many media since the last third of the 19th century, to the last quarter of the following one, and has provided the base for a seminar taught at the Institute in spring 2015. After a final round of explorations, the writing of a long manuscript will be completed by the end of 2017, with the perspective of holding an exhibition at Montréal’s Canadian Centre for Architecture in early 2019.

In parallel to this endeavor dealing with a relatively remote period in contemporary history, I am preparing the first two volumes of a catalogue raisonné of Frank Gehry’s sketches, a project which has led me to teach a lecture course on his work in the fall of 2016. The complete eight-book set will give access to nearly ten thousand study drawings, ordered in diachronic sequence from the early 1960s to this day, corresponding to some 300 projects. The preliminary research has implied in-depth excavations in the archives of the architect and of some of his clients, as well as interviews with Gehry and his early partners and friends. The main text of the 450-page volumes will be written by the end of 2017, in parallel with the identification of additional illustrations, and the design of a preliminary layout. As a result, the books will be printed in 2018.

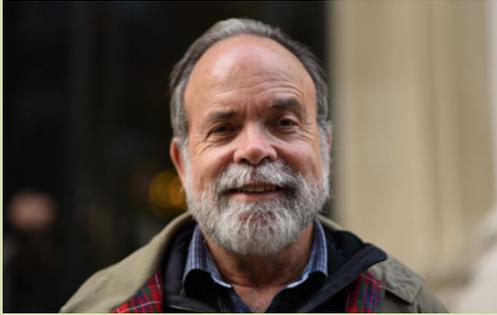
In a rather different realm of architectural history, also one in which I have produced numerous books and exhibitions, I have been engaged by the Paris-based Le Corbusier Foundation in the creation of a museum devoted to this multifaceted architect, to be built near his iconic Villa Savoye in the Parisian suburb of Poissy, where the archives and the programs of the Foundation will eventually be relocated. My contribution deals with the initial conceptualization of the permanent exhibition devoted to the life and work of Le Corbusier, inscribed in the broader framework of modern history. A preliminary selection of paintings, sculptures and models having the potential of becoming key attractions within a biographical, geographical, and thematic narrative will be proposed by the coming fall, articulated with the definition of the other components of the planned building.



Le Corbusier, Villa Savoye. Photograph by Jean-Louis Cohen

# Thomas Crow

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



My time has recently been devoted to two series of lectures, both of them named Mellon. The first were the Andrew W. Mellon Lectures, which I gave at the National Gallery in Washington over March and April 2015. During the fall, while in residence at the American Academy in Rome, I completed the manuscript for their 2018 publication under the title: *Restoration: The Fall of Napoleon in the Course of European Art 1812-1820*. It is an interwoven account of various artists, among them David, Ingres, Géricault, Lawrence, and Canova, whose lives and art were dramatically altered by the end of the French Empire. Videos of the talks can be found on the [National Gallery website](#).

The second set is named for Paul Mellon, son of Andrew, and is dedicated to topics in British Art. I gave the five lectures this year, first at the London National Gallery, then again at the Yale Center for British Art. Their title was “Searching for the Young Soul Rebels: Style, Music and Art in London 1956-1969,” their aim being to see the work of well known artists—Robyn Denny, David Hockney, Pauline Boty, Bridget Riley, and Bruce McLean among them—within a common sensibility created by young, mostly anonymous, acutely style-conscious Londoners. Transformation of the talks into an expanded book is the main project ahead of me, with a projected publication date early in 2020.

This past spring saw the publication of my latest book, *No Idols: The Missing Theology of Art*. Its thesis—carried in case studies of the modern artists Mark Rothko, Colin McCahon, Robert Smithson, James Turrell, and Corita Kent—is that art history

has suffered from a blind spot where the serious theological (as opposed to dogmatically religious) implications of art are concerned. The distinguishing virtue in all of these artists is escape from the trap of idolatry, no easy matter when taking on ultimate matters.

This past semester, after my return from Rome, was enlivened by a superb group of students in my lecture course on post war British art, its syllabus designed to dovetail with the Paul Mellon Lectures (videos of which can be found on the [Institute's website under my page](#). I will follow this coming fall with a seminar on David Hockney, timed to overlap with the impressively realized retrospective exhibition mounted by the Tate Gallery, arriving at the Metropolitan Museum in November.

# Finbarr Barry Flood

William R. Kenan Jr. Professor of the Humanities, Institute of Fine Arts and Department of Art History, New York University



Photo credit: Angelika Leuchter, Wissenschaftskolleg zu Berlin

In fall 2016, I returned to the Institute after an immensely enjoyable and productive year spent as a fellow of the Wissenschaftskolleg in Berlin. In addition to teaching, the first months after the return were spent completing a triad of essays, each addressing different aspects of anti-mimetic tendencies in pre-modern and modernist artistic cultures. The first, which benefitted from the ability to conduct research in Central Europe while based in Berlin, analyses the role of marble veneers in modernism and medieval mosques.



It suggests that the common embrace of marble as a medium favored for its 'natural' images and veiny ornament in both traditions reflects historical connections between architectural contexts and traditions that are rarely brought into conversation, let alone constellation. The second in the trilogy focuses on anti-image and anti-ornamental polemics in the rhetoric of the Protestant Reformation, calling attention to contemporary comparisons between the whitewashed interiors of Reformed churches and Ottoman mosques. In doing so, it attempts to sketch a genealogy of whitewash from Reformation-era churches and mosques to the aesthetics of modernism. The third and final essay considers the ways in which the idea of Jewish and Islamic art as abstract and anti-mimetic enabled pre-modern examples of both to be compared to examples of Euro-American modernist works in essays and exhibitions produced in Europe and the Middle East in the second half of the twentieth century. This comparativist approach constitutes a neglected historiographic phenomenon marked by distinct (both innovative and problematic) modes of negotiating a perceived rupture between modernist and pre-modern artistic production that underwrites it.

All three essays derive from a major ongoing book project, which represents the fruits of over a decade's research. The book, which I hope to complete this fall, offers a transhistorical analysis of theories and practices of aniconism and iconoclasm in the Islamic world, topics given additional impetus by recent events in Syria and Iraq, including the destruction wrought in Mosul and Palmyra. As part of this larger project, I recently published an analysis of the role that both images and image destruction play in the propaganda of the so-called Islamic State.

This past year was also spent shepherding into print a collaborative endeavor that has preoccupied much of the past four years. Co-edited with Professor Gülrü Necipoğlu of Harvard University, *A Companion to Islamic Art and Architecture* consists of more than fifty specially commissioned essays on Islamic art written by over seventy authors. Running to almost 1500 pages, the two-volume collection ranges in time from seventh-century Arabia to the contemporary Middle East. Many of the essays provide comprehensive and innovative overviews of canonical topics in Islamic art history that are currently only represented by schematic

survey texts or highly specialized monographs. In addition to providing an accessible middle ground between the two, other essays in the volumes challenge the limits of the canon, assuming a comparative approach to familiar topics or addressing subjects and regions (such as sub-Saharan Africa or South-east Asia) that have previously been ignored or marginalized. The *Companion* volumes are scheduled to appear in September 2017.

Thanks to a collaborative grant from the American Council of Learned Societies, this fall I will be working with Professor Beate Fricke, a western medievalist based in the University of Bern. We will be co-authoring a book comprised of a series of case studies that highlight the methodological challenges of reconstructing pre-modern connected histories using objects that represent flotsam, random survivals often lacking any accompanying metadata. The hope is to offer a kind of handbook that might be useful to graduate students negotiating similar issues in their research. My own case studies are drawn from ongoing fieldwork and research in the Caucasus and Ethiopia. They highlight the potential of artifacts and architecture to function as archives attesting to the connections between these Christian kingdoms, the central Islamic lands and even regions as far distant as south India on the eve of the Mongol conquests in the thirteenth century. The long-term ambition is to write a macro-history of the extraordinary interregional artistic connections emerging in the century before the Mongols appeared, which constitute something of a forgotten horizon in histories of pre-modern globalism. In the fall, I plan to return to the Republic of Georgia to continue working on the project with colleagues there.

In addition, I have begun researching and drafting materials for the lectures that I will deliver at the University of Oxford in spring 2019 during my tenure as Slade Professor of Fine Art (2018-2019). The lectures, which will be published as a monograph, explore themes of surrogacy and substitution in Islamic devotional practice across a range of media from monumental architecture to portable amulets and talismans. The hope is to finish the bulk of the research and writing by the end of 2018, just before the series begins.



# Dipti Khara

Assistant Professor of Art History, Department of Art History



Professor Dipti Khara studying a large-scale Udaipur painting from the collection of the City Palace Museum, Udaipur, during a painting conservation workshop, March 2017.

My current projects, a book and an exhibition, examine the art of place and landscape in early modern South Asia. The book, tentatively titled *Feeling of a Place: Art, Affect and Authority in India's Eighteenth Century*, centrally probes how we frame "place" in art and history. Udaipur in Northwestern India was at the center of pioneering material and pictorial experiments in presenting the *bhāva*, meaning feeling, emotion and mood, of a place. By tracing the circulation of people, objects and ideas about the sensorial, embodied experience of space from place-centric pictures and poetry, I question the disciplinary boundaries that divide courtly, pilgrimage, mercantile and Indo-British worlds. The connections that painters established across the spheres of art, architecture, literature, politics, trade and religion, in turn, challenge the divisions that shape our disciplinary frameworks. Contrary to colonial and nationalist histories of decadent lands, I find an art history of praise and place in the persistent connections painters, poets and patrons created between affective phenomenon and efficacious desires, art and knowledge, and politics and aesthetics. Recent publications that introduce parts of this project include "Jagvilasa: Picturing Worlds of Pleasure and Power in Eighteenth-Century Udaipur Painting," in *A Magic World: New Visions of Indian Painting (In Tribute to Ananda Coomaraswamy's Rajput Painting of 1916)* (2016), and "Marginal, Mobile, Multilayered: Painted Invitation Letters as Bazaar Objects in Early Modern India" in *Journal18* (2016).

Emerging from this research, the exhibition *Passion for Place: Udaipur Painters in the City of the Rising Sun* (working title), will be held in Summer-Fall 2020

in the Freer and Arthur M. Sackler Gallery of Asian Art (Smithsonian Institution), Washington, DC, before traveling to three international venues. This exhibition expands my work as a lead curator beyond scholarship into strengthening museum institutions in the regions I study. In March 2017, the Freer|Sackler Gallery conducted a 5-day painting conservation workshop that inaugurated the recently established paper conservation studio at the City Palace Museum, Udaipur, the key museum partner for this project. Given the world's familiarity with Rajasthan as a land saturated with spectacular palaces, I expect the exhibition to attract a large non-scholarly audience who will learn a new history about stereotyped images of Indian kings and oriental excess.

NYU's Goddard Fellowship (Fall 2016) provided the opportunity to write an article that set in motion my second book project on local histories of traveling cultures. "Arrivals at Distant Lands: Artful Letters and Entangled Mobilities in the Indian Ocean Littoral," in *Intersections: Yearbook for Early Modern Studies* (forthcoming, 2017) presents the flip side of global, circulatory practices by considering religious objects that traveled shorter regional networks of pilgrimage and bazaars.

I organized public talks and guest lectures to accompany my graduate seminar "From Kama to Kant: Sense and Sensuality in South Asian Art," thus expanding conversations on South Asian art history at the Institute and NYU. Discussions on intercultural histories of aesthetic concepts of taste and sensation and the role of emotions and sociability in medieval and early modern South Asia led Institute students and me into a world of unexpected comparisons, connections and imaginations. We also studied objects and artistic ideas during an exhaustive study session with curators at the Freer|Sackler Gallery of Asian Art, Washington D.C.



Rana Amar Singh II in Udaipur during a monsoon downpour, ca. 1700. Artists Unknown. Freer and Arthur M. Sackler Gallery of Asian Art





## It's About Time: Developing a Curriculum for the Conservation of Time-Based Media Art

### Hannelore Roemich

Chairman of the Conservation Center; Professor of Conservation Science

### Christine Frohnert

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

As the field of art conservation has evolved significantly over the last 55 years, so too has the model for art conservation education. While traditionally, art conservation education and training has focused on mastering specific treatments to address problems of individual objects—and on producing professionals who are critical thinkers, collaborative partners, and problem solvers—time-based media (TBM) art conservation education must produce graduates who also maintain a high level of specialized technical skills. With support from a grant from the Andrew W. Mellon Foundation, the Center is currently developing a curriculum for the premier graduate-level education of TBM art conservators, which will be the first of its kind in the United States.

Time-based media, also referred to as technology-based artworks, are characterized by having a durational element—e.g., sound, slide, film, video,

software, performance, light, movement, or internet—that unfolds to the viewer over time. Conserving these works presents particular challenges, given their conceptual nature and their use of components that extend well beyond traditional art materials. Technology-based art is considered to be more sensitive to damage, loss, misinterpretation, and incorrect installation than a traditional artwork, due to its very specific and sensitive relationship of time, space, and concept. Since these artworks are subject to technical and technological obsolescence, it is often left to the conservator to identify, acknowledge, and respect the conceptual nature of the work itself.

Although there are a number of classically trained conservation professionals throughout the United States, there is a dearth of individuals who are capable of preserving this new form of art.

In recognition of this emerging field of contemporary art and the need to provide a training opportunity for the next generation of art conservators, the Conservation Center is expanding its course offerings to include TBM art conservation. This new specialization, embedded within the established conservation curriculum, will require students to cross the disciplinary boundaries of computer science, material science, media technology, engineering, art history, and conservation.

The inaugural class will be launched in the fall of 2018.

Over the past year, the Conservation Center has been developing a TBM curriculum within the program's existing dual MS/MA degree. New course offerings will provide options for theoretical, practical, and technological training in media art conservation, utilizing a coalition of experts and specialists in computer science, engineering, film and video preservation. Students will benefit from classes offered through other NYU graduate departments, such as the Moving Image Archiving and Preservation program, the Courant Institute of Computer Science, the Interactive Telecommunications Program, and Museum Studies. In addition, we will create courses specifically for our students, such as an overview course on collecting and conserving various TBM artworks, and offer individual instruction for students with a special interest in kinetic art, light-based works, or any emerging technology, such as virtual reality. The most suitable teaching formats include lecture courses, treatment classes, workshops,

summer internships, and a final fourth-year Internship, offering the option to acquire specific skills at different stages of the education.

As part of this Mellon-funded project the Institute offered the public lecture series *Topics in Time-based Media Art Conservation* during fall 2016, which included ten lectures by leading art historians, artists, computer scientists, and conservators. These events provided the opportunity to promote the field, to foster the dialogue between TBM professionals, and to build a community. The impact and the outreach within and beyond the TBM conservation profession can not only be measured by the success of the events themselves, but also by the popularity of site visits of the TBM lecture series video archive. Future TBM art conservation students at the Institute's Conservation Center will benefit from the network of experts established during this first phase of our curriculum development.



Rafael Lozano-Hemmer, artist, Mexico/Canada, and Institute student and session moderator Elizabeth Lyons.

# Student Voices: Art History



The 2016 - 2017 Graduate Student Association

## MA Students

### Ellen Archie

#### *Archaeology in Two Countries*

This past summer, I had the opportunity through the Institute of Fine Arts to participate in two archeological programs abroad. I spent the first half of the summer on Sardinia with the Archeological Conservation Institute, a summer program put together by the Centro di Conservazione Archeologica, Roma. CCA Roma, headed by Roberto Nardi and Andreina Costanzi Cobau has been at the forefront of some of the most important conservation and restoration projects with antiquities of the last thirty years. This summer, we were based at the local museum of Cabras, Sardinia which houses ancient Nuraghic stone sculpture from nearby Mont'e Prama, dating to around the 8th century BCE. These sculptures, of giant warriors and towers important to the Nuraghic culture, once marked a necropolis, yet at some point in antiquity, possibly at the arrival of the Carthaginians, they were destroyed. Our objective was to catalogue, organize, and clean the pieces in order to try to reconstruct the statues. Our team was made up of

Roberto, Andreina, two other CCA colleagues, and professors and students from Connecticut College and Grove City College— I was the graduate student intern and as such, it was my job to organize the cataloguing and cleaning among the undergraduate students. In addition to our main project, we also had the opportunity to learn about other types of conservation. We spent two days at a museum in Alghero, Sardinia, helping to prepare a 3rd century CE Roman *opus sectile* floor from the nearby villa of Sant'Imbenia for display and often after supper Roberto and Andreina would give presentations on different projects CCA has worked on in the past, including the Roman mosaics from Zeugma-on-the-Euphrates and the apse of the Church of the Transfiguration of St. Catherine's Monastery, Mount Sinai. The Archeological Conservation Institute and CCA opened my eyes to both the precision and in-depth knowledge needed to work on conservation as well as the required ability to work in a variety of cultures, periods, and media. In addition, I honed my skills as a leader, learning to direct a project while still collaborating with other members of the team.

After Sardinia, I was able to spend the rest of the summer working on the Institute-affiliated dig at the Sanctuary of the Great Gods in Samothrace. I



switched from being one of the most-experienced members of a team in Sardinia, to one of the least-experienced on Samothrace but collaboration is equally important on this project. At Samothrace, I was on the Stoa Team. With four other students, it was our job to clean the stoa foundation and catalogue and map the blocks that had originally made up the stoa, where initiates to the Mysteries of the Great God would commune and possibly sleep. These blocks, of different dimensions and shapes, are scattered throughout the hill surrounding the stoa foundation, often hiding in long grass and under trees. When we found and labeled the blocks, we would go back to the lab and use Arc-QGIS in order to create a good understanding of the area and the stoa. Here, too, collaboration was a necessary factor in getting our projects accomplished. At Samothrace, I learned the importance of context— how space and place imbue an object with meanings specific to what has happened in that area. I also learned how technology like drones, Arc-QGIS and 3D photography can offer new ways into understanding a site and objects. I am so grateful for the support of the Institute for arranging these programs— because of my experiences in Italy and Greece, I am able to consider objects and histories through new veins of thinking and understand my research and in a new light.

## Sarah Mallory *Memory Spaces Collaborative Conference*

In 2012, a team of curators at the Den Gamle By museum in Denmark and a group of researchers based in the Aarhus University Center on Autobiographical Memory Research began an innovative form of art therapy utilizing period rooms to engage dementia patients and their caregivers in conversations intended to evoke memories. In 2013, the team published their findings in the *Journal of Consciousness and Cognition*, concluding that patients recalled more autobiographical memories in immersive settings. In an effort to learn more about this phenomenon, and to examine the relationship between art and memory, the Institute invited the researchers behind the Den Gamle By program to present their work. The ensuing *Memory Spaces Collaborative Conference* provided the Institute community an opportunity to think about how an interdisciplinary team of researchers and art historians might create spaces that offer low-cost therapies to

dementia sufferers and their caregivers.

Speakers included Dorthe Berntsen, professor of psychology at Aarhus University and director of the Center on Autobiographical Memory Research; Martin Brandt Djupdræt, head of research and presentation at Den Gamle By; Henning Lindberg, head of the department of living history and the department of reminiscence at Den Gamle By; and, Tove Engelhardt Mathiassen, curator at Den Gamle By. This distinguished group elaborated their research methods and recounted their own approach to using objects and storytelling to evoke memories from patients. Mathiassen's work in particular revolves around recapturing the sights, smells, and tactile qualities of the average, early-to-mid-twentieth-century Danish interior, the moment in time that coincides with the typical patient's memory bump. The memory bump is the brain's most prolific period of memory making (usually during childhood, adolescence, and young adulthood), and often becomes a reservoir of reminiscence for some dementia patients. The power of reminiscence in returning dignity and personhood to both patients and their caregivers was a central theme of the conference, as well as a powerful reminder of the important role art historians play in reviving memories for individuals, communities, cultures, and societies.

Other contributors to the conference included Dr. Lily Henson, Chief Medical Officer of Piedmont Henry Hospital in Stockbridge, Georgia and the Chief of Neurology of the Piedmont Healthcare System in Atlanta; and, Mary S. Mittelman, Dr.P.H., Director of the Psychosocial Research and Support Program at the NYU Center of Excellence for Brain Aging and Dementia and Research and Professor in the Department of Psychiatry at New York University School of Medicine. Conference highlights included visits to the Museum of the City of New York; the Cooper-Hewitt, Smithsonian Design Museum; and The Metropolitan Museum of Art. The group also consulted with educators at The Museum of Modern Art and the Tenement Museum.

The conference was organized the support of Professors Alexander Nagel and Patricia Rubin. Piedmont Healthcare, located in Atlanta, Georgia, provided generous support.



## Theresa Rodewald “Let’s Talk Art”

I came to the Institute of Fine Arts knowing that I wanted to work in museum education, bringing the art historical knowledge I learned in the classroom to a broader audience in museum galleries. What I found is that our location in New York, across the street from the Metropolitan Museum of Art, transforms the galleries into our classroom. Museums have the power to connect visitors with works of art, investigate who they are and how they fit into the world, and learn about diverse ways of seeing and understanding society through artists’ eyes. Professor Philippe de Montebello’s museology class provided a strong foundation in understanding the inner workings of museums and their impact on society, and Professor Michele Marincola’s conservation class emphasized the ability of art objects in museum collections to tell stories in and out of the frame.

Last semester I was honored to intern in the Education Department at the Museum of Modern Art and help facilitate programs that engage visitors with a collection much studied in my coursework. Through my internship I found a new interest in program assessment and evaluation, and the Institute supported me in continuing this work as an independent study this spring. The program I’m evaluating is MoMA’s pilot initiative *Let’s Talk Art*. It’s designed to make the museum a more accessible place by offering informal opportunities for the public to talk with museum educators about the works on view and make connections to their individual lives and the world around them. By conducting front-end evaluation I’m able to record and unpack how this program is reaching visitors through observation and interviews, understand the museum experience from the public’s perspective and work to make it a more exciting, educational, and empowering place.

My master’s thesis on the blurred lines between social practice art and museum education builds on my experience at MoMA and explores in greater depth how museum programming can create positive change. My advisors Professor Thelma Thomas and Will Crow, Met educator and NYU adjunct professor, have guided me in combining art history and museum education theory into praxis through my thesis project. Studying at the Institute informs my work at MoMA and vice versa, encouraging and continuing my passion in museum education and making a difference in our world with the power of art.

## PhD Students

### Francisco J. R. Chaparro *The Value of Curatorial Studies*



At the top of my list of reasons for applying to the MA program at the Institute (to which I arrived as a Fulbright grantee in Museum Studies and Humanities) was the Metropolitan Museum of Art/Institute Curatorial Studies curriculum. Established in the late 1950s, the Curatorial Studies track combines courses at the Met with a mandatory nine-month residency for doctoral students, at the completion of which they are awarded the Curatorial Studies Certificate. As I was still an MA student when I enrolled in my first Curatorial Studies course years ago, finishing the program now as a PhD candidate is fulfilling a long-time personal goal.

Students in the Curatorial Studies program have the option to pursue the internship in an institution other than the Metropolitan Museum, as suited to the student’s interests and field of research. In my case, I applied to complete this final stage at The Hispanic Society Museum & Library in West 155th street. The Hispanic Society, founded in 1904, is one of the few museums in the U.S. devoted almost exclusively to the art and culture of Spain and the Hispanic world. Not only that, the museum houses an extraordinary collection of works by Francisco Goya, which is the object of my doctoral research, so it is truly a perfect fit.

Currently, The Hispanic Society is undergoing a deep process of renovation. This includes redesigning its corporate brand, making structural changes in the building, re-arranging the galleries, transitioning into a fully accessible online platform, and cataloging and digitizing its holdings. As a prospective Curatorial Studies resident, an

internship at the Hispanic Society offers the possibility of engaging in multiple levels of curatorial work and having direct access to a superb collection, while also committing to an ambitious public mission within the Hispanic community in Harlem. As the Hispanic Society redefines itself from scratch to fully address the opportunities and challenges of a 21st century museum, I feel honored to witness in its transformation as a Curatorial Studies resident, assisting Senior Curator--and Institute alumnus--Dr. Marcus Burke.

## Allison Kidd

### *Excavating at Aphrodisias*



Serving as an archaeologist for the NYU-led excavations at Aphrodisias in Turkey over the past four years has been (and continues to be) one of my most rewarding roles as a doctoral candidate at the Institute. Given the prestige of Aphrodisias as a significant archaeological site of western Asia Minor, this Institute excavation offers students the unparalleled opportunity to study archaeological material first-hand and uncover new evidence for the life, art, and architecture of the city alongside many preeminent scholars from both inside and outside the NYU community. This type of experience, in which students conduct material-based analysis while also engaging in a dynamic and robust academic environment, uniquely allows us to apply knowledge that we have gained the classroom to archaeological practices. For my

own part, this opportunity has pushed me to extend my research beyond the dissertation and has given me the chance to grow as an emerging scholar in the field of classical archaeology.

My specific work as a trench supervisor for the excavations of the city's monumental urban park has provided me a particularly extraordinary experience. Thanks to the generosity of *The Mica and Ahmet Ertegun South Agora Pool Project*, our investigation of Aphrodisias' so-called "South Agora" is one of the few of its kind in the study of the ancient Mediterranean today to implement refined, scientific methodological practices within a large-scale excavation environment. This approach is truly unique, allowing our team to be all-encompassing in our examination of this major sector of the city as we seek to better understand human settlement at Aphrodisias from both diachronic and synchronic perspectives.

As we aim to finish our excavation of the pool and surrounding environs this upcoming summer, I look forward to working with team members to prepare our publication of this particular project. To this end, I have recently completed a study of a group of late 5th - early 6th century CE Ionic capitals that were once part of a Late Antique restoration to the urban park. Sculpted architectural units such as these are rare, given that there is currently only limited evidence for the use of freshly quarried and carved marble in urban building projects of this period in Roman history. As such, my work offers modern scholars valuable insight regarding the aesthetics of Late Antique architectural design in Asia Minor. Building from this study, I will continue to investigate the various phases of the construction, restoration, and repairs of this major architectural complex, as well as work with team members to complete an analysis of the many human activities that took place in this central sector of the city in both classical and post-classical antiquity.

Our excavations at Aphrodisias provide valuable new historical information, highlighting the city as an urban locus that was of continued importance from the Roman to Byzantine, and later Medieval periods. Yet the value of our work extends beyond academia. The project brings together citizens from more than ten different countries to work intensively in a truly communal, international environment in rural Turkey. In doing so, team members come to learn about traditions and understand cultures that are remarkably different from their own, and leave the dig each summer enriched by these encounters.



## Christopher Richards

### MARGIN

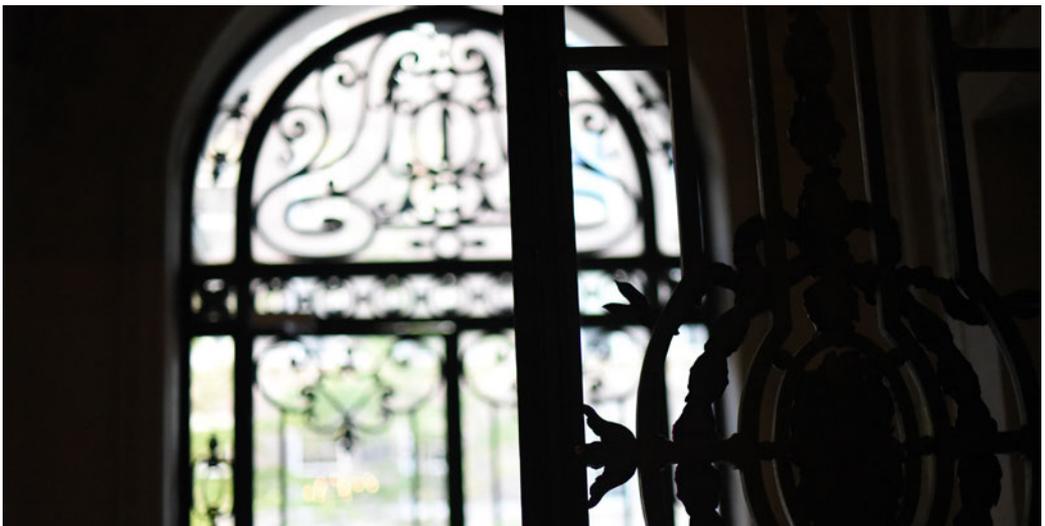
**M**ARGIN (Medieval and Renaissance Graduate Interdisciplinary Network) is a graduate student group for students in any department at NYU with an interest in the Middle Ages, Renaissance, or both. MARGIN's members are excited by working collaboratively with students of diverse disciplinary as well as temporal interests and firmly believe that their own scholarship is made stronger, when combined with the unique perspectives and skills of others. Our goal is to get students, who might not otherwise engage with each other's work, reading, talking, and working together. We hope that these student conversations will produce fruitful avenues for future research.

A group of PhD students in the Department of English began MARGIN in the 1990s, and for years MARGIN served as NYU's premier forum for students interested in the Middle Ages and Renaissance to share ideas, host scholars, and collaborate with each other. About five years ago, participation in the group waned, and ultimately the group collapsed. Last year, Hal Momma, then Director of NYU's Medieval and Renaissance Center, asked me and my co-organizer, Katherine Travers (Department of Italian), to reinvigorate the group.

For the graduate student interested in the Middle Ages and Renaissance, at present, NYU is an incredibly exciting place to be. Christopher Cannon (Department of English) is currently working on

a new critical edition of Chaucer's *Canterbury Tales*. Sarah Kay (Department of French) offered an innovative conference titled "Sirens and Centaurs" that blends queer theory and animal studies. Here at the Institute our own professors Robert Maxwell, Thelma Thomas, Alexander Nagel, and many more are producing bold new research—as I say, it is an exciting time to study the Middle Ages and Renaissance at NYU!

To augment this current groundswell of scholarly activity, MARGIN offered a series of seminars on the afterlife of Ovid in the Middle Ages and Renaissance for the 2016-2017 calendar, a topic suggested for its relevance across disciplines. Stephanie Crookes (Department of Classics) began the series with a talk on the style of Ovid's Latin in his elegiac works. Melissa Vise (Department of Italian) guided the group's subsequent translation of medieval Latin versions of his poetry, culminating in the work of proto-humanist Giovanni del Virgilio. From there, the group has tackled thematic topics including: instances of "incestuous" object-love in the *Roman de la Rose* and the *Ovid moralisé*, and metamorphoses of both words and bodies in Dante's *Commedia*. It has been very encouraging to see students from across the University presenting research and teaching each other. The group currently hosts students from the disciplines of English, French, Italian, History, and Art History, and we would be delighted to bring many more students into the group. If you are interested in our meetings, please feel free to [get in touch](#).



# Student Voices: Conservation

Joy Bloser

*The Heroics of Interning in the Conservation Lab at the Smithsonian's National Air and Space Museum*

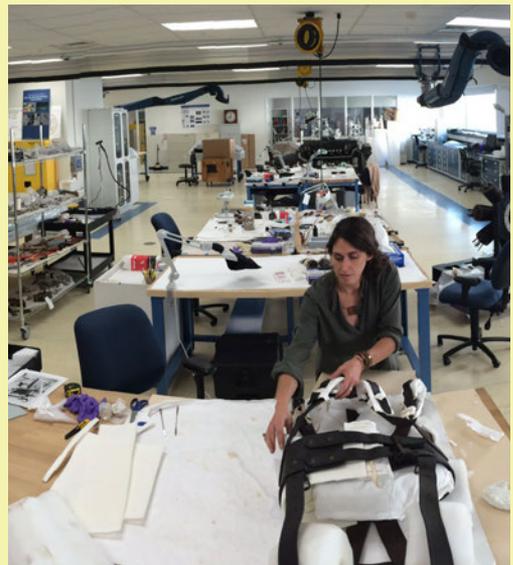
There is something altogether inspiring and humbling about Space, and something incredibly heroic about aviation and flight. To work at a museum where the two are combined? I felt myself quite heroic at times! I spent last summer interning in the conservation lab at the Udvar-Hazy Center, one of two museum buildings that form the National Air and Space Museum (NASM) at the Smithsonian in Washington D.C. I had the opportunity to work on objects that were all seemingly heroic in some way; some projects were on mildly heroic objects – like the first rocket engine or the prototype for a wind navigation instrument. Others were incredibly heroic – like Neil Armstrong's Apollo 11 space gloves, the Lunar Module, or the infamous WWII aircraft, Flakbait. One of my favorite projects, however, was treating a custom leather flight harness for the Blériot XI monoplane.

The Blériot XI monoplane was a celebrated French model from the early 1900s, and the aircraft could be built from a kit at home. Harriet Quimby, the first woman to be licensed as a pilot in the United States and the first woman to fly solo across the English Channel, flew a Blériot XI. It was also the favorite plane for aerobatic pilots, and the first "loop the loop" ever performed in an airshow was done in the plane held at NASM. The aircraft is on display, but the flight harness that kept the pilot inside as he flipped upside down, was not, and it needed attention. The harness was specifically made for the pilot, with a 5-point attachment system, which was something quite unique for harness design at the time.

When I received the pilot harness from storage, it looked like a bleeding patient on a mess of white Tyvek. The harness was well-oiled as a collections care practice as late as the 1990s and the oil was leeching out onto everything with which it came into contact. Copper alloy rivets and snaps were reacting with the leather to form tendrils of turquoise and green corrosion, and the leather itself was succumbing to red rot – a condition issue common to vegetable-tanned leather.

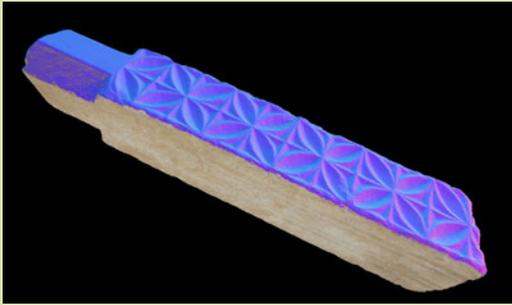
My first task was to document and differentiate what I was seeing in an organized and efficient manner, as short condition reports were especially encouraged at the museum. I created an image glossary of condition issues, assigned letters to the multiple components and straps on the pilot harness and formed a condition chart to summarize what I saw. With the curator's approval, I proceeded to remove the corrosion mechanically from the copper alloy. I consolidated the red rot with Cellugel, a mixture which penetrates the leather to form a thin film, providing resistance to fluctuating environmental conditions and structural support to the degrading leather without darkening or staining. Finally, I built a new mount for the object. I designed the mount for easy access to the Tyvek, so it could be changed when it became too soiled from the leather oils, and designed the shape of the mount to mimic its shape when installed in the monoplane. This was important, because although the leather was still pliable, it will harden over time, and if not in the correct position, it would need a more interventive treatment to re-shape the leather for installation.

This treatment, along my other projects over the summer, helped me to build confidence in my skills as an objects conservator and exposed me to a vast array of modern materials. It was an inspiring summer filled with collaboration, flight, space, and the heroic histories above our stratosphere.



## Emily Frank and Chantal Stein

*Combining imaging data sets in new ways*



In spring 2016, we both enrolled in a course taught by Professor Sebastian Heath at the Institute for the Study of the Ancient World (ISAW) called *3D Modeling for the Ancient World*, in which we explored digital technologies used to study ancient artifacts. As conservators working with archaeological materials, we are interested in ways to study objects non-destructively and when access is limited. In our final project for this course we created a 3D model that merged photogrammetry and an interactive Reflectance Transformation Imaging (RTI) file of the same object in a single representation that allowed for useful integration of the two data sets and better understanding of the object. With the course now over, our collaboration with Professor Heath has continued as the three of us are applying our method to objects from archaeological field work and objects in the Conservation Center's study collection.

Photogrammetry and RTI are two well-established computational imaging techniques widely used by cultural heritage professionals. Both techniques have also seen rapid adoption by archaeologists and conservators working together in the field. In photogrammetry, source images of a single object from many camera positions are compiled to build a virtual 3D model. RTI assembles multiple source images of a static object from a stationary camera with a changing light source into an interactive file that allows active relighting of the subject from any direction. Rendering algorithms can visually enhance the object's surface detail and color to reveal texture that is difficult to detect with the naked eye. Combining RTI and photogrammetry facilitates more detailed study and visualization of an artifact that highlights otherwise invisible features while

emphasizing the three dimensional nature of its surface. Additionally, using 3D modeling software to align imagery exported from RTI with 3D models allows additional analytical visualizations not feasible in the RTI software alone.

We were fortunate to develop this project further last summer while working on the Sardis Expedition in Turkey. We were able to refine our process for integrated capture, which involves taking photographs for both data sets at once. The object we chose, a marble table or couch leg, had four perpendicular carved faces. Once back at the Institute and in collaboration with Professor Heath, we integrated the four RTI surfaces into a single high-resolution photogrammetric model. There is an obvious benefit of allowing visually rich and detailed study of the object during the off-season, when access to the physical material is limited. This follows from the ability to view the 3D model from multiple angles and in various simulated lighting conditions while incorporating RTI imagery that reveals exceptional detail. A final stage entails producing animations and single frame renderings that emphasize areas and aspects of particular interest.

In developing this project, we wanted to keep this workflow accessible for conservators working in museum photo studios and in the field. To that end, the data sets were combined using Blender, an open-source 3D graphics and animation software. All software, equipment, and methods are inexpensive or free and widely accessible, and we established a repeatable workflow for combining the imaging techniques. The successful combination of photogrammetry and RTI in this way opens a wide range of possibilities for using a 3D model made by photogrammetry as a scaffolding for a wide range of visual data. We are currently working on advancing this project further by combining data from multiband imaging.

Sarah Mastrangelo  
*Summer 2016 internship at the  
Kunsthistorisches Museum, Vienna*

The generosity and vision of the Samuel H. Kress Foundation has made it possible for students such as myself to pursue extraordinary educational opportunities in the field of art conservation. To further my training in the conservation of Old Master paintings I interned



in the Paintings Conservation Department at the Kunsthistorisches Museum in Vienna under the supervision of Elke Oberthaler, Chief Conservator. For the duration of approximately two months, I had the privilege of working with talented conservators on a variety of interesting projects and gain insight into the materials and methodology used at the renowned institution.



that appears even under UV usually requires further thinning in some areas so as to visually unify the surface.

What made my time at the Kunsthistorisches Museum particularly special were the staff and interns I worked with. The museum conservators were generous with their time and knowledge, enabling the other interns and myself to carry out our treatments effectively as a team. The relationships fostered and skills cultivated during my summer made for an excellent internship. My experience, thanks to the Kress Foundation, has complemented my education at the Conservation Center.

## Soon Kai Poh

### *Work on a 17th century kuan cai screen at the Metropolitan Museum of Art*

My time at the Kunsthistorisches Museum seemed to pass in the blink of an eye as I was involved in many of the large projects underway in the Conservation Department. One of the long-term projects I assisted with was stabilizing paintings from the onsite storage space in the “Secondary Gallery” for transportation and permanent storage in their relatively new offsite storage facility. Another major project involved preparing a number of works to go out on loan to the fall exhibition *Barock - Nur Schöner Schein (Baroque - Nothing but an Illusion)* at Museum Zeughaus of the Reiss Engelhorn Museum in Mannheim, Germany.

While conservators across the board follow the same ethical guidelines and impetus for action, different institutions have preferred methods of treatment. In terms of cleaning paintings, conservators at the Kunsthistorisches Museum typically thin the varnish as opposed to completely removing it. The collection is hundreds of years old and the paintings have generally been – and continue to be – varnished with natural resins like mastic or dammar, which are easy to manipulate and remove. The museum’s public is used to looking at paintings with a certain patina and would be discontent with comparatively bright and colorful paintings resulting from total removal of the varnish. While reducing the varnish of a small landscape painting titled *Abendliche Dünenlandschaft* by the Dutch Golden Age painter Jan Wijnants, I learned that one must balance a technical approach with an aesthetic one; a painting

In the spring of 2016, I had the opportunity to work alongside objects’ conservator Christina Hagelskamp at the Metropolitan Museum of Art on the treatment of a twelve-panel *kuan cai* folding lacquer screen dated to 1689-1690. This volunteer experience dovetailed nicely with the Principles of Conservation course coordinated by Jean Dommermuth ’96, which introduces the various aspects of a conservation treatment from the perspectives of different conservators across multiple material specializations.

Working with Christina on this treatment built upon my personal interest in Chinese lacquer and gave me an insight into her working process when confronted with an extensive treatment project. This included learning about the preparation of custom-made tools for working with sensitive lacquer surfaces, the selection of different conservation materials, and the logistical organization necessary for a project of this scale. My proficiency in Mandarin Chinese also enabled me to contribute to research on the materials and production techniques of the screen, as well as *kuan cai* lacquer screens in general.

Over the course of six months, I benefited from Christina’s knowledge of the materials and her mentorship, and I am grateful for the opportunity to have worked with and learned from her while I am still new to the field of art conservation.



## Special Projects

### Cristina Aldrich, MA 2017 “The Walter Cook Archive” Project



The Walter Cook Archive, a seminar taught by Professor Robert Maxwell during the fall semester 2016, granted students access to archives left by the Institute’s founding director, Walter W.S. Cook (1888-1962). These archives, made up of personal and professional material, were arranged in sixteen boxes located at the Institute and the Cloisters, Metropolitan Museum of Art.

The archival information the students found included personal correspondence with students and scholars, professional photographs of artworks, personal photographs from trips abroad, lecture notes, syllabi, and various other art historical notes. A scholar of medieval Spain, Cook amassed thousands of photographs of Spanish objects from both public and private collections, many of which were taken prior to the devastating Spanish Civil War (1936-39). The boxes were organized by material (textiles, paintings, altar frontals, mural paintings, metal works, etc.), and by location. Students then scanned and catalogued the contents in SharedShelf, an enterprise-wide media management solution that enables institutions to share digital collections openly. Jenni Rodda (Digital Media and Computer Services) supervised this part of the course, and Nita Lee Roberts assisted students with digitization and direct digital capture.

In addition to the digitization project, each student presented his/her Cook-inspired research at the end of the semester. The presentations were both historiographical and art historical. MA student Kathleen Joyce investigated the meaning of the perplexing Hermitage of San Baudelio of Berlanga, located in the province of Soria, Spain. Cook investigated this small hermitage, and some of its fresco paintings, removed in 1927, ended up in the Met’s collection. PhD students Dustin Aaron and Adam Dunlavy placed Cook’s work within the larger network of American collectors and scholars during the early twentieth century, focusing on patterns of collection and scholarly production (Art Bulletin reviews), respectively. Sylvia Wang, a second-year MA student in Museum Studies, researched a group of crucifixions and their changing role in medieval liturgical practices. Lauren Durling explored Cook’s significant involvement in building the photographic collection at the Frick Art Reference Library, and I used material from several archives to recontextualize Cook’s fragmented legacy and emphasize his role in bridging Spanish and American scholarship during his lifetime. This final project is ongoing and is the topic of my MA thesis, directed by Robert Maxwell.

Experiencing Cook’s legacy through his archival material provided students with a personal and unique way to engage with the Institute’s founding director. Thanks to the efforts of the Institute’s faculty, staff, and students involved in this project, scholars will now have access to images that can provide insight into the conservation, history, and life of thousands of objects.



## Rebecca Rose Cuomo, MA 2017 *Crossing Boundaries workshops*

Thus the absolute unknown...  
...in the end became knowledge.  
—Édouard Glissant, *Poetics of Relation*

**C**rossing *Boundaries* was conceived as an informal and experimental series of workshops in which scholars, curators, and artists of different backgrounds could gather to discuss how the field of art history is changing, growing, and evolving. Over the course of four workshops presented at the Institute of Fine Arts in spring and fall 2016, *Crossing Boundaries* became a space for creative thinking—a place to come together and address the various issues and concerns academics and institutions face looking towards the future. The aim was to generate dynamic ideas and resources, to expand the scope of discourse, and to introduce a more multidimensional manner of thinking, studying, writing, and talking about art and art history.

The series was the product of intergenerational and cross-disciplinary collaboration among: Patricia Rubin, Judy and Michael Steinhardt Director and Professor at the Institute of Fine Arts; Alexandra Munroe, Samsung Senior Curator of Asian Art and Senior Advisor of Global Arts at the Guggenheim Museum; Allison Young, Institute PhD candidate; Rebecca Cuomo, Institute MA student; and Institute PhD candidates Julia Pelta Feldman, Kara Fiedorek, and Madeline Murphy Turner. Colleagues were invited from across the country and around the world to engage in critical conversations and dialogical exchanges not only amongst themselves, but with members of the public who attended the workshops or tuned in to the livestream webcast.

Workshops in April and May covered a range of complex concerns stemming from both the challenges and possibilities of expanding art historical discourse and practice. From terminologies and methodologies to regional departmentalization and global mega-shows, we sought to examine the internal infrastructure of our field—to identify areas that needed improvement and to theorize evolutionary alternatives. For the following sessions in September and November we reoriented our focus outwards, contemplating the long-term public impact of our work by contextualizing art history within a wider framework. We analyzed the meaning

of borders not only in our field, but also in terms of geopolitics, patterns of migration, and spatial privilege. We questioned the operation of language within these zones, how concepts transgress linguistic bounds and transform as new articulations. We considered ways in which thinking beyond traditional geographies frees us to conceptualize space and movement on different terms, and also explored how place functions in auto-constructions of identity and community.

Boundaries both physical and metaphysical were confronted and contested. Surveying the space of knowledge and ideas, *Crossing Boundaries* went beyond questions of how we ourselves learn and teach to questions of where this knowledge comes from, how art historical information is acquired and presented, and the effect of media on transmission and reception. How do we negotiate the parameters of the “art world” itself? In this grand renovation, which walls need to come down? Which maintain structural integrity? How much are we willing to deconstruct, and how will we rebuild if everything were to collapse?

Designed to come full circle, our program began questioning the nature of boundaries and ended questioning the nature of their demarcations. Crossing over and under, sometimes breaking through, all the while we traced our steps. We might view the choreography of our movements as a transitional map, now that time has come to decide where we must go next.



Institute students Allison Young and Rebecca Cuomo





In this Section

CONTEMPORARY ART AT THE INSTITUTE



the Institute  
ON DISPLAY



Ksenia M. Soboleva and Madeline Murphy Turner, co-coordinators of the NYU Curatorial Collaborative

## Ksenia M. Soboleva, PhD candidate *Curatorial Collaborative*

Initiated in the summer of 2014, the NYU Curatorial Collaborative aims to create a dialogue between artists from Steinhardt's studio art program and student curators from the Institute of Fine Arts. Each academic year, eight students from the Institute work closely together with Steinhardt's BFA seniors to produce a total of six exhibitions: one group show in the Commons Gallery of the Barney Building, and five smaller shows at the project space of the 80WSE Gallery. The Collaborative is a great opportunity for the Institute students to gain curatorial experience and to interact with young artists, who are exploring endlessly varying methods through which to communicate their art. The dedication of the curators and the artists to motivate and inspire one another is what fuels this project. In conjunction with the exhibitions, two catalogues are published that contain essays written by the curators on the BFA artists' work. Furthermore, a downtown panel discussion is organized by Steinhardt in addition to an uptown mini-symposium at the Institute. These events provide all those involved with a platform on which they can discuss the fruits as well the challenges of the collaboration. This initiative would not have been possible without the unwavering support of

Jesse Bransford, Clinical Associate Professor; Chair, Steinhardt Department of Art and Art Professions. Special recognition must also be given to Tammy Brown, Director of Planning and Communications, Steinhardt Department of Art and Art Professions; and Ian Cooper, Senior Studio Program Coordinator, Steinhardt Department of Art and Art Professions; who have powered the Collaborative from the very beginning with passion and devotion, as well as my co-coordinator Madeline Murphy Turner. Finally, many thanks go out to Ben Hatcher, Exhibitions and Installation Administrator, Steinhardt Department of Art and Art Professions; Jason Varone, Web and Electronic Media Manager at the Institute; and numerous devoted faculty and staff from Steinhardt and the Institute of Fine Arts.



"An Evening of Performance," organized by Ksenia M. Soboleva and Madeline Murphy Turner at the Institute of Fine Arts.



Haley S. Pierce at the opening of *Way Out / Away Out*

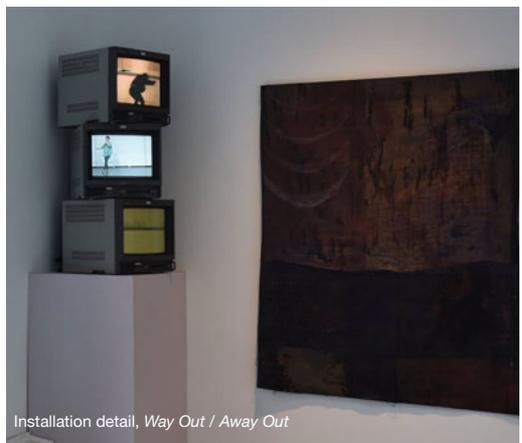
## Haley S. Pierce, MA candidate *Way Out / Away Out*

As an incoming Masters student, the NYU Curatorial Collaborative not only allowed me to become immediately involved in the Institute of Fine Art's community, but it also offered an opportunity to gain valuable professional experience in the career field I plan to pursue upon graduation. First hearing about the Collaborative at my own accepted student's day, I was instantly drawn to the Institute as an educational center that also emphasized real-world learning, providing the chance for students to understand all aspects of curatorial practice while working directly with artists to plan a comprehensive exhibit in a gallery in New York City.

With support from the Institute's Coordinators Madeline Murphy Turner and Ksenia Soboleva, along with Steinhardt's Senior Studio Program Coordinator Ian Cooper, as curators we were given free rein to plan and create an exhibit alongside our artists. For me, this was a chance to truly play off the word "collaborative," working closely with Steinhardt BFA Honors students Anna Marchisello and Phoebe Louise Randall to formulate a show that featured new work and incorporated varying types of media and performance. Drawing upon similarities in both artists

to create the show's theme, prevalent were the common notions of ambiguity, chance, and an interest in recycled material and ideas. Most important, however, were Anna and Phoebe's interest in their work's effect on its audience with the possibility of creating unique individual experiences.

*Way Out / Away Out* became a true collaboration between Anna and Phoebe, with contributions by other current and former NYU students Madeline McCormack, Torin Geller, and Justin Faircloth. While Justin starred in two of Anna's videos and performed twice during the week, Madeline and Torin were the minds behind Phoebe's motion-sensor, sound-based interactive painting.



Installation detail, *Way Out / Away Out*



While main artistic decisions were left to Anna, Phoebe, and myself, the addition of other students added to the teamwork-based concept of the overall project, and allowed for further programming in the form of performance to be possible during the week of the show.

A learning experience on all parts, Anna, Phoebe, and I planned and executed our exhibit with common goals in mind. Because all new work was created for the show, we ultimately had the freedom to produce a very intentional space, resulting in a unique exhibit that changed throughout the week. More than anything, this experience allowed me to understand the evolving role of a contemporary curator, and

how necessary and important the artist's input is in considering the exhibition of their own work.

Through color, sound, and juxtaposition of media, we attempted to create an exhibition that was both balanced yet stimulating, active and reactive, changing and ephemeral, and an overall group endeavor. Thanks to the NYU Curatorial Collaborative, I had the opportunity to forge academic and professional connections University-wide, and took a confident step in the direction of my career goals.

## Curatorial Collaborative Exhibitions 2017

25 January

"VESTIGE(S)"

Curated by Desiree Mitton and Lisa Orcutt  
The Commons at 34 Stuyvesant Street

7 February

"1:30 Playdate"

Curated by Megan DiNoia  
80WSE Gallery Project Space

14 February

"Digital Surface, Mutable Apparatus"

Curated by Regina Harsanyi  
80WSE Gallery Project Space

21 February

"Way Out / Away Out"

Curated by Haley Pierce  
80WSE Gallery Project Space

28 February

"Systems Flow"

Curated by Julia Bozer  
80WSE Gallery Project Space

7 March

"Terrace House"

Curated by Eva Jensen  
80WSE Gallery Project Space

24 April

"An Evening of Performance"

Curated by Ksenia M. Soboleva and Madeline Turner  
Institute of Fine Arts, Loeb Room



Jean Shin's photomontage sketches of 2nd Avenue subway installation were on view at the Institute in April, 2017.

## Lisa A. Banner, PhD 2006 The Great Hall Stairway Cases

During the last four years, I have curated a series of exhibitions in the Display Cases on the Great Hall Staircase at Duke House, with the unwavering support of Patricia Rubin, the Judy and Michael Steinhardt Director of the Institute of Fine Arts, and Professor of Art History.

During this time, Pat has taken an active interest in the contemporary art and the artists shown there, reading the commentaries, and meeting several of the artists. She has sent personal remarks about several of the exhibitions, astutely reading between the lines, and finding an exquisitely unique aspect in her observations.

Several times, she has written about her response to the cases, and the newest installation in the *Duke House Diaries*. Her remarks, always on point, show her abiding respect for art of all kinds, and her engagement with the ideas being expressed in a variety of forms. Pat's flexibility on issues of history, memory, identity and patronage have made her a wonderful, quiet advocate for this series.

This past spring, for example, Pat responded immediately to the installation of the exhibition I called *Tempus Fugit*, showcasing installations by

artist James Perkins. Pat requested to meet the artist, as she has on a number of occasions, revealing her interest in conceptual installations, in particular. Perkins's work, "One Percent," filled the lower display case with rows upon rows of fake Rolex watches. A single real Rolex watch, hidden among the ranks, was almost undetectable, making the work a conceptual tease. Laughing with the artist, as she tried to find the real one, Pat and James formed an easy bond, discussing ideas of how we assign value, how we understand the person in the crowd, and how art is in everything. It was only later that they discovered a common bond: both are Yale alums.

Throughout the past few months, we were fortunate to have installations by artists whose activism has given rise to unique perspectives. English performance artist Kate Corder caught Pat's eye, because of the documentary photographs of her work. Corder spent several years walking around Heathrow Airport, finding traces of its history, and ancient horticulture, under the roar of engines next to expanding runways. Nona Faustine, who met with some collectors, critics, and students one afternoon, discussed her work on female identity, and the African American experience through generations, expressed in her series: *Mitochondria*. Her work was acquired recently by the Studio Museum in Harlem, prior to showing at the Institute. Nona's star is rising, and she has been the focus of curated exhibitions at VOLTA, Smack Mellon, and other venues.



Peter Hristoff, whose *Silhouettes* grew from his long practice of making silkscreened figures to be included in paintings, showed a colorful series of silhouettes created while he was the first Artist in Residence at the Metropolitan Museum of Art, sponsored by the Doris Duke Foundation.

Quietly, other members of the Institute community also have enjoyed the exhibitions in the Display Cases, including Professor Günter Kopcke, who has befriended British painter Piers Secunda, and attends all of the annual Artist Discussions; and Chief Security Officer, Darius Segure, who took the opportunity one Sunday afternoon, to visit with artist James Perkins, and discuss the political implications behind his installation. The work consisted of an elegant custom-made strait jacket fashioned from one of Perkins' old work uniforms. Perkins had transformed his elegantly tailored woolen Wall Street suit, and adorned it with silk and leather trim reworked from the remnants of his old Hermès belts and Ferragamo ties to fashion a final word on his role in business. The brief video of Perkins wearing the strait jacket was projected from the case onto the wall behind, and ran from an RIF cube video player within the case. The brief documentation of the man in the suit transformed into the man revealing how he felt about the suit commented on ideas of work and duty, luxury and restraint. Perkins wore the strait jacket only once, to document his departure from Wall Street as he embraced a new life as an artist.

Jean Shin, who designed murals for the new subway station along the 2nd Avenue subway, brought her photomontage sketches to share, before donating them to the MTA's permanent collection. The privilege of seeing an artist's process, and hearing about it during the Annual Artist Discussions has been fostered by Pat, to allow the singular voice of an art historian to reinterpret our present culture as it happens.

These artists bring their responses to the contained and restricted space of the Display Cases, and reveal sides to the Institute that have been cultivated by Professor Rubin. They connect the intellectual and the historical to the real, lived cultural experience of art and its place in history and our cultural life.

These new visions for what the Institute can be have come to fruition with the encouragement and support of Pat Rubin; we are all grateful for her role as Director.

## The Great Hall Stairway Cases Exhibitions 2016-2017

Nona Faustine: *Mitochondria*  
28 September – 1 November 2016

Peter Hristoff: *Silhouettes*  
1 November 2016 – 11 January 2017

James Perkins: *Tempus Fugit*  
11 January – 3 April 2017

Jean Shin: *Elevated*  
3 April – 19 May 2017

Kit White: *Kappus*  
19 May – 15 September 2017



Nona Faustine: *Mitochondria*



Peter Hristoff: *Silhouettes*



James Perkins: *Tempus Fugit*





ON DISPLAY IN 2016 – 2017

## The Great Hall Exhibitions

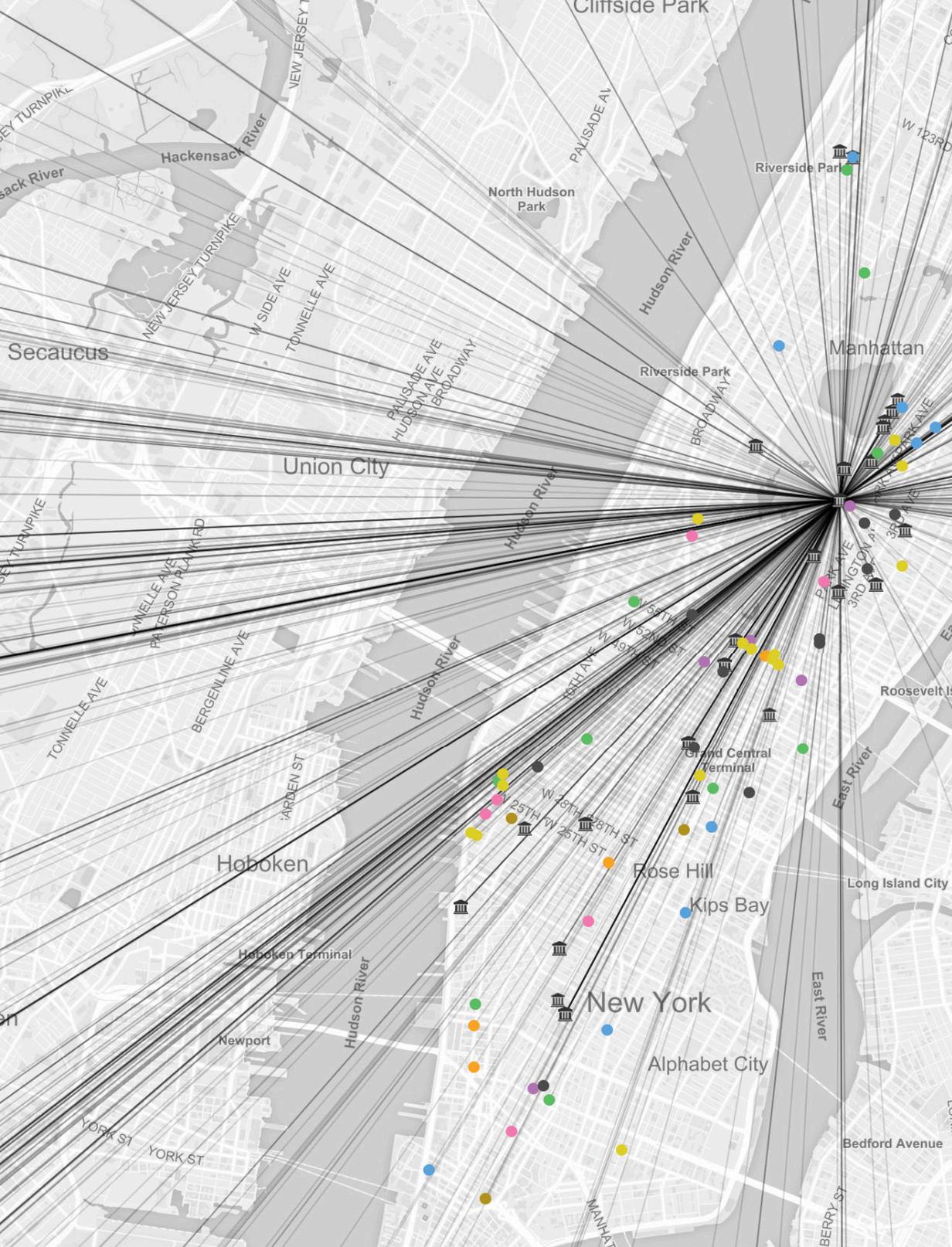
Martha Friedman, *Some Hags*, Fall 2016. [Read more online.](#)

Lucy Kim, *Rejuvenate and Repeat*, Spring 2017. [Read more online](#)

## The Duke House Exhibitions

Intertwined, with Julia Bland, Channing Hansen, Josh Faught, Sergej Jensen, Fall 2016. [Read more online.](#)

Beatrice Glow, *Spice Roots/Routes*, Spring 2017. [Read more online](#)



## In this Section



# Alumni in the Field

## Peter De Staebler

*Peter De Staebler earned his PhD from the Institute in 2006. He is now Assistant Professor, History of Art and Design, Pratt Institute*



All these years later, and I'm still working on my two-week paper. The question was clear, so I outlined, researched, wrote sections 1 and 2... then the two weeks were up. Happily these sections made it nearly word for word into my dissertation, but frustratingly the bulk of the reading and thinking I'd done was for section 3. Specifically this was going to have been about the design significance of recycled monolithic columns in late Roman buildings but, more broadly, as I now understand it, about the "building experience". This has become a useful catch-all term that describes decisions made before and during construction about materials and techniques, location and scale, form and style, and functions. Which decisions were made first; what aspects are inherent to the materials; and what other social or cultural factors may have influenced the design?

This focus on reconstructing individual decisions – which were the patron's, the architect's, the workers? Which were limited by the materials, by labor supply, by funds? – makes the design and

creation process remarkably contemporary. Each decision was made, probably by committee and with some degree of discussion, and can be traced through the final product.

Students, especially the artists and designers I teach at Pratt, respond well to this investigative framework that can be extended well beyond buildings. A successful class has been "Contemporary Art in the Ancient World." This serves as a survey of Greek and Roman art, but concentrates on periods when art was changing rapidly and visibly different from what had come immediately before. Discussions of Archaic architecture can focus on the independent developments of the Doric order in limestone and Ionic in marble that eventually merge in Athens. The shift from black figure to red figure can highlight the expressive advantages of painting in wet clay rather than engraving through a vitrified surface. How materials are used to best effect, the visible decisions made by artists within contractual requirements, clear signs of invention and new solutions all resonate with young makers—and remind them that artists in the ancient past lived among the pressing decisions of their own present.



# Jennifer Sudul Edwards

*Jennifer Sudul Edwards earned her PhD in 2014. She is now Curator, Bechtler Museum of Modern Art*

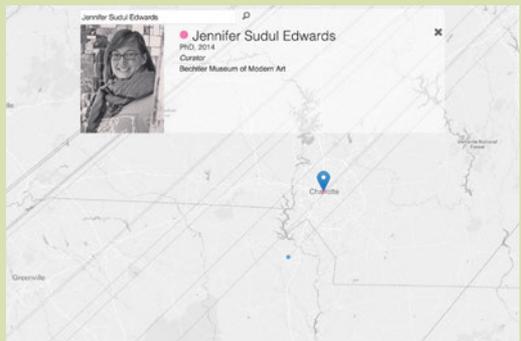


Since 9 June 2015, I have been the Curator at the Bechtler Museum of Modern Art in Charlotte, North Carolina. The job presented significant challenges on paper. The relatively young museum—the Bechtler opened 1 January 2010—had not had a curator since the first year when its inaugural Curator died unexpectedly. John Boyer, the President and CEO, had imported shows, hired guest curators, and oversaw a number of installations, but the exhibition calendar was suddenly blank beginning in August of 2015, two short months after I started. I needed to organize four shows a year—two in 1,200 square feet and two in 8,400 square feet—with a staff of two, a Collections Manager and an Exhibitions Manager, both of whom had their own full task sheet. The permanent collection comprised 1,600 works, mostly on paper, assembled by a Swiss family from 1950 to 2006—when the collection was donated to the city of Charlotte. A quirky assembly of artists and objects, as most personal collections are, the roster ranged from the familiar (Alberto Giacometti, Alexander Calder, Roy Lichtenstein, Max Ernst, Bridget Riley) to the exciting (Niki de Saint Phalle, Jean Tinguely, Maria Hélène Vieira da Silva, Bernhard Luginbühl, Max Bill, Gunther Haese) to the regionally obscure (Italo Valenti, Hansjürg Brunner, Maud Gatewood, Robert Gessner, Lena Leclerq, Adolf Luther). With little lead time to assemble the shows and even less manpower to research and request loans, the bulk of my artwork comes from our vaults.

And to top it all off, this was my first full-time job since I started graduate school 15 years before. I had a full, other career before getting my doctorate,

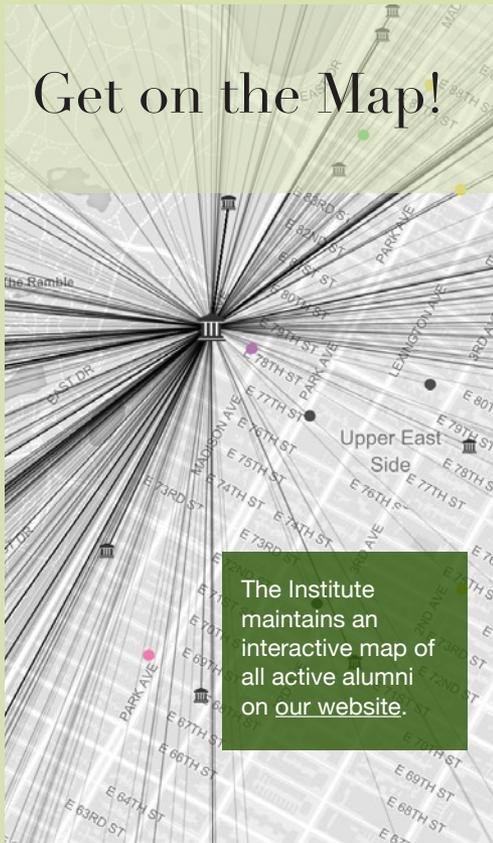
but just a year after graduating from the Institute, I was a full curator with a lot to do.

And it has all proving extraordinarily fulfilling. Over all those years of lecture-note-taking, seminar-talk-delivering, and dissertation-writing, I had accumulated quite the list of exhibition topics—and here is my chance to explore many of them. I would love to hand off letter-writing and object-researching to an assistant, but it would be hard to pass off crafting exhibition didactics and assembling that preliminary exhibition draft. I even relish thumbing through Sherwin Williams paint chips. The collection research yields fascinating finds daily. Most pieces require significant research, but each discovery brings a thrill or twist. The Bechtlers collected in a way that is *simpatico* to my own take on modern art, celebrating the unusual, the experimental, and the unexpected, particularly when artists challenged the expected hierarchy. Yes, we have a sculpture and painting by Giacometti, but we also have the buttons he made for an Elsa Schiaparelli coat; a knob—a delicate female head—cast for Jean-Michel Frank; and an unsettling necklace, part pelvis, part gorgette. We have a Fernand Léger tapestry, an Alicia Penalba brooch, a 1966 Tinguely kinetic work, and a stunning Le Corbusier painting from 1929. I have done a show on the intersection of modern art and modern design and another on artist-designed jewelry. I am planning one on tapestries and Western modern artists working in India. Despite the specific parameters of the collection, I am finding innumerable permutations and variations on the theme of modernism, itself a miasma of methodologies and media.



Sometimes, when I think of the four shows I need to materialize from nothing in the next 12 months, I feel like my chest will collapse from the anxiety. Didn't I swear that we would be set 24 months out at my two-year anniversary? Is that really in two months? But I can be nimble and responsive to trends and the constantly changing environment—political, aesthetic, and cultural—in ways I couldn't at a larger, established institution. There is always too much to do, but the variety and pace is addictive. There are times when I yearn to be one of a dozen curators, each with a single show somewhere on a museum's calendar, jostling for space with my peers. But then, the hectic whirl of my present day sweeps me back: I need to contact a speaker! Draft a proposal! Lay out the 152-piece show opening in two months! Approve the press release for the exhibition opening in three weeks! Confirm with the couple I had dinner with last night that they will cover conservation costs for that sculpture! Can we afford to borrow 30 works for that already-expensive exhibition next spring?

Yes, this is good.



## Jongwoo Jeremy Kim

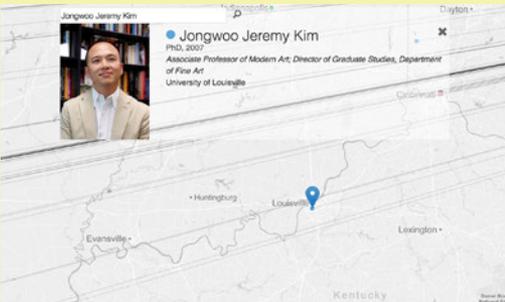
Jongwoo Jeremy Kim received his PhD in 2007. He is now Associate Professor of Art History, University of Louisville; President, Historians of British Art (2017-2019)



My time in Louisville is perhaps best represented by my encounter with a painting by one African-American artist who studied at the Hite Art Institute at the University of Louisville: Bob Thompson. Shortly before I moved down to Kentucky I first saw Thompson's work at the Museum of Modern Art. His *St. Matthew's Description of the End of the World* (1964) suddenly appeared one day hanging in one of MoMA's hallways, and I was immediately riveted on the spot. There was a compelling reference to the airborne figure group at the bottom of the central axis in Michelangelo's *Last Judgment*, transformed by colors, lines, and brushwork of Paul Gauguin, Edvard Munch, James Ensor, and even Henri Matisse, which were strangely thrilling and intoxicating. It was done with abandon. I was seduced. It was not until a few months later that I realized that Thompson was from Louisville and took studio classes in the building where my students drew and painted. In fact, I also learned that Richard Krautheimer first taught at the Hite Art Institute before he came to teach at our Institute of Fine Arts. It was Krautheimer who hired another refugee professor from Germany, Justus Bier. It was Bier who introduced the Louisvillian Thompson to modern European art. It felt like there was some deep cosmic connection of Jews, homosexuals, and blacks. I fled South Korea in fear of leading a life ruined by my people's homophobia. Studying at the Duke House, a Jewish, feminist scholar, Linda Nochlin, saved my life as an art historian.



Thompson faced racism in Kentucky. I did, too. And I have been teaching at the Hite Art Institute—Thompson’s alma mater and Krautheimer’s first American workplace—long enough to have my first sabbatical this fall. In his 2011 article, “Comrades of Time,” Boris Groys writes, “Today, we are stuck in the present as it reproduces itself without leading to any future.” Our Orange Man ensures this now. The present, Groys asserts, transforms into “a site of the permanent rewriting of both past and future—of constant proliferations of historical narratives beyond any individual grasp or control.” But this “unproductive, wasted time” can valorize life (“being-in- time”) unfettered by normative definitions of social utility, as Groys indicates, and I may add, by compulsory service to the history of corrupt men. Recalling Thompson’s spectacle of jubilant end times (“nation shall rise against nation, and kingdom against kingdom”) as I travel between Kentucky the deep red state with two blue dots—Louisville is one—and Connecticut where I make home with Steve and Ryan (now a high-school junior!) for the last thirteen years, I have this to say: RESIST! (and go see Thompson’s works around the country, and stop by to see me for bourbon and tales of men’s fashion at Churchill Downs.)



## Marika Sardar

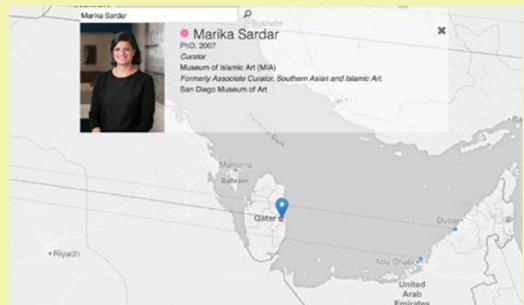
*Marika Sardar received her PhD in 2007. She is currently Curator for South Asia, Museum of Islamic Art, Doha.*

Sitting in my office in in Doha, I am amazed and humbled by the path on which my degree from the Institute has led me. Since graduating in 2007, I have been fortunate to work in three institutions with great collections of Islamic or South Asian art—the Metropolitan Museum (where I constantly saw Institute graduates) the San Diego Museum of Art (where

our curatorial staff of three, including Michael Brown (PhD 2011) and Ariel Plotek (PhD 2008), were all from the Institute); and the now the Museum of Islamic Art (where I await the arrival of my fellow alums). At each museum, I have been able to contribute to some very public projects, such as the Met’s new galleries for Islamic art, as well as some of more personal significance, such as an exhibition on the Deccan, the region of India on which I wrote my dissertation. Throughout, my interest in the social context surrounding the creation of works of art has grounded my research and writing. For instance, my most recent exhibition, *Epic Tales from Ancient India: Paintings from The San Diego Museum of Art*, considers the meaning behind the selection of certain literary works for commission, and examines illustrations of these manuscripts as well as the images’ implied commentary on the text. (Qamar Adamjee, PhD 2010, contributed to this catalogue.)

While the intellectual challenge of art history was what first propelled me into the field, what I am most grateful for are several unanticipated benefits. I hadn’t quite realized how art history would also take me on international adventures and provide the chance to experience foreign cultures in such a deep and meaningful way—by giving me an excuse to travel to out-of-the-way architectural sites, speak to local residents and visit their homes; to look behind the scenes of museums around the world, meet colleagues and learn about their professional lives in so many different countries; and now, to handle great works of art made for or by great figures in world history.

Through all of this I have benefitted from the support of mentors—starting with my Institute advisor, Professor Priscilla Soucek—who took a chance on letting me assist in exhibitions and oversee publications, perhaps before I was ready. In return I try to help any students starting out in their careers, and I would be glad to hear from any IFA’ers passing through Doha.





# In this Section

ACADEMIC PROGRAMS



the Institute

ART HISTORY  
ARCHAEOLOGY  
CONSERVATION

# Study at the Institute

## About

The Institute of Fine Arts is dedicated to graduate teaching and advanced research in the history of art, archaeology, and 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. The degree programs provide a focused and rigorous experience supported by interaction with leading scholars, and access to New York's museums, curators, conservators, archaeological sites, and NYU's Global Network. The PhD and MA programs at the Institute offer a course of study designed for individuals who wish to investigate the role of the visual arts in culture through detailed, object-based examination, as well as historical and theoretical interpretation. The dual-degree program in conservation and art history is the only one of its kind in the nation.

## Doctor of Philosophy

The Institute's PhD program prepares students to conceptualize, plan, and execute ambitious and original research projects and to make contributions to scholarship. The program is designed for six years of full-time study for students without a Masters in Art History or five years of full-time study for students with a Masters in Art History. Students are exposed

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

## Master of Arts

The Institute's MA program is intended for students who wish to further develop their writing and academic areas of interest before pursuing a PhD as well as 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 MA degree will prove useful for students interested in careers in art museums, galleries, auction houses, cultural centers, arts foundations, archaeological site management and development, art conservation, or eventual doctoral work in art history or archaeology. The program is two years of full-time study or three years of part-time study for those with established professional careers, who wish to continue working while attending the Institute.





## Master of Science in Conservation/Master of Art in Art History

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, dual-degree program that combines practical experience in conservation with art historical, archaeological, curatorial, and scientific studies of the materials and construction of works of art. While earning their MA in art history and MS in conservation, students 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 research projects and laboratory work, as well as advanced fieldwork and a nine-month, capstone Internship. They are encouraged to obtain additional conservation experience during summer archaeological excavations or other formal work projects. The Center also provides courses in connoisseurship and technical art history for those pursuing studies in art history, archaeology, and curatorial 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 practice. Classes are taught by the Center's distinguished full- and part-

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

## Curatorial Studies Certificate

This component of our doctoral program is offered jointly by the Institute of Fine Arts and The Metropolitan Museum of Art. 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.



# the Institute

## IN THE FIELD



# Institute Supported Excavations

*The Institute offers a unique experience to its students through a range of sponsored archaeological projects. Students of any discipline are invited to participate in annual excavation seasons, to enhance their historical studies with object-based research.*

## Abydos, Egypt

The Institute is engaged in an ambitious long-term archaeological investigation of the important site of Abydos in southern Egypt, an effort now joined by Princeton University's Department of Art and Archaeology. 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 in the core of the site, how patterns of practice and meaning evolved over time, and the relationship of Abydos to the broader context of Egyptian history and culture.



Abydos, Egypt

## Aphrodisias, Turkey

Aphrodisias is one of the most important archaeological sites of the Greek and Roman periods in Turkey and has been one of NYU's major archaeological projects since 1961. The city was famous in antiquity for its cult of Aphrodite and for its marble sculptures. It enjoyed a long, prosperous existence from the second century BCE through the sixth century CE, and its buildings, marble sculpture, and public inscriptions are remarkably well preserved. The current excavation focuses on the recording and conservation of previously excavated monuments, establishing permanent systems for documentation and conservation, new targeted excavations, and scientific research and publication.

## Samothrace, Greece

Since 1938, the Institute has worked in the Sanctuary of the Great Gods on the island of Samothrace. Home to one of the most significant mystery cults of the Hellenistic era, the Sanctuary has a series of innovative marble buildings dedicated by Hellenistic royalty, which are seminal in the formation of Greek and Roman architecture. Current research addresses on the performative heart of the Sanctuary, centered on the Theater, Stoa, and Nike Precinct. In addition, using 3D modeling and photogrammetry, we have reconstructed the Sanctuary digitally to understand its several phases and follow the path of the initiate through its complex topography. Samothrace Volume 9, *The Monuments of the Eastern Hill*, is due out in the fall of 2017.

## 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 Institute 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.



Selinunte, Sicily



# The Director of Graduate Studies as Meta-Mentor

ALEXANDER NAGEL  
PROFESSOR OF FINE ARTS



We are in the business of knowledge production, and being a Director of Graduate Studies gives you a clear view of the whole factory at work. We don't merely report on knowledge established elsewhere, though that comes into it. We produce knowledge; we produce it together, professors working with students and with other colleagues. We are in that part of the research sciences known as the Humanities, which, unlike the hard sciences, are devoted less to establishing truths than to enabling understanding. We believe in truth, we require facts to do our job, but the facts are our starting point in trying to come to an understanding of cultural artifacts—

their combination of the generic and the particular, their resonance with other artifacts, their historical life. We study material works from the remote past as well as from the last decade.

I consider myself a good teacher—not one of the gifted teachers that people memorialize for their classroom charisma, but good because I love the material I study and I love sharing it with others. But I think I am better as a mentor, giving strategic advice to younger colleagues, helping them move from seminar papers to something that might be published, helping them bring into focus the contours of an area of study.

The gift of being Director of Graduate Studies is that you get to work at another level, which I call meta-mentoring. It was one of the great joys of the job to have regular conversations with our dissertation writers, whatever the field, often in fields far from my own. As one moves farther and farther beyond coursework, it becomes easier to find oneself increasingly isolated. Sometimes students become satellites orbiting far from the academic world altogether, in danger of falling out of orbit. A call from the DGS is like a call from Houston. It was my being outside the field yet within the discipline that defined my role. With the particular dynamics of the student-mentor relationship to one side, students had the ability to talk to someone who was interested in knowing what the import of their topics really was, for themselves and for those in other fields. Often, I simply offered tips on how to find time to write, how to balance research and writing, and other practical bits and pieces. I found myself imposing informal interim deadlines for this or that chapter—and discovered that dissertation writers crave having them! One of the students I met with decided it was important for dissertation-writers to meet regularly among themselves—and she started a group.

Unlike the hard sciences we don't conduct our research in teams. Everyone remains relatively on their own. It is possible to imagine alternatives to this model, but as long as we are working in this way, there need to be more than students with teachers and mentors. We also need peer groups and meta-mentors. Knowledge requires diagonals.





## Thoughts on a Year as Director of Masters Studies

MARVIN TRACHTENBERG

EDITH KITZMILLER PROFESSOR OF THE HISTORY OF FINE ARTS

The position of Director of Master's Studies (DMS) was created as part of the present program of Master's Studies at the Institute. The new position was ably filled successively by Professors Robert Lubar and Katherine Welch, who fashioned many guidelines and procedures necessary to the program. In my first year as DMS last year (2016), I realized that some fine-tuning would be useful in resolving certain administrative and procedural problems that had gradually become evident. I worked closely with the capable and dedicated administrative staff of the Academic Office, Conley Lowrance and Lisa Hoang. Our main concern was to improve the MA thesis process in virtually all respects: identifying a topic, engaging a faculty adviser, formulating and articulating the project, researching its various aspects, and last but not least the actual writing.

One of our strategies was to variously shift these phases to points earlier in the two years of study, so that the thesis formulation and writing would be rushed as little as possible. We now ask students, for example, to confer with one or more possible thesis advisers in the spring semester of their first year rather than the following fall semester. But perhaps the most significant step was to establish a set of MA thesis-writing workshops to run during the actual thesis writing period (last semester of the second year). These weekly sessions were conducted by four very able members of our PhD program (Allison Kidd, Lyla Halsted, Julia Feldman, and Tianyuan Deng). The process seemed to help many students significantly in producing their theses, as well as giving the instructors valuable graduate teaching experience.

The other aspect of my work as DMS that I would note has been the admissions process, which produced what appears to be a large group of exceptionally talented new students who have accepted our offer to study the Institute beginning this fall.

In all, the year has been as source of much pleasure and satisfaction on my part in doing what I could to assist the capable Institute staff, but above all in working with our wonderful students, who in general give members of advanced generations more hope for the future than is evident in the public media. I look forward to my second year.



# Course Highlights

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*The Institute's curriculum is vibrant and varied. Below are highlights of the 2016-2017 course listings, and a preview of the 2017-2018 offerings. A full list of courses past and present can be found on the Institute's web site.*

## Art History Course Highlights

### Fall 2016

*Advanced Study: We Need to Talk about Epochal Shifts*

**Alexander Nagel**, Professor Fine Arts

Beginnings and endings have gone out of fashion in Art History and across the Humanities. Few scholars or curators go out of their way, these days, to draw period lines or define zones and styles of art production. And yet this does seem to make ours an identifiable period, academically speaking. We live in an academic culture of gray areas and contingencies, allergic to labels and generalizations. An embrace of multiplicity, mixing, and mobility is the order of the day. It is enough to raise some concerns—namely, that all this leaves the old narratives in place; that it makes it difficult to have a meaningful field-wide debate; that the air of détente can only confirm gathering opinion that the Humanities are weak and irrelevant.

This course is for people who can't quite rid themselves of the idea that important changes happen in the history of art, sometimes suddenly. It is for people who suspect the material they are studying is involved in just such changes, and are not sure how to go about saying so. It is for anyone who wants to understand better how artworks could have anything to do with such historical abstractions as periods and styles. Closet Hegelians are of course welcome.

This colloquium is an advanced study that starts with a paper and aims to put it through intensive work in a repeated round-robin of presentations and discussion, sustained by common readings. The professor will be participating with a paper of his own. To be admitted to this course, students should submit a paper at least ten pages long on a relevant topic. This course is open to students of any level,

from dissertation-writers to incoming MA students, who are invited to work something up over the summer.

### Spring 2017

*The Art of Destruction*

**Mia Mochizuki**, Associate Professor of the History of Art, NYU Abu Dhabi and The Institute of Fine Arts

On the occasion of the 500th anniversary of the Reformation (1517), when Martin Luther boldly posted his ninety-five theses on the door of the Castle Church of Wittenberg, it is perhaps a timely moment to consider the role of destruction in the interpretation of art. After all, as long as there has been art, there has been iconoclasm, a word coming from the Greek compound of breaking (*klân*) and images (*eikon*). Reformers of all eras have sought to decapitate, maim and otherwise “erase” objects. Taking a long view of iconoclasm as the active interrogation of objects by objects, this course will consider the power of art from the frankly object-centered perspective of “applied criticism,” censorship and renunciation. Using a selection of object failures — from the Parthenon to museums, ancient Buddha heads to contemporary news media — this colloquium will investigate what has happened when different technologies of picture-making clashed in civic discourse, pushing the rhetoric of representation to its breaking point and thus laying the foundation for invention once more. Topics will include lineage and cyclical regeneration, protection and preservation, memory and ruin, economies of sight, mimesis and the miraculous object, fragments and the ambiguous illusion of the whole, senses and the infinite hermeneutic, rupture and the inadequacies of the eye, and the hundred-eyed hydra of immediate, interconnected media images that freeze us today. Evaluation by active class participation, in-class discussion leadership, oral PowerPoint presentations and brief historiographical papers.





*On Modernism's Reception of the Art of the Insane: From Prinzhorn's Bilderei der Geisteskranken, to Art Brut, to Contemporary Outsider Art*

**Kent Minturn**, Visiting Assistant Professor of Fine Arts

This graduate-level seminar will begin with a thorough analysis of excerpts from Foucault's *Madness and Civilization* (1961). From here we trace the prehistory of our topic and the attempt to yoke creativity and madness from the Romantic period to the late-19th century, when ideas about pathology and degeneration begin to dominate, as evinced in the writings of Max Nordow, Cesare Lombroso and Michel Reja. Then we will examine evolving attitudes about the art of the insane as expressed in Walter Morganthaler's study of Adolf Wölfli (1922), and Hans Prinzhorn's landmark *Bilderei der Geisteskranken* (1922), giving special attention to latter study's effect on the European avant-garde and French surrealists, especially Paul Klee and Max Ernst. After considering Hitler's *Degenerate Art Exhibition* (1937) we will look at the resuscitation of our topic in Dubuffet's "discovery" art brut, and the eventual relocation of Dubuffet's art brut collection to America from 1951 to 1962. In the final few weeks of the semester we will consider the impact of Roger Cardinal's publication of the first English language book devoted to our subject, *Outsider Art* (1972), and the current resurgence of interest in art brut and the art of the insane in contemporary practice, as exemplified by Massimiliano Gioni's "Encyclopedic Palace," included in the 2013 Venice Biennale.

### Fall 2017

*Hands-on Art History: Curating Flemish Paintings at the Prado from van der Weyden to Rubens*

**Alejandro Vergara**, PhD 1994; Senior Curator of Flemish and Northern European Paintings, Museo Nacional del Prado

This seminar will examine the art and the careers of leading figures of Flemish art from the fifteenth

to the seventeenth centuries, with special focus on Rogier van der Weyden, Bosch, Patinir, Rubens, Clara Peeters and Van Dyck. These are some of the painters that have been the subject of new research and exhibitions held at the Museo del Prado over the last 15 years.

The professor will share with students his experience as a curator and he will explain the possibilities and constraints offered by practicing art history in a large museum. But it should be clear that our end goal is to think not about museum work, but about the art and artists that we will cover and about how to interpret and find meaning in their art. When, as art historians, we shift our viewpoint from academia to a museum, two concepts become central: art works and the public. The focus on works of art entails the risk of de-contextualization and isolation. On the other hand, it encourages the exploration of the field of aesthetics, in an effort to understand the effect that art has on us. A consequence of focusing on the public is that it encourages art historians to find relevance in art, and to communicate it in ways that are intelligible and evocative.

### Spring 2018

*Recalibrating the 'American' in American Art, 1914-1945*

**Lowery Stokes Sims**, Curator Emerita, Museum of Arts and Design; Kirk Varnedoe Visiting Professor

Over the last four decades art history has been subject to any number of revisions and revelations that have sought to expand what effectively constituted a canonical roster of artists and works of arts. This course will focus on the story of American art between 1914 and 1945 that has been the particular interest of art historians and scholars such as Erika Doss, David Driskell, Daniel Cornell and Mark Dean Johnson, Delphine Hirasura and Michelle McGeough. The approach of the discussion is based on an on-going dialogue between Lowery Stokes Sims and Norman Kleeblatt who share this interest.

Reflecting the specific dualities of this era when Americans entertained positions of isolationism and internationalism, this course will examine a selection of the usual roster of works of art and movements that have come to define this era in American art history (i.e. regionalism, Precisionism, Transcendentalism, American Abstract Artists) alongside the work of artists and movements



considered outside the artistic mainstream but which nevertheless reflected the main events and concerns of this era. We will focus on how American art was informed by debates on what constituted the American identity in the wake of immigration, the dichotomy between urban and rural life, and the economic dynamics of an increasingly militant labor class (particularly in light of the migration of populations of black Americans to the north seeking greater opportunity and from the Midwest in response to the devastations of a prolonged drought).

As we examine the search for a positive and affirmative imagery by African American artists (who formed the generation of the New Negro) as they navigated the mechanics of primitivism and ancestralism, we will also look to the southwest where artists of Latino descent and Native American artists were grappling with establishing their own visual vocabulary both from traditional vernaculars and modernist ones. We will also note how the intimations of World War II were uncannily perceived by artists at the same time that Japanese Americans—victims of one of the most extreme manifestations of xenophobia in this country—produced a unique art from that experience indicating the triumph of the human spirit. And lastly we will examine works that point to a new age of the sacred and the profane that would emerge from the displacement and disruption of populations of artists and creative individuals during World War II.

The focus of this course is particularly timely in light of the current global challenges of dealing with diversity and inclusion. It will also seek to correlate the non-canonical narratives of American art between the World Wars that have been developed in various intellectual communities and demonstrate the commonalities of these stories relative to the canon as well as their particularities. Inevitably this kind of revisionism in art history is seen in opposition to notions of connoisseurship, which has been the bedrock of art historical analysis. So this qualifier will be a constant element in our discussions of the various works of art as we continually adjudicate the importance of social context for art in relationship to the “masterpiece” complex of art history.

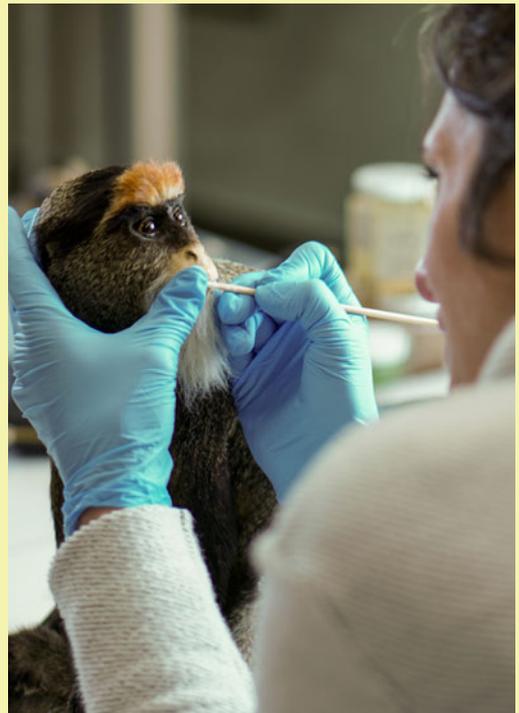
## Conservation Course Highlights

### Fall 2016

#### *Conservation Strategies for Natural Science Collections*

**Julia Sybalsky**, Associate Conservator, American Museum of Natural History; and **Fran Ritchie**, Project Conservator, American Museum of Natural History

This course introduces students to a general overview of consideration and methods in the conservation of the diverse materials found in natural science collections. Students complete 2-3 major independent projects in which they will be expected to complete all aspects of treatment, including examination, analysis, and documentation. Weekly sessions include lecture(s) and hands-on components with regular in-class review of project progress and discussion of required readings. Topics covered include: mammalian and ornithological taxidermy; invertebrate collections; skins, hides or other animal materials; bone and osteological mounts; paleontological specimens; fluid collections; and geological materials.



## Spring 2017

### *Physical Properties of Plastics*

**Thea B. van Oosten**, Conservation Scientist Emerita, Cultural Heritage Agency of the Netherlands; Judith Praska Distinguished Visiting Professor in Conservation and Technical Studies

This course introduces students to the current knowledge and recent research regarding the identification, degradation, preventive care, and conservation of plastics and rubbers found in modern and contemporary art and design objects. Lectures, demonstrations, and laboratory sessions allow participants to understand the physical and chemical properties of plastics, to define and assess deterioration, and to plan preventive and active conservation measures, including issues such as handling, marking, and display. This course bridges the gap between the practical aspects of conserving these materials and the physical-chemical principles underlying their degradation.

## Fall 2017

### *Practical Problems of Preservation: Conservation of Organic Decorative Objects*

**Michele D. Marincola**, Sherman Fairchild Distinguished Professor of Conservation; Conservator, The Cloister, The Metropolitan Museum of Art (part-time); Conservation Consultant, Villa La Pietra

The course is designed to provide students with an introduction to the technology and conservation of decorative objects created from organic materials, with an emphasis on ivory, bone, horn, tortoiseshell, and hair. Each student will be assigned two to three objects for examination and/or treatment. The relevant chemistry, methods of identification, material history and facture of these related materials, as well as their appropriate conservation, are reviewed. Themes of the course include the challenges of treating composite objects made from environmentally sensitive materials; the original appearance and function of the objects; and how changes in their condition coupled with our aesthetic perceptions influence their conservation. Artifacts in New York collections comparable to those being treated are examined by the class where possible.



## Spring 2018

### *Imaging Technologies & Other Non-Invasive Methods Of Analysis*

**David Saunders**, Honorary Research Fellow, British Museum

The course will introduce students to non-invasive analysis techniques and their advantages and disadvantages when used in conservation. We will look at the questions asked by curators and conservators and how these are best addressed using the range of equipment typically available in small or large facilities. Lectures will introduce the principles of analytical techniques, reinforcing earlier teaching in Instrumental Analysis I & II. Case studies will include technical analysis of materials in works of art and in studies of the deterioration of objects and will focus on works of art on paper and painted surfaces. Techniques covered will include optical, fluorescence and video microscopy, transmitted light imaging, fluorescence imaging, multi- and hyper-spectral imaging, infrared reflectography, raking light imaging, polynomial texture mapping (PTM), optical coherence tomography (OCT), spectrophotometry, colorimetry, gloss measurement, X-ray fluorescence, Raman and infrared spectroscopy. The emphasis will be on gaining practical experience in the use of techniques and the interpretation of results to complement an understanding of their principles and strengths. Throughout the course students will be engaged in critical reading around the subject with discussion. Exercises may include the preparation of written reports aimed at different audiences or specializations as well as critical reading of multi-author, multidisciplinary papers. Each student will be assigned a special project to practice the planning, execution, and presentation of a non-invasive examination process.



A blurred background of graduates in purple gowns holding diplomas. The focus is on the text overlaid on the image.

# the Institute

2016 - 2017  
GRADUATES



# 2016 - 2017 Graduates

## May 2017 Master of Arts Graduates and Thesis Titles

Cristina Sol Arnedo Aldrich  
“Catalan Romanesque in the Making: New Perspectives on the Contributions of Walter W.S. Cook”  
Faculty Advisor: Robert Maxwell

Tiffany Maria Apostolou  
“Altering Perception of Space and Place: An Approach to Byzantine Mosaic Effects in Two Churches”  
Faculty Advisor: Thelma Thomas

Ellen Margareta Archie  
“The Triumph of Tryphe: Dionysian Themes on Luxury Goods From Ptolemaic Alexandria”  
Faculty Advisor: Clemente Marconi

Paige Allyn Bart\*  
“An Uneasy Alliance: The Role of the Metropolitan Museum of Art in Forging the Identity of the Museum of Modern Art”  
Faculty Advisor: Philippe de Montebello

Rebecca Rose Cuomo\*  
“BLACK MATTER: Notes on Being & Becoming / Black Women & Brazil”  
Faculty Advisor: Edward J. Sullivan

Maria Fernanda Dominguez\*  
“The Portraits of Epifanio Garay: Intersections Between Painting and Photography in Nineteenth-Century Colombia”  
Faculty Advisor: Edward J. Sullivan

Lauren L Durling  
“Dali’s Desire to Integrate”  
Faculty Advisor: Robert Lubar

Ellis L Edwards  
“Out of the Ashes: The Sanctity of Modern Art in France’s Post-War Chapels”  
Faculty Advisor: Jean-Louis Cohen

Mariam Saleem Farooqi  
“Grotesque Guardians: Using the Mansurah Bronzes to Explore Indo-Islamic Sculptural Hybridity in Medieval Sind”  
Faculty Advisor: Finbarr Barry Flood

Katherine Ann Halcrow  
“Monumental in the Making: The Development of Greek and Roman Water” Structures  
Faculty Advisor: Clemente Marconi

Connor Hamm  
“Unsettle the Score: Benjamin Patterson, Fluxus, and the Post-Visual Impulse in Art”  
Faculty Advisor: Thomas Crow

Regina Sarah Harsanyi  
“The Early Cinema of Exhibition: Projection in the Gallery Space Between 1921-1952”  
Faculty Advisor: Robert Slifkin

Qing Huang  
“Cinematic Representation as History (Re-)Making Yang Fudong”  
Faculty Advisor: Jonathan Hay

Bettina Anna Jackson Cantador  
“Engagement, Temporality, and Mediation: Luca Giordano’s Apotheosis of the Spanish Monarchy”  
Faculty Advisor: Alexander Nagel

Da Hyung Jeong  
“A Double Modernism: Reconsidering Soviet Architecture of the Post-Stalinist Period, 1953-1991”  
Faculty Advisor: Jean-Louis Cohen

Angel Jiang\*  
“Guillem Sagrera in Naples: Stones of Mallorca and the Architecture In-Between”  
Faculty Advisor: Robert Maxwell

Clarence H Johns  
“Pop Icons: The Album Covers of Andy Warhol”  
Faculty Advisor: Thomas Crow

Kathleen Robin Joyce\*  
“Jasper Johns: Printmaking as a Technology of Doubt”  
Faculty Advisor: Robert Slifkin

Soyoung Kim  
“Homes Across Continents: The Nomadic Touch of Do Ho Suh and His Art”  
Faculty Advisor: Kent Minturn

Jessica Eileen Kitz  
“The Art of Letter Writing: Personal Letters in the Visual Culture of the American Civil War”  
Faculty Advisor: Robert Slifkin

Sofia Constance Kofodimos\*  
“Collages in Motion: The Transformations and Dispersal of Ray Johnson’s Moticos”  
Faculty Advisor: Thomas Crow

Naomi Pauline Morley Kuromiya\*  
“Sekai-sei vs. Universality: Bokujin-kai’s Aspirations for “World Relevance” (1951-60)”  
Faculty Advisor: Kent Minturn

Paintings to a Discursive Field”  
Faculty Advisor: Jonathan Hay



Jiete Li\*  
"The Late Ming Courtesan Painter  
Ma Shouzhen's 'Super-Brand':  
The Contribution of Inauthentic  
Paintings to a Discursive Field"  
Faculty Advisor: Jonathan Hay

Kunhua Liu\*  
"A Study on the Painting Deities  
Descending To The Western  
Sacred Mountain"  
Faculty Advisor: Jonathan Hay

Augusta Helen Cooper Loomis\*  
"The Lucid Dream: Language and  
the Art of James Turrell"  
Faculty Advisor: Thomas Crow

Elizabeth Grace Lyons  
"Frenhofer, Lantier, and Cezanne:  
Artistic Genius and Failure in  
Nineteenth-Century French Art  
and Literature"  
Faculty Advisor: Kent Minturn

Lisa M Machi\*  
"Selective Identity Formation  
Processes of the Caucasian  
Iberian Elite as Expressed Through  
Glyptic Art"  
Faculty Advisor: Katherine Welch

Sarah Walsh Mallory  
"Placing Dutch Realism in Global  
Landscapes: Printed Images of  
Dutch Mauritius, c. 1600"  
Faculty Advisor: Mia Mochizuki

JuWon Park  
"Music-Image Interplay in A Movie  
by Bruce Conner"  
Faculty Advisor: Ara Merjian

Jared Quinton\*  
"Man Made Materials: Rene Pena  
and the Racialized Body"  
Faculty Advisor: Edward J.  
Sullivan

Theresa Kathryn Rodewald  
"Rebuilding the Box: Mark  
Bradford, Theaster Gates,  
Museum Education, and the  
Collaborative Work of Art  
Accessibility"  
Faculty Advisor: Thelma Thomas

Kelley Elizabeth Stone  
"Circling an Elite Model:  
Evaluating the Continuity and  
Adaptation of the Tumulus By The  
Roman Empire"  
Faculty Advisor: Katherine Welch

Luis Andres Tescaroli Espinosa\*  
"Gustave Moreau's Salome:  
Ornament, Deadly Theatrics, and  
Phantasmagoria"  
Faculty Advisor: Thelma Thomas

Molly Katharine Thrailkill\*  
"Coding the Message to America"  
Faculty Advisor: Robert Slikfin

Anna Toptchi\*  
"Reaffirming the  
Phenomenological: Experiences  
of Environment and Geography in  
Icelandic Contemporary Art"  
Faculty Advisor: Kent Minturn

Sarah Beatrice Vogelmann\*  
"Remembering and Preserving:  
The Realities of Political Violence  
in the Early Work of Maria  
Fernanda Cardoso and Doris  
Salcedo"  
Faculty Advisor: Edward J.  
Sullivan

Rachel Lynn Vorsanger  
"The Bi-Continental Surrealism of  
Remedios Varo"  
Faculty Advisor: Edward J.  
Sullivan

Mengqi Xu  
"Panche Tu (Transport Cart  
Painting) in the Northern Song  
Dynasty (960-1126): Meanings  
and Possibilities"  
Faculty Advisor: Jonathan Hay

Linda Yun  
"New Media and Politics in the  
Works of Hito Steyerl"  
Faculty Advisor: Kent Minturn

## May 2017 Master of Arts and Master of Science Dual-Degree Graduates and Thesis Titles

Emily Hishta Cohen\*  
"Wild Women: The Botanical  
Artists of Late Nineteenth-  
and Early Twentieth-Century  
Wildflower Field Guides in North  
America"  
Advisor: Thomas Crow

Harral Joseph DeBauche  
"'Stud-Horse Frames' Put to  
Pasture: The Deframing of the  
Guggenheim"  
Advisor: Colin Eisler

Rebecca Gridley\*  
"Luca's Labors: Luca della  
Robbia's Working Methods,  
Works, and Medici Magnificence"  
Advisor: Patricia Rubin

Shannon Mulshine\*  
"Roy Lichtenstein's Pyramids: A  
Study in Perspective"  
Advisor: Thomas Crow

Bermet Nishanova  
"A Late Antique Christian Textile  
Icon of the Holy Mary: A Tapestry  
Hanging in the Cleveland Museum  
of Art 1967"  
Advisor: Thelma Thomas

Laura Panadero  
"The Role of Material  
Experimentation in Irving Penn's  
Nudes, 1949-50"  
Advisor: Margaret Holben Ellis

*\*Indicates an MA thesis marked  
with distinction*





Peter Bell defending his dissertation in May 2017

## May 2017 PhD Graduates and Dissertation Titles

**Peter Jonathan Bell**

“The Reinvention of the Bronze  
Statuette in Renaissance Italy:  
Presentation, Material, Facture”

Faculty Advisor: Alexander Nagel

**Kara Fiedorek**

“Priests of the Sun: Photography  
and Faith, 1860-1910”

Faculty Advisor: Robert Slifkin

**Matthew Hayes**

“What Burckhardt Saw:  
Restoration and the Invention of  
the Renaissance c.1855-1904”

Faculty Advisor: Patricia Rubin

**Sean Alexander Nesselrode**

“The Harvest of Modernity: Art,  
Oil, and Industry in the Venezuelan  
Twentieth Century”

Faculty Advisor: Edward J.  
Sullivan

**Jeongho Park**

“El Greco and the Art of  
Portraiture”

Faculty Advisor: Jonathan Brown

**Lindsay Anne Peterson**

“Building the Home Front:  
The Lanham Act and the  
Modernization of Housing in the  
United States”

Faculty Advisor: Jean-Louis  
Cohen

**Tara Christine Prakash**

“Statues of the ‘Other’: An  
Examination of Three-Dimensional  
Representations of Foreigners in  
Ancient Egypt”

Faculty Advisor: David O’Connor

**Blanca Serrano Ortiz De  
Solorzano**

“Between Limit and Possibility:  
Art in Cuba During the Special  
Period”

Faculty Advisor: Edward J.  
Sullivan

**Lillian Stoner**

“Hair in Archaic and Classical  
Greek Art: An Anthropological  
Approach”

Faculty Advisor: Clemente  
Marconi

**Jason Andrew Vrooman**

“Crossing the Threshold: Nabi  
Depictions of Men in Public,  
Private, and Pretend Spaces”

Faculty Advisor: Linda Nochlin

**Allison K. Young**

“‘Torn and Most Whole’: On the  
Poetics of Difference in the Art of  
Zarina Bhimji”

Faculty Advisor: Thomas Crow

# Placement of Select 2016 and 2017 Graduates

Cristina Sol Arnedo Aldrich, MA 2017  
Enrolled in the doctoral program at The Institute of Fine Arts

Ellen Margareta Archie, MA 2017  
Enrolled in the doctoral program at Emory University

Peter Jonathan Bell, PhD 2017  
Associate Curator of European Paintings, Sculpture and Drawings, The Cincinnati Art Museum

Amy Brost, MS 2016  
Media Conservation Fellow, The Museum of Modern Art

Ellis Edwards, MA 2017  
Assistant to Larry Gagosian, Gagosian Gallery

Annika Finne, MS 2016  
Mario Modestini Fellow in Paintings Conservation, Yale University Art Gallery

Katherine Ann Halcrow, MA 2017  
Enrolled in the doctoral program at Oxford University

Connor Hamm, MA 2017  
Enrolled in the doctoral program at UCLA

Saira Haqqi, MS 2016  
Book and Paper Conservator, Minnesota Historical Society

Regina Harsanyi, MA 2017  
Associate Director, Wallplay

Matthew Hayes, PhD 2017  
Paintings Conservator, Pietro Edwards Society for Art Conservation

Da Hyung Jeong, MA 2017  
Enrolled in the doctoral program at The Institute of Fine Arts

Angel Jiang, MA 2017  
Enrolled in the doctoral program at Columbia University

Kathleen Robin Joyce, MA 2017  
Research Assistant, Department of Drawings and Prints, The Metropolitan Museum of Art

Sofia Kofodimos, MA 2017  
Subject Specialist and Cataloger, The Museum of Modern Art

Naomi Kuromiya, MA 2017  
Research Assistant for The Mark Tobey Project, Moeller Fine Art

Jiete Li, MA 2017  
Education Department Intern, National Gallery of Art

Sarah Walsh Mallory, MA 2017  
Enrolled in the doctoral program at The Institute of Fine Arts

Eve Mayberger, MS 2016  
Andrew W. Mellon Fellow in Objects Conservation, The Museum of Fine Arts, Boston

Sean Nesselrode, PhD 2017  
Assistant Professor of Latin American Art History and Visual Culture, Rhode Island School of Design

Jeongho Park, PhD 2017  
Assistant Curator of European Art, Blanton Museum of Art, The University of Texas

Tara Christine Prakash, PhD 2017  
Post-Doctoral Research, Near Eastern Studies Department, Johns Hopkins University

Lillian Stoner, PhD 2017  
Stavros Niarchos Fellow, The Museum of Fine Arts, Boston

Allison K. Young, PhD 2017  
Post-Doctoral Fellow, New Orleans Museum of Art





# In this Section

PUBLIC PROGRAMMING



# the Institute

## IN DISCUSSION

Nadine Orenstein, The Drue Heinz Curator in Charge at the Metropolitan Museum of Art speaking at the annual Walter W.S. Cook Lecture on April 26th, 2017.

# Public Programming 2016-2017

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This list includes events held between 1 September 2016 and 31 May 2017. For more information about events at the Institute, please see [the events archive](#) on our web site.

## 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 2016 lecture was presented by **Roland R. R. Smith**, Lincoln Professor of Classical Archaeology, University of Oxford; Director, Excavations at Aphrodisias

### Artists at the Institute

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

#### 2016-2017 Artists

**María Magdalena Campos-Pons**  
**Nicole Eisenman**  
**Leslie Hewitt**  
**Jennie C. Jones**

### 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.

**George Fan**, independent scholar  
Title: *The Chinese Imperial Bronze Collection Research Project*

**Ellen Huang**, University of California, Berkeley  
Title: *The Materiality of Jingdezhen Porcelain: A History*

**Guo Jue**, Barnard College  
Title: *Locating the Dead in a Funerary Program: An Archaeological Perspective in the Case of Baoshan Tomb 2 (316 B.C.E.)*

**Zoe Kwok**, The Art Museum, Princeton University  
Title: *Banqueting in Early Chinese Art: An Exhibition Scheduled for Fall 2019 at the Princeton University Art Museum*

**Yu-chih Lai**, Academia Sinica  
Title: *The Encountering between Literati Baimiao 白描 and European Drawings*

**Micki McCoy**, History of Art Department, University of California, Berkeley  
Title: *Thinking through Astral Diagrams of the Xixia and Liao*

**Lü Pengliang**, Bard Graduate Center and The Metropolitan Museum of Art  
Title: *Continuation and Innovation: Chinese Bronzes of the Yuan Dynasty (1271-1368)*

**Sophie Volpp**, Department of East Asian Languages and Literature; Department of Comparative Literature, University of California, Berkeley  
Title: *Touching Recession: Honglou meng and Juanqin zhai*

### Walter W.S. Cook Annual Lecture

The Walter W.S. Cook Lecture is organized by the Institute's Alumni Association in honor of Professor Cook, Founding Director of the Institute of Fine Arts and historian of Medieval Spanish Art.

**Nadine Orenstein**, *Drue Heinz Curator in Charge*, Department of Drawings and Prints, The Metropolitan Museum of Art  
Title: *Hercules Segers and Rembrandt, the Eccentric and the Traditionalist*





Sarah Vogelman, María Magdalena Campos-Pons and Jared Quinton. Vogelman and Quinton co-organized the 2016-2017 Artists at the Institute lecture series. María Magdalena Campos-Pons was one of four artists to speak at the Institute.

### Judith Praska Distinguished Visiting Professors in Conservation and Technical Studies Lecture

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

**Lawrence Becker**, *Senior Conservator*, Sherman Fairchild Department for Objects Conservation, The Metropolitan Museum of Art, New York  
 Title: *Technological Choice: The Casting of Metal Sculpture in Asia*

**Thea Van Oosten**, *Conservation Scientist Emerita*, Cultural Heritage Agency of the Netherlands  
 Title: *Plastics in Modern and Contemporary Art: Meant to Last Forever?*

### 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.

**Michael Gallagher**, Sherman Fairchild Conservator in Charge, Paintings Conservation, The Metropolitan Museum of Art  
 Title: *Brokering Truths*

### Seminar on Greek and Roman Art and Architecture

The Seminar on Greek and Roman Art and Architecture invites visiting scholars to share their current research with the community. We gratefully acknowledge the support of James R. McCredie and the New York University Center for Ancient Studies for making the Seminar possible.

**Nathan Arrington**, Assistant Professor, Classical Archaeology, Department of Art & Archaeology, Princeton University  
 Title: *Style and Status in Early Athens*

**Ann Kuttner**, Associate Professor of History of Art, University of Pennsylvania  
 Title: *In Story Mirrors: Spectatorship, Performance, and Roman 'Historical Relief'*

### Archaeological Research at Selinunte

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

The Fall 2016 lecture was presented by Clemente Marconi, James R. McCredie Professor in the History of Greek Art and Archaeology; University Professor; Director, Excavations at Selinunte.



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

Speakers:

**Alejandro Anreus**, Professor, Department of Art, William Paterson University

**Tony Bechara**, Artist

**Pepe Karmel**, Associate Professor of Art History, Department of Art History, NYU

Title: *Geometric Abstraction in the Americas: Carmen Herrera and Her Art Worlds*

## Daniel H. Silberberg Lecture Series

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

The 2016-2017 Daniel H. Silberberg Series explored the role of narrative in art and art historical writing: the theme was an invitation to consider how visual art narrates, as well as how art historians narrate the history of art. Having hoped to draw attention to how art can be framed by narrative, negate narrative, and even conjure narrative through its absence. The 2016-2017 Coordinators were PhD candidates Robert Geilfuss, Elizabeth Lee, and Ksenia Soboleva.

**Lynne Cooke**, Senior Curator, Special Projects in Modern Art, National Gallery of Art, Washington DC  
Title: *Curating the Incommensurables*

**Brigid Doherty**, Associate Professor of 20th Century Art, Department of Art and Archaeology, Princeton University  
Title: *Hanne Darboven's onetwo and the Opposition of Writing and Describing*

**Hou Hanru**, Artistic Director, MAXXI, Rome; Consulting Curator, The Robert H.N. Ho Family Foundation Chinese Art Initiative, Guggenheim Museum  
Topic: The exhibition at the Guggenheim, *Tales of Our Time*.

**Ben Lerner**, Professor of English, Brooklyn College, Author  
Title: *The Kiss of Media: Ekphrasis at the Edge of Fiction*

**Yukio Lippit**, Professor of History of Art and Architecture, Japanese Art; Director of Undergraduate Studies, Harvard University  
Title: *Emaki Narratology*

**Amy Powell**, Associate Professor, Art History, School of Humanities, University of California, Irvine  
Title: *The Indifferent Face of Landscape*



Artist Lucy Kim during the installation of her Great Hall Exhibition "Rejuvenate and Repeat."

## 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.

**Jacqueline Lichtenstein**, Professor of Aesthetics and the Philosophy of Art, Université Paris – Sorbonne

- *On Judging Works of Art I. - Who are the Right Judges?*
- *On Judging Works of Art II. -The Esthetic Value of Originality, Authenticity, Uniqueness*
- *On Judging Works of Art III. - Forgers and Experts*

## New York Aegean Bronze Age Colloquium

Founded in 1974, the New York Aegean Bronze Age Colloquium is celebrating its 42nd year at the Institute. The Colloquium is internationally recognized as a premier venue for presenting new discoveries and ideas on Aegean Bronze Age and related Eastern Mediterranean pre-history and art.

**Peter M. Day**, Professor, Department of Archaeology, University of Sheffield, UK  
Title: *Late Mycenaean Transport Jars and Commodity Movement in Political context: New evidence from the Argolid*

**Peter M. Fischer**, Senior Professor, Cypriot and Near Eastern Archaeology, University of Gothenburg, Sweden  
Title: *Hala Sultan Tekke, Cyprus, 1600-1150 BCE: the Rise and Fall of a Trade Metropolis*

**Eleni Hatzaki**, Associate Professor, Mediterranean Archaeology, University of Cincinnati  
Title: *Fluidity and Stasis in the Cityscape of Late Bronze Age Knossos*

**Joseph Maran**, Professor, Institute for Prehistory, Protohistory and Near Eastern Archaeology, University of Heidelberg  
Title: *Tiryns: From the Rise of Its Palace to the Post-Palatial Resurgence*

**Jennifer Moody**, Research Fellow, Department of Classics, University of Texas at Austin  
Title: *Veteran and Sacred Trees in Modern and Minoan Crete*

**Sharon R. Stocker**, Research Associate, University of Cincinnati, and **Jack L. Davis**, Carl W. Blegen Professor of Greek Archaeology, University of Cincinnati  
Title: *A Prince of Pylos: The Tomb of the Griffin Warrior*

## The Roberta and Richard Huber Colloquium on the Arts and Visual Culture of Spain and the Colonial Americas

This series of lectures and panel discussions held each semester brings scholars from the U.S. and abroad to explore art historical and broader contextual subjects relating to the arts as well as the visual and material cultures of Spain, from ancient to modern time periods, and the Spanish and Portuguese-speaking Americas from the first Contact era to the nineteenth century. Founded by Professors Jonathan Brown, Robert Lubar and Edward J. Sullivan, the Colloquium is now organized by Professor Sullivan. The Colloquium is the product of the generosity and continuing support of Roberta and Richard Huber, and we thank them heartily for making the current year's activities possible.

**Reva Wolf**, Professor, Art History, SUNY New Paltz  
Title: *"Your Brother, Paco": Goya and Freemasonry*

**Felipe Pereda**, Fernando Zóbel de Ayala Professor of Spanish Art, Harvard University  
Title: *Crime & Illusion: The Spectator as Witness in Golden Age Spain*

**Julia McHugh**, Douglass Foundation Fellow in American Art, The Metropolitan Museum of Art  
Title: *Tapestries, Prints, and Private Libraries in Viceregal Peru*

**Amanda Wunder**, Associate Professor of History, Lehman College, and Art History, CUNY Graduate Center  
Title: *Baroque Seville: Sacred Art in a Century of Crisis*





Joanna Phillips, Senior Conservator at the Solomon R. Guggenheim Museum, during her lecture *Implementing Time-based Media conservation in Museum Practice*

## Topics in Time-based Media Art Conservation

The Conservation Center's Topics in Time-based Media Art Conservation events are organized by Hannelore Roemich and Christine Frohnert and are generously supported by the Andrew W. Mellon Foundation.

**Reinhard Bek**, Conservator of Contemporary Art - Bek & Frohnert LLC, New York  
Title: *A Question of Kinethics*

**Deena Engel**, Clinical Professor; Associate Director of Undergraduate Studies for the computer Science Minors programs, Department of Computer Science, Courant Institute of Mathematical Sciences; New York University  
Title: *Source Code Analysis in the Conservation of Software-based Art*

**Mona Jimenez**, Associate Arts Professor/Associate Director; Moving Image Archiving and Preservation Program, New York University  
Title: *Art in an Ecosystem: Media Art Communities & Conservation*

**Pip Laurenson**, Head of Collection Care Research, Tate, London, UK  
Title: *Can Artworks Live in a Museums Collection?*

**Kate Lewis**, Media Conservator; **Peter Oleksik**, Associate Media Conservator; **Ben Fino-Radin**, Associate Media Conservator at MoMA  
Title: *Media Conservation at MoMA*

**Rafael Lozano-Hemmer**, Artist, Mexico-Canada  
Title: *Best practices for conservation of media art from an artist's perspective*

**Christiane Paul**, Associate Professor, School of Media Studies, The New School, New York; Adjunct Curator, New Media Arts, Whitney Museum of American Art, New York  
Title: *Conserving Context: Approaches to Preserving Digital Art*

**Joanna Phillips**, Senior Conservator, Time-based Media, Solomon R. Guggenheim Museum, New York  
Title: *Implementing Time-based Media conservation in Museum Practice*

**Daniel Rozin**, Associate Arts Professor, Interactive Telecommunications Program (ITP), NYU; and **Christine Frohnert**, Conservator of Contemporary Art, Bek & Frohnert LLC, New York; Adjunct Professor & Time-Based Media Art Conservation Curriculum Development Program Coordinator, Conservation Center of The Institute of Fine Arts, New York University  
Title: *Creating digital interactive kinetic sculptures for the long run - Daniel Rozin in conversation with Christine Frohnert*

**Tina Rivers Ryan**, Curatorial Research Assistant, Modern and Contemporary Art, The Metropolitan Museum of Art, New York  
Title: *Some More Beginnings: On the History of Time-Based Media Exhibitions*

## The 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 7th year, the Consortium is a network for publicizing information on research, lectures, workshops, and exhibitions in the New York Area. The Consortium maintains an online calendar and a listserv, and it regularly sponsors related events.

**Maria Loh**, Professor of Art History, Hunter College  
Title: *Tangere, Tocco, Tactus, and the Genius of Titian*

## Works in Progress

The Works In Progress series was initiated in 2013 by the Graduate Student Association to create a collegial forum where faculty and advanced doctoral students can present current and ongoing research. Open to current students and faculty, the series aspires to facilitate conversations beyond the classroom about methodologies and research, about specific projects and interdisciplinary issues. The Works In Progress talks augment the rich intellectual exchange between students and faculty, and among colleagues, of the Institute of Fine Arts. The 2016-2017 coordinators were PhD candidates English Cook and Christopher Richards.

**Laura Corey**, PhD candidate, presented a portion of her dissertation, "The Inspiring Insider: Mary Cassatt and the Taste for Impressionism in America."

**Antonia Pocock**, PhD candidate, presented a portion of her dissertation, "Pop Primitivism: Claes Oldenburg and H.C. Westermann."

**Barry Flood**, William R. Kenan Jr. Professor of the Humanities, Institute of Fine Arts and College of Arts and Science, presented "Globalism Before Europe? Ethiopia and the 12th-century World System."

**Clemente Marconi**, James R. McCredie Professor in the History of Greek Art and Archaeology; University Professor; Director, Excavations at Selinunte presented "The Construction of the Sacred: Temple, Cult Statue and the Making of Religious Experience in Ancient Greece."

**Kent Minturn**, Visiting Assistant Professor of Fine Arts, presented "Early Freud for Art Historians."

**Margaret Holben Ellis**, Eugene Thaw Professor of Paper Conservation; Conservation Consultant, Villa La Pietra, presented "Drawing for Printing: An Expanded Fabrication Narrative for Albrecht Dürer's Drawing, Adam and Eve, 1504."

**Matthew Hayes**, PhD candidate, presented a portion of his dissertation, "What Burckhardt Saw: Restoration and the Invention of the Renaissance, c. 1850-1904" (defended Spring 2017).

**Michele Marincola**, Sherman Fairchild Distinguished Professor of Conservation; Conservation Consultant, Villa La Pietra, presented "What does facture tell us about a work of art? Initial thoughts about a group of early sixteenth-century Netherlandish reliquary busts from Spanish collections."

**Dipti Khera**, Assistant Professor of Art History, Department of Fine Arts, presented "The Art of Feeling Place."

**Matt Worsnick**, PhD candidate, presented a portion of his dissertation, "'Italian was the civilization which had left such splendid monuments': Narratives of excavated architecture in a contested Italo- Yugoslav territory."



# 2016-2017 Conferences and Symposia

## The Institute-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 Institute students, of which one is selected to represent the Institute.

In 2016-2017, the following presentations were given:

**Connor Hamm\***, MA candidate, *“Plastic Performance: Relâche and The Ballets Suédois”*

**Angel Jiang**, MA candidate, *“Architects, Patrons, and the Late Gothic Style in Castile”*

**Christopher Richards**, PhD candidate, *“An Impossible Collection of Names: Some Reflections on Viewing and Interpreting the Met’s Byzantine Head of a Woman”*

\*2016-17 Institute-Frick Symposium Speaker

## The Attitudes of Artworks: A Pop-up Graduate Student Symposium

**Jonathan Hay**, Ailsa Mellon Bruce Professor of Fine Arts

Respondent: **Kent Minturn**, Visiting Assistant Professor of Fine Arts

Title: *“Style, Visuality, Attitude”*

**Tara Trahey**, PhD candidate, Institute of Fine Arts  
Respondent: **Francesco Pellizzi**, RES: Anthropology and Aesthetics

Title: *“Possession, Ecstasy, and Liminal Spaces: A Re-evaluation of Athenian Eye-Vessels”*

**Dustin Aaron**, PhD candidate, Institute of Fine Arts  
Respondent: **Charles Little**, The Metropolitan Museum of Art

Title: *“Monumental Encounter: The Godesberg High Cross”*

**Alexis Monroe**, PhD candidate, Institute of Fine Arts  
Respondent: **Kent Minturn**, Institute of Fine Arts  
Title: *“Figurative Language: Metonymy and Desire in Beardsley’s Salomé Illustrations”*

**Saarthak Singh**, PhD candidate, Institute of Fine Arts

Respondent: **Dipti Khara**, Department of Art History, NYU

Title: *“Heroic Prowess: Witnessing the Domineering Disposition of Hanuman”*

**Guillaume Malle**, PhD candidate, Institute of Fine Arts

Respondent: **Charles Little**, The Metropolitan Museum of Art

Title: *“The Quotidian, in Its Immensity: The Mosaic in the Nave of the Cathedral of Otranto”*

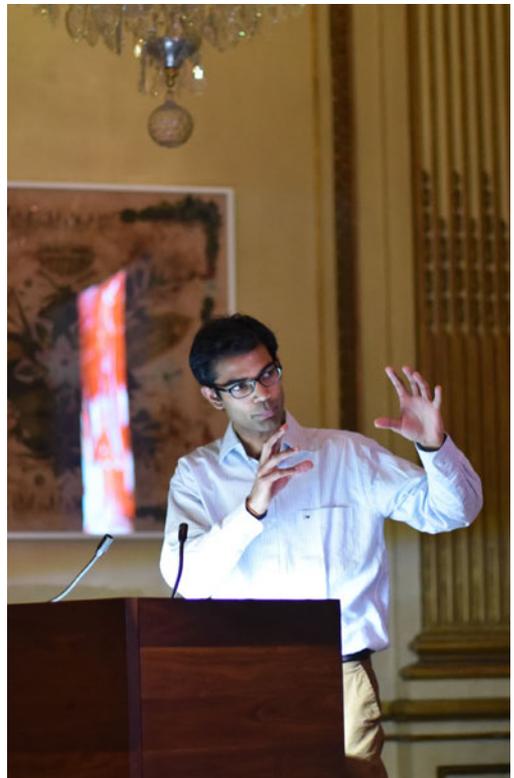
**Wei Zhao**, PhD candidate, Institute of Fine Arts

Respondent: **Dipti Khara**, Department of Art History, NYU

Title: *“Two Album Leaves by Ma Lin (ca. 1180/90-after 1256)”*

**J. English Cook**, PhD candidate, Institute of Fine Arts

Respondent: **Rob Slifkin**, Institute of Fine Arts  
Title: *“Attitude and Architecture in Michelangelo Antonioni’s The Passenger”*



## 2017 Institute of Fine Arts-ISLAA Symposium

### Beyond the Symbolic: Art and Social Engagement in the Americas

In the aftermath of the 2016 US Presidential Election, Tania Bruguera issued the following call to artists: “The time for the symbolic has ended. Art is now a tool—not to make the system work better, but to change the system.” This symposium interrogates the relevance of merging art and politics in the Americas, especially in works that explicitly seek to resist political oppression, economic imperialism, and legacies of colonialism through public discourse. We aim to address not only contemporary works that marshal “relational aesthetics” at a moment of profound geopolitical crisis, but any intervention that has sought to target the body politic and yield political or social transformation. Less interested in quantifying the efficacy of such works, this symposium hopes to examine larger questions regarding the potential ability of artistic practice to produce concrete results—that is, the compatibility of art and activism. What constitutes success or failure? When, if at all, must art bear the burden of achieving sociopolitical change? For whom is this art produced, and to whom is it responsible? Might failure be a desired outcome?

Organized by Institute of Fine Arts PhD candidates in Latin American art: Brian Bentley, Madeline Murphy Turner, Sean Nesselrode Moncada, Blanca Serrano Ortiz, and Juanita Solano Roa; in conjunction with Edward J. Sullivan.

#### Keynote Lecture

**Andrea Giunta**, Tinker Visiting Professor, Columbia University, and Professor of Latin American Art, Facultad de Filosofía y Letras, Universidad de Buenos Aires

Title: *People, Mass, Multitude*

Introduced by **Sean Nesselrode Moncada**, PhD candidate, The Institute of Fine Arts

#### Panel 1: Alternative Structures

Moderated by **Brian Bentley**, PhD candidate, The Institute of Fine Arts

**Pablo Santa Olalla**, PhD candidate, Historia del Arte, Universitat de Barcelona

Title: *Not Only Mail Art: From “Inobjetual” Experiences to Performance. Clemente Padín, Performativity and Activism, 1971–1977*

**Amanda Suhey**, PhD candidate, Art, Art History and Visual Studies, Duke University

Title: *Gold Standards/Legacies of Failure*

**Jessica M. Law**, PhD candidate, Department of Art History, Visual Art and Theory, University of British Columbia

Title: *All A are B, or No A is B, but what about C? Notes on Amalia Pica’s Diagrams*

#### Panel 2: Art/Action

Moderated by **Blanca Serrano Ortiz**, PhD candidate, The Institute of Fine Arts

**Mya Dosch**, PhD Candidate, Art History, The Graduate Center, City University of New York  
Title: *Mobilizing the Aesthetics of Bureaucracy: Grupo Suma’s October 2, 1978 Interventions*

**Paulina Varas**, Researcher and Professor, Campus Creativo, Universidad Andrés Bello and Coordinator, CRAC Valparaíso, Chile  
Title: *Desobedecer la Escena de Avanzada: Una lectura contextual de CADA en el Chile de los años ochenta*

**María del Carmen Montoya**, Assistant Professor of Sculpture and Spatial Practices, Corcoran School of the Arts and Design, George Washington University

Title: *Ghana Think Tank: Creative Problem Finding on the US-Mexico Border*

#### Panel 3: Distributed Objects

Moderated by **Madeline Murphy Turner**, PhD candidate, The Institute of Fine Arts

**Philomena López**, PhD student, Art History, Theory and Criticism, University of California San Diego  
Title: *Señor Suerte: A Critique of Antagonism*

**Lorna Dillon**, Associate Lecturer, Modern Languages, University of Kent  
Title: *Textile Art, Collective Memory and Transitional Justice*

**Manuela Ochoa Curator**, Museo Nacional de la Memoria, Bogotá

Title: *When Memory Surrounded Justice*

#### Keynote Lecture

**Coco Fusco**, Andrew Banks Endowed Chair, College of the Arts, University of Florida

Title: *The Art of Intervention: Performance and the Cuban Public Sphere*

Introduced by **Juanita Solano Roa**, PhD candidate, The Institute of Fine Arts

#### Closing Remarks

**Edward J. Sullivan**, Helen Gould Sheppard Professor in the History of Art, The Institute of Fine Arts and College of Arts and Science, New York University



## Special Engagements

### Freedom As Form: Gavin Jantjes and Nandipha Mntambo in Conversation

This dynamic event brought together **Nandipha Mntambo** and **Gavin Jantjes**, two internationally renowned South African artists, for a discussion on art and their respective diverse engagements with the nation's culture, society and history. Mntambo and Jantjes represent different artistic generations in South Africa, spanning the apartheid years and the post-apartheid present.

This event was co-presented with Performa Institute and was affiliated with the Institute's 2016 workshop series, "*Crossing Boundaries: Making World Art History*." Additional support from the NYU History Department, NYU Africana Studies program, Department of Social and Cultural Analysis, NYU Department of Art History, Department of Photography and Imaging at Tisch School of the Arts, and NYU Center for Multicultural Education and Programs.

### Paul Lott Lectureship

A special talk given by **Charles T. Little**, Curator, The Metropolitan Museum of Art.

Title: *The Art of Ivory in the Carolingian World: Assessing and Reassessing the Canon*

### Richard Krautheimer in Germany (1925-1933) Towards the Uncertain Origins of a Distinguished Career

A lecture by **Ingo Herklotz**, Professor in the History of Medieval and Italian Art, University of Marburg, Germany, sponsored by the Institute of Fine Arts Alumni Association.

### Stephen K. Scher Lecture

A special talk organized by Institute alumnus, Stephen K. Scher and given by **Ulrich Pfisterer**, Chair of General Art History, Ludwig-Maximilians-Universität München Institut für Kunstgeschichte Zentnerstr

Title: *Chardin's Apes. Numismatics and the Science of Observation*

### Publishing Art History Digitally: The Present and Future

This event brought together art historians and publishing experts to share their views on the future of publishing digital art history. Combining a lecture and two roundtables, this symposium was of interest to all those involved in, or wishing to embark on, digital publishing, as well as to those who are looking for solutions to publishing digital humanities research in compact online formats. Organized by Nineteenth-Century Art Worldwide, the event was funded by the Samuel H. Kress Foundation and the NYU Center for the Humanities and is free of charge. It was followed up by a hands-on professional development workshop at the College Art Association annual meeting in February, open to all CAA registrants at no extra cost.



Gavin Jantjes and Nandipha Mntambo in conversation



## Summer Projects Series

A series of informal talks by conservation students about their summer work projects at Villa La Pietra, Institute-sponsored excavations, and in museum laboratories, libraries, archives, and private conservation studios: Digging Deeper: Conservation in the Field; Looking Closer: Conservation in the Museum; La Dolce Villa! Conservation Projects at La Pietra.

## Spotlight on New Talents

Events highlighting research projects by students and recent graduates of the Conservation Center.

**Amy Brost**, Andrew W. Mellon Fellow in Media Conservation, Museum of Modern Art, New York  
*"From 'Certificates of Authenticity' to Authentic Iterations in Media Art"*

**Athena Christa Holbrook**, Collection Specialist, Department of Media & Performance Art, Museum of Modern Art, New York  
*"Framing the Jones Buffer: Documenting the History and Preservation of an Iconic Image-Processing Tool"*

**Dan Finn**, Media Conservator, the Smithsonian American Art Museum  
*"Time-based Media Conservation at the Smithsonian American Art Museum"*

**Brian Castriota**, Time-based Media Art Conservator based in Glasgow, Scotland  
*"Ontological Models and Authenticity in Time-Based Media Art Conservation"*

The two "spotlights" were followed by a book presentation: **Hanna B. Hölling**, *"Paik's Virtual Archive: Time, Change, and Materiality in Media Art"*

## Memory Spaces Collaborative Conference

In 2012, a team of curators at the Den Gamle By museum in Denmark and a group of researchers based in the Aarhus University Department of Psychology and Behavioral Sciences Center on Autobiographical Memory Research began an innovative form of art therapy utilizing museum settings to engage dementia patients and their caregivers. In 2013, the research team published their findings in the *Journal of Consciousness and Cognition*, concluding that patients recalled more memories in the immersive museum setting. In an effort to learn more about this phenomenon, and to examine the relationship between art and memory, this conference provided a platform for the researchers behind the Den Gamle By program to present their work. This conference was also an opportunity to think about how art history can consider this phenomenon historically and in the contemporary sphere, and to explore how an interdisciplinary team of researchers including art historians can create low-cost spaces for dementia sufferers and their caregivers in New York City and beyond. This conference was organized by Dr. Alexander Nagel, Director of Graduate Studies; Professor of Fine Arts, Institute of Fine Arts, NYU and second-year M.A. student Sarah Mallory.

### Participants

**Dorte Berntsen**, Professor of Psychology, Aarhus University; Director, Center on Autobiographical Memory Research

**Martin Brandt Djupdræt**, Head of Research and Presentation, Den Gamle By

**Henning Lindberg**, Head of the Department of Living History and the Department of Reminiscence at Den Gamle By

**Tove Engelhardt Mathiassen**, Curator, Den Gamle By





## Great Hall Exhibitions

There are two Great Hall Exhibitions per year showcasing prominent contemporary artists. Taking place in the fall and spring semesters, the expansive Great Hall of the Duke House, a historic landmark building, provides an impressive setting for displaying seminal contemporary art in the center of the Institute's academic home and community. The 2016-17 Great Hall Exhibitions were organized by Institute Students, Sarah Mallory, Blanca Serrano Ortiz de Solórzano, Adam Dunlavy, and Connor Hamm.

### Fall 2016: Martha Friedman – Some Hags

Opening night and Panel Discussion

Panelists:

**Nancy Worman**, Associate Professor of Classics and Comparative Literature at Barnard College, Columbia University

**Ann Whitney**, Olin Professor of Classics, Barnard College, Columbia University

**Jamieson Webster**, author and analyst

Moderator: **Thomas Crow**, Rosalie Solow Professor of Modern Art; Associate Provost for the Arts, Institute of Fine Arts, NYU

World Premiere of Two Person Operating System by **Susan Marshall & Company**

Concert featuring innovative artist and musician **C. Spencer Yeh**, and vocalist, **Liz Pearce** performs Milton Babbitt's, *Philomel*

### Spring 2017: Lucy Kim – Rejuvenate and Repeat

Legacy of the Natural – a panel discussion

Panelists:

**Dawn Chan**, journalist and critic

**Lucy Kim**, visual artist

**Bina Venkataraman**, science journalist, professor at MIT



C. Spencer Yeh performing at the Institute

## Duke House Exhibition Series

The Duke House Exhibition Series brings contemporary art to the walls of the landmarked James B. Duke House in the form of two exhibitions per year. The work is displayed in the Gilded Age interior of the former residence of the Duke family, juxtaposing the historic with the contemporary and inviting viewers to engage with both the past and the future of the Institute.

### Fall 2016: Intertwined

Artists:

**Julia Bland, Channing Hansen, Josh Faught, Sergej Jensen**

This exhibition brought together four fabric-based works that are inspired by, but move beyond, the strictures of painting. Each artist evokes a different fiber tradition: Sergej Jensen combines knit wool and luminous painted canvas in a composition using modernist vocabulary; Julia Bland's stretcherless graphic weave, hung to flutter, recalls a fringed rug or standard; Josh Faught re-presents text found in his culling of archives related to gay history in an extravagant yet elegiac piecing of hemp, linen, and lamé; and in Channing Hansen's playful work wool is caught in a relapse toward its more familiar form as clothing. From traditional canvas to wool, hemp, linen, and lamé, the fabrics that historically supported art and craft are, for these artists, generative fine-art materials themselves. Organized by Kristen Gaylord with Rachel Vorsanger.

### Opening Event, and Panel Discussion

**Josh Blackwell**, Fiber artist; Professor, Bennington College

**Julia Bland**, artist

**Susan Brown**, Associate Curator of Textiles, Cooper-Hewitt, National Design Museum

**Samantha De Tillo**, Assistant Curator, Museum of Arts and Design

### Spring 2017: Beatrice Glow: Spice Roots/Routes

In *Beatrice Glow: Spice Roots/Routes*, Glow traces environmental degradation, wealth inequality, and the ramifications of colonialism to their historical roots in the early modern spice trade. The pursuit of spices, which she calls "the petroleum of the 17th century," motivated conquest and colonization across Asia, the Pacific, and Latin America. Trade routes like the Manila-Acapulco Galleon Trade ferried spices, silks, and other luxury goods from China and the Philippines to Spain via Mexico.

Polygenetic objects like the manton de Manila, an embroidered silk shawl made in China and the Philippines that became a fashion staple among wealthy women in South America and Spain, expose these networks of influence. Glow's Spice Route series takes compositional cues from popular manton de Manila embroidery patterns, navigating between and beyond individual cultural traditions. Each digital print highlights a plant or spice that was intertwined with the legacy of the Manila-Acapulco Galleon Trade between the 17th and 19th centuries, embodying the social and economic connections forged by colonial mercantilism.

In 1890, the pursuit of intoxicating aromatic plants produced another kind of empire: the American Tobacco Company. James B. Duke's tobacco conglomerate dominated the American market and worked extensively with distributors in the United Kingdom and East Asia before being ordered by the Supreme Court to dissolve in 1911, having run afoul of the Sherman Antitrust Act. In 1909, Duke and his wife, Nanaline, commissioned the architect Horace Trumbauer to design a mansion on Fifth Avenue. Financed by the proceeds of the lucrative tobacco trade, the Duke House is an especially fitting site for Glow's work, a meditation on the intersection of luxury, intoxication, and commerce.

This exhibition demonstrates how these recurring patterns of exploration and exploitation speak to one another and continue to resonate with contemporary concerns. By installing the Spice Route series in the former home of James B. Duke, we also reflect on how the Institute of Fine Arts—which has made the Duke House its home since 1958—can productively engage with the history of this site.

### Empire of Smoke: the Legacy of Tobacco

**George Stonefish**, First Nation member

**Beatrice Glow**, 2016–2017 Artist-in-Residence at the Asian/Pacific/American Institute at NYU at NYU and a Hemispheric Institute of Performance and Politics' Council Member

**Gunja SenGupta**, Professor and Chair of the History department at Brooklyn College, City University of New York



## Crossing Boundaries: Making World Art History

*Crossing Boundaries* was conceived as an informal and experimental series of workshops in which scholars, curators, and artists of different backgrounds and disciplinary specializations within the field of art history and beyond could come together to discuss ways that the discipline is changing, growing, and evolving. Our aim was to generate dynamic ideas and resources for future directions in this area of study, to expand the scope of discourse throughout arts and cultural institutions, and ultimately to introduce a more multidimensional, pluralistic way of thinking, studying, writing, and talking about art and art history. In the autumn of 2016 we convened two panels, directing our focus towards access and engagement. Our program centered around issues and ideas of movement, migration, and diaspora; language, translation, and gesture; regional identities and areas of self-identification; pedagogy and education; networks and technology. The fall 2016 sessions were coordinated by the Institute's PhD candidate Allison Young and MA student Rebecca Cuomo.

### Session 1: Panelists

**Gabriel Pérez-Barreiro**, Director and Chief Curator, Colección Patricia Phelps de Cisneros

**Irene Small**, Assistant Professor, Princeton University

**André Lepecki**, Associate Professor of Performance Studies, NYU Tisch

**Joshua Cohen**, Assistant Professor, The City College of New York

**Reiko Tomii**, Independent Art Historian, Critic, and Curator

**Kathleen Ash-Milby**, Associate Curator, National Museum of the American Indian

**Donna De Salvo**, Deputy Director for International Initiatives and Senior Curator, Whitney Museum of American Art

**Yasmín Ramírez**, Research Associate, Centro de Estudios Puertorriqueños at Hunter College

**Joseph Roach**, Professor of Theater and English / Director of Theater, Yale University

### Session 2: Panelists

**Yaelle Biro**, Associate Curator for the Arts of Africa, The Metropolitan Museum of Art

**Matthew Israel**, Curator at Large, Artsy; Director, Artsy OnSite; Advisor to Artsy Learning; Director Emeritus, The Art Genome Project - Artsy

**Mark Jarzombek**, Professor of the History and Theory of Architecture, MIT Architecture

**David Joselit**, Carnegie Professor of the History of Art, Yale University

**Jay A Levenson**, Director, International Program, The Museum of Modern Art

**Yasmín Ramírez**, Art Historian, and Independent Curator

**Shelley Rice**, Arts Professor in the Department of Photography & Imaging, Tisch School, NYU

**Edward Sullivan**, Helen Gould Sheppard Professor in the History of Art; Institute of Fine Arts and College of Arts and Sciences, Institute of Fine Arts

**Milagros de la Torre**, New York based artist working with photography

**Ryan Lee Wong**, arts writer

## Pre-History and Modern Art Guest Lecture

**Maria Stavrinaki**, Associate Professor, Paris I-Panthéon-Sorbonne

Title: *The Earth without Man from Cézanne to Pierre Huyghe*

## Guest Lecture

**Tapati Guha-Thakurta**, Director and Professor in History, Centre for Studies in Social Sciences, Calcutta

Title: *Contesting Careers of the Art Work and the Religious Icon in Contemporary India*





# the Institute

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## The Connoisseurs Circle

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

### Course Auditing

Members receive the privilege of auditing Institute courses that cover a range of topics within art history, conservation, and archaeology. Recent courses include Philippe de Montebello's *Works of Art in Conversation: How Context Dictates Meaning and Response*; *The Technical Connoisseurship of Works of Art on Paper* with Margaret Holben Ellis; and Clemente Marconi's *Greek Art and Architecture I: The Archaic Period*, to name a few.

### Special Events

Members also receive invitations to exclusive art world events that are designed especially for their benefit. From artist studio visits to faculty- and curator-led exhibition tours, to visits to some of New York's finest private collections, the Connoisseurs Circle offers something for every interest. Recent events include an after-hours,

curator-led tour of *Turner's Modern and Ancient Ports: Passages through Time* at The Frick Collection; a behind-the-scenes tour of the Whitney Museum's Conservation Lab; and a visit to the private collection of Marica and Jan Vilcek. Programs expand beyond New York City as well with domestic day-trips and global experiences.

To learn more about the Connoisseurs Circle, call us at (212) 992-5837 or visit [ifa.nyu.edu](http://ifa.nyu.edu) and click "Support Us".

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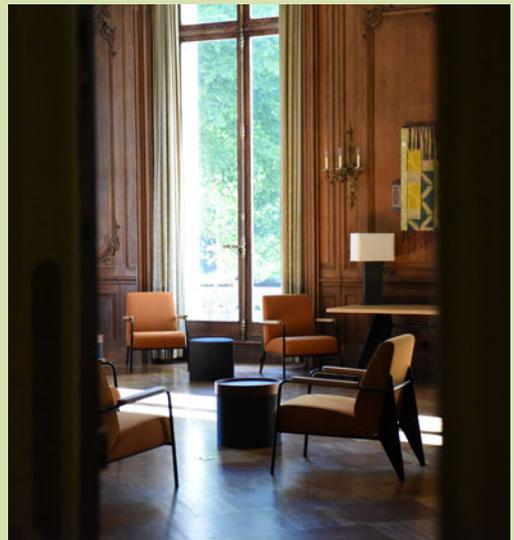
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## Endowed Fellowships

### Alfred Bader Fellowship

For the study of Dutch Art in the Netherlands

### Andrew W. Mellon Foundation Fellowship

For the study of conservation

### Barbara P. Altman Fellowship

For student summer travel

### Beatrice Stocker Fellowship

Tuition assistance for doctoral candidates

### 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 & 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

### Eleanor H. Pearson Travel Fellowship

For student summer travel

### Elizabeth A. Josephson Fellowship

Tuition assistance for doctoral candidates

### Elkow-Muller Fellowship

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

### Estrellita B. Brodsky Fellowship for Latin American Art History

For the study of Latin American art

### Fellowship for Archaeological Excavation

For student travel to the Institute's four archaeological sites

### Fellowship in Greek and Roman Art and Archaeology

For an outstanding doctoral candidate in the field

### 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 for the Study of Art in Italy

For the study of art in Italy

### Isabel and Alfred Bader Fellowship in Dutch Art

For the study of Dutch Art at the Institute

### 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 Memorial Fund

For student summer travel

### Judy and Michael Steinhardt Fellowship

Support for doctoral candidates at the discretion of the Director

### Julia A. Harwood Scholarship

Support for doctoral candidates

### 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



**Maddalena Paggi and Raffaele Mincione Fellowship**

For students with a focus in the study of ancient world

**Marica and Jan Vilcek Fellowship in Art History**

To support outstanding doctoral students

**Marica and Jan Vilcek Fellowship in Conservation**

To support conservation students

**Martin and Edith Weinberger Travel Fund**

For travel and general scholarly purposes

**Nancy Lee Fellowship**

Support for outstanding doctoral students

**National Endowment for the Humanities Fellowship**

For the study of conservation

**Oppenheimer Fellowship**

To support conservation students

**Paul Lott Fellowship**

Tuition support for Institute students

**Peter Jay Sharp Foundation Fellowship**

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

**Phoebe Dent Weil Fund for Art Conservation Education**

To support training and research programs in art conservation

**Richard Krautheimer Fellowship**

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

**Robert Chambers Memorial Fellowship**

For student travel

**Robert Goldwater Fellowship**

Support for outstanding doctoral candidates

**Robert H. Ellsworth Doctoral Fellowship Fund in Asian Art**

For doctoral fellowships in the field of Asian Art

**Robert Lehman Fellowships 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 Institute students who demonstrate academic merit

**Starr Foundation Fellowship**

For the study of Asian art

**Stein Family Fellowship**

Support for outstanding doctoral candidates

**Stockman Family Foundation Art Conservation Fellowship**

To support conservation students

**Suzanne Deal Booth Fellowship in Conservation**

To support conservation students

**Theodore Rousseau Scholarship Fund**

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

**Valeria Napoleone Fellowship**

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

**Walter W.S. Cook Scholarship Fund**

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

**Antoinette King Fellowship**

Support for Institute students in paper conservation

**Baroness Zerilli-Marimo Travel Fund**

To support student travel and research in Italy

**Connoisseurs Circle Fellowship**

Support for outstanding doctoral candidates

**Deanie and Jay Stein Dissertation Travel Fund**

To provide travel stipend support for Ph.D. students conducting dissertation research



**Dedalus Foundation Fellowship**

Support for a third year conservation student

**Donald P. Hansen Student Travel Fund**

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

**Elisabeth Hackspiel-Mikosch Scholarship in Decorative Arts**

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

**Friends of the Institute Ph.D. Students**

To support travel for doctoral candidates

**Hagop Kevorkian Fellowship in Conservation**

Support for conservation students

**Ida and William Rosenthal Foundation Fellowship**

For the support of an incoming student at the Institute

**Institute of Fine Arts Fellowship in Painting Conservation**

For a conservation student studying traditional easel paintings

**John L. Loeb, Sr. Fellowship**

To support first and second-year students at the Institute

**La Pietra Conservation Stipends**

To support conservation students traveling to Villa La Pietra

**Leon Levy Fellowship in Archaeological Conservation**

For visiting scholars studying archaeological conservation

**Mario Modestini Fellowship in Paintings Conservation**

To support Paintings conservation students

**National Endowment for the Humanities Fellowship**

Support for conservation students

**Pierre and Tana Matisse Foundation Fellowship**

To increase the stipends for doctoral students

**Rachel Davidson and Mark Fisch Fellowship**

Support for outstanding doctoral candidates

**Richard Ettinghausen Fellowship in Islamic Art**

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**Roberta and Richard Huber Fellowship**

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

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To support conservation students traveling to Aphrodisias

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To support conservation students traveling to Selinunte

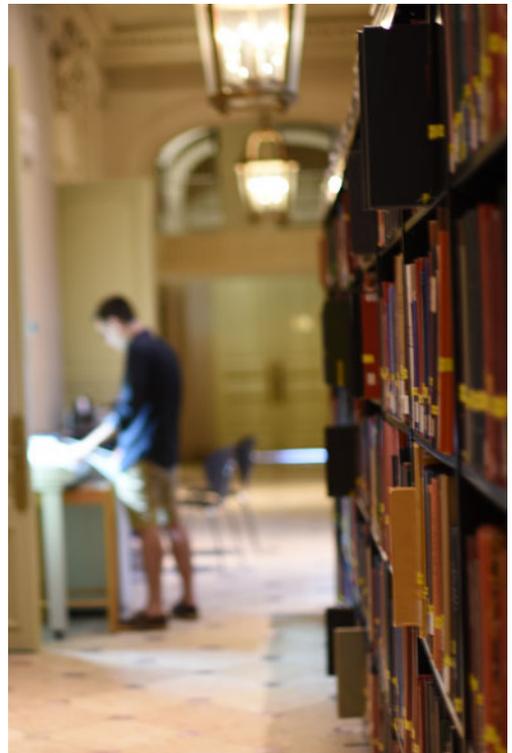
**The Selz Foundation Conservation Fellowship**

Support for conservation students

**Shelby White and Leon Levy Travel Grants**

To support student summer travel

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# Momentum Campaign

*The Institute of Fine Arts, in conjunction with New York University's \$1 billion Momentum Campaign, has a goal to raise \$50 million for student support to ensure that future art historians, conservators and archaeologists have the chance to achieve their dreams. We have surpassed the halfway mark having raised \$32 million and hope you will join these visionaries and make your gift to support our future arts leaders today!*

*We are pleased to recognize Institute's trustees, alumni, faculty, and friends who have contributed to the Momentum Campaign for student support. The following list reflects commitments of \$1,000 or more made since the beginning of the Momentum Campaign on September 1, 2011.*

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