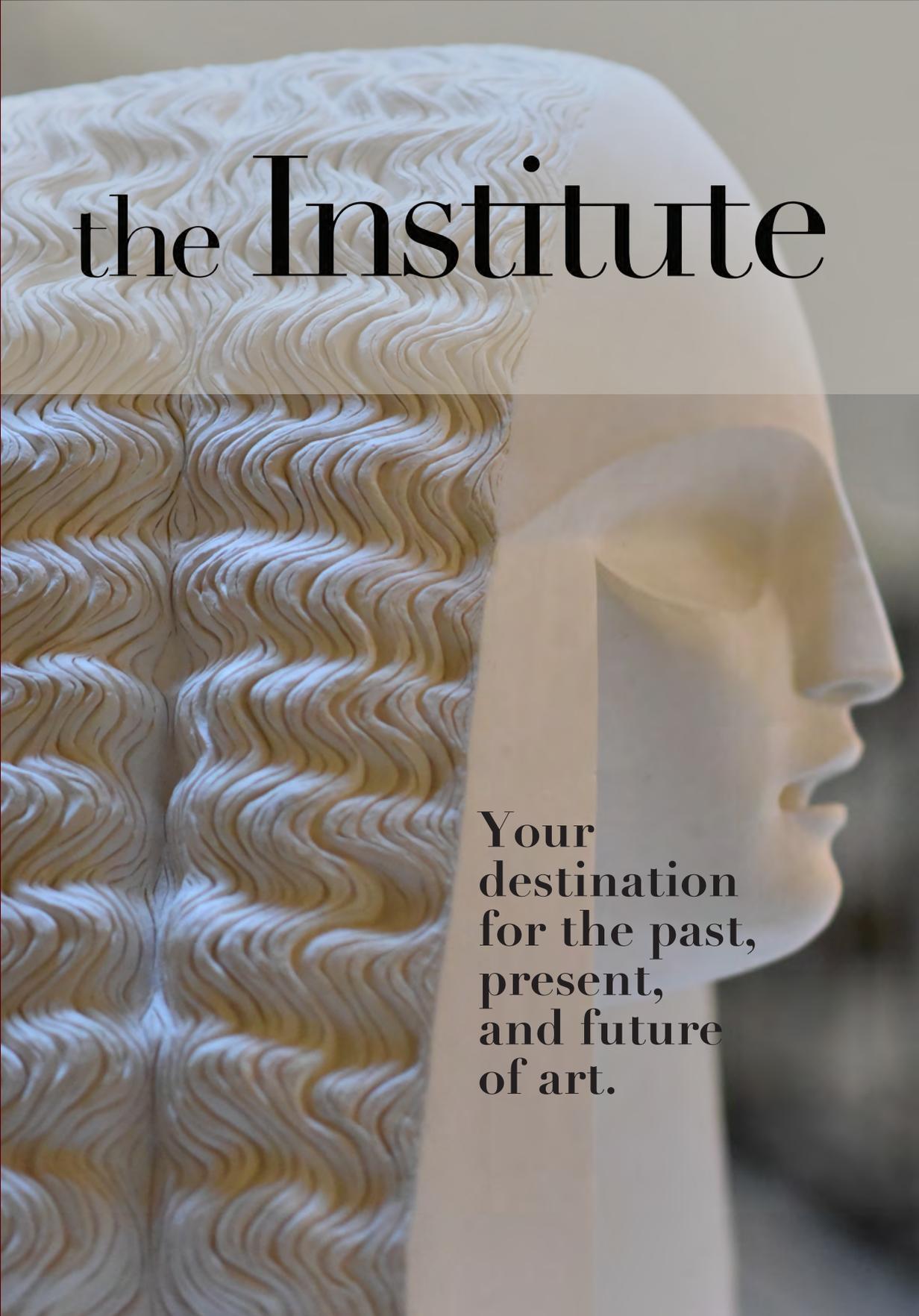




the Institute

Annual 2019-2020



the Institute

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

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1 East 78th Street
New York, NY 10075
Tel: (212) 992 5800
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



**THE INSTITUTE
OF FINE ARTS**

Welcome from the Director

This edition of *The Annual* seeks to provide you with an overview of an unprecedented year at the Institute of Fine Arts, NYU, and in the world. We began with a warm welcome to our entering class, and with excitement as we embarked on a new year of teaching, exhibitions, public programming, and other activities. Our curriculum was enriched by the presence of our two Judith Praska Distinguished Visiting Professors in Conservation and Technical Studies, Yvonne Rose Shashoua and Lucy Commoner. Chika Okeke-Agulu, a highly esteemed Professor of African and African Diaspora Art at Princeton University, joined us in the spring as our Kirk Varnedoe Visiting Professor. We were delighted to host two stellar Great Hall exhibitions, curated by our students; the fall 2019 exhibition displayed the sculpture of Sarah Peters (*Glossolalists*), and the spring show featured the multi-media work of Xaviera Simmons (*Posture*). The Duke House exhibition team installed the beautiful geometric abstractions of Columbia-born artist Fanny Sanin. (The latter two exhibitions are still on view through this fall and into next spring.) Many of us attended the College Art Association Annual Meeting in Chicago, which included excellent presentations by Institute faculty and students, the chance to meet with many of our alumni at our annual luncheon, and to tour two exhibitions of drawings at the Art Institute of Chicago, guided by alumna Harriet Stratis.

Then, seemingly abruptly in mid-March, we closed the James B. Duke and Chan Houses owing to the crises caused by the pandemic. Faculty, staff, and students demonstrated their remarkable dedication and flexibility as we began to offer our courses and some of our programming online. We held our commencement virtually on May 19, honoring the impressive resilience and achievements of our students. Our online programming picked up over the summer, as we realized that we could use the webinar format to share the knowledge and research of our faculty and others with viewers who numbered in the hundreds and hailed from around the world.

Later in May, the brutal murder of George Floyd by the Minneapolis police, which followed the unjustified deaths of too many people of color, launched a wave of sustained protests and urgent

demands for an end to racial injustice. These protests and the many conversations that have ensued have caused us to reflect more deeply on what cultural and academic institutions can do to change a status quo that too often accepts pervasive inequality. We recognize that this is a moment of reckoning, one in which we must come together as a community to create an environment that is truly anti-racist and inclusive for all of our members. Significant progress will take time, but changes are already taking shape. Our curriculum this year addresses a broad spectrum of relevant social issues and engages artistic forms of expression from across the globe. Our programming—much of it organized by our students in various workshops, forums, panels, and student-run initiatives such as the Silberberg Lectures, Works in Progress, Artists at the Institute, *Lapis: Journal of the Institute of Fine Arts*, and the Great Hall and Duke House exhibition series—will also address issues of racial and gender diversity. We look forward to a year that will allow us to confront the history and legacy of inequality in our nation, while also pointing toward the potential of works of art, scholarship, and other forms of public humanities to spark relevant conversations, open new channels of feeling and understanding, and create inclusive and vibrant communities.

Even as the new year gets underway, *The Annual* gives us an opportunity to look back at the 2019-2020 academic year, which proved so turbulent. Despite everything, our faculty, staff, and students accomplished a great deal. Our broader community, including our board members, alumni, Connoisseurs Circle, and other friends and donors, helped to sustain us through all of the challenges we faced. We are grateful for your thoughtful messages and generous support. We look forward to having you join us for what will be a year of teaching in blended and virtual formats, and of stimulating online programs, events, and initiatives.

With all best wishes,



Christine Poggi
Judy and Michael
Steinhardt Director
The Institute of Fine Arts





Message from the Chair

This past year has been like no other in the history of the Institute of Fine Arts. The unprecedented challenges that the COVID-19 pandemic has brought into our lives have forever changed our perspective on the value of being together in person. The Institute's ability to adapt is what we will remember and take great pride in for years to come. In March, when we all left the Duke and Chan Houses to shift to remote instruction, it was the resilience of the faculty, students, and staff that proved that although we were physically apart, we would remain a community and successfully complete another academic year.

The Institute stands with all those who have raised their voices against racial injustice, which has come to the forefront of national conversations with the devastating deaths of George Floyd, Breonna Taylor, Ahmaud Arbery, and Rayshard Brooks and far too many people of color before them. We are listening to our community of students, faculty, staff and alumni and will renew our efforts to create an environment that is welcoming to all. In particular, we are committed to further diversifying our board, faculty, staff and student body, and to offering a curriculum, and research and training opportunities, that respond to the global interests of our students.

We are heartened by the continued support of the Institute's alumni and friends. Graeme Whitelaw surprised us at the beginning of the academic year with a second fellowship in honor of his wife. Now every year there will be a fully funded Harriet Griffin Fellow in our History of Art MA program. Also, in the fall, Rachel and Jonathan Wilf generously pledged their second fellowship for the Conservation Center. Their philanthropy has had a significant impact on our work in the short time that Rachel has been a member of our board. We were pleased to be included among the five history of art graduate programs to receive a Helen Frankenthaler Foundation Fellowship for a student focused on modern and contemporary art. Then in the early spring, a dedicated alumna established a bequest in recognition of her late husband's love of Venice for a student travel fund to Italy. This was followed by another Institute alumna pledging a summer internship fund for those students

interested in securing first-hand museum experience. This gift dovetails beautifully with the Vilcek Curatorial Program and emphasizes the Institute's commitment to training the next generation of museum scholars.

With public programs at the core of the Institute's engagement with the community, we immediately pivoted in our approach to staying connected. While several programs that were planned for the spring have been postponed, many were offered online in a webinar format. Often change brings discoveries and new opportunities. This was the case with our online programming as now guests could attend from around the world and we could also accommodate a large number of attendees. One of our first lectures featured Lucy Commoner, the Judith Praska Visiting Distinguished Professor, with over 300 viewers, including guests from Argentina, Brazil, Canada, Chile, Germany, Hong Kong, Puerto Rico, and the UK. Words of appreciation came flowing in for days, such as: "I have not been able to come back to the Institute in years and this was a game-changer to be able to attend this talk online." Our ability to broaden our global reach has transformed our thinking and we plan to continue various forms of online programming going forward, along with our traditional in-person events once we are able to return to the Institute.

Online programming has also allowed us to collaborate with colleagues throughout the University. This summer we hosted three webinars with NYU's Alumni Association featuring Professor Finbarr Barry Flood, Professor Edward J. Sullivan, and Professor Thomas E. Crow. Not only were we able to reach our Institute community, we were also able to highlight the scholarship of our faculty with guests from Stern, Law, Wagner, Tandon and many other NYU schools.

In May we held our first Zoom Board of Trustees meeting with great success. By shifting the timing to the morning, we were able to bring together Trustees from London and Hong Kong, allowing for nearly 100% participation. In the coming year we will remain online but look forward to the day when we can gather together once again in the Loeb Room at the Duke House.



This year the Institute's Alumni Association Board will have new leadership as Jennifer Eskin steps down as President after four years and passes the reins to William Ambler and Vice President, Kathryn Calley Galitz. We are deeply grateful for the dedication and commitment that Jenny brought to this role; she developed deeper relationships with colleagues downtown, initiated alumni and student gatherings, and attended each and every alumni event on the calendar. We will miss her effectiveness as President but know that she will continue to be active within our community.

In an effort to continue student and alumni engagement at the Conservation Center, we invited alumni to deliver presentations over Zoom to the students in what became an informative summertime lecture series. Leadership at the Conservation Center will also change hands in the coming year. Michele Marincola completed her term as Chair this spring, and Margaret Holben Ellis returns to this position in the fall. A special thanks to Michele for her excellent work, not only as Chair of the Conservation Center but also as a key participant on the task force that planned protocols for NYU's Restart, including plans to reopen the Institute.

We remain grateful for the Institute's Connoisseurs Circle members who provide critical support for PhD fellowships. In the fall, the group visited

the New York Botanical Garden to view "Brazilian Modern: The Living Art of Roberto Burle Marx," an exhibition curated by Edward Sullivan. Edward shared his knowledge of the history behind this multi-talented artist's vibrant drawings and textiles and his passion for immersive and lush landscapes. It was a memorable day at the garden. When the spring transitioned to online teaching, we were impressed by the members' commitment to auditing their classes and navigating the whole new world of Zoom.

We look forward to welcoming the students back this fall, both in person and remotely, as we strive for normalcy. Although it may be some time before we are able to share each other's company, I hope that you will take advantage of all that the Institute has to offer through its online programming. Thank you for being a part of our community and for your commitment to our faculty, students, and staff. We are tremendously grateful for each and every one of you!



Marica Vilcek

Marica Vilcek, *Chair*
The Institute of Fine Arts

Board of Trustees

Marica Vilcek, Chair
Anne Ehrenkranz, Vice Chair
Stephen Lash, Chair Emeritus
Sheldon H. Solow, Chair Emeritus
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Jennifer Russell
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Ex-Officiis

Katherine Fleming
Andrew Hamilton
Philippe de Montebello
Terrance Nolan
Stephanie Pianka
Christine Poggi
Ann Temkin
Ian Wardropper
Daniel H. Weiss



The Institute: A Brief History

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

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

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

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

The curriculum was designed as a "three-legged stool" by which the conservator is supported in equal measure by art historical study, scientific training, and practical experience—an interdisciplinary approach

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

c. 1936

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

1938

The Institute moves to the James B. Duke House at 1 East 78th Street.

1959

1932

A Graduate Department in Fine Arts is founded separate from Washington Square and moves uptown to Munn House, opposite the Plaza Hotel.

1937

The name is changed to the Institute of Fine Arts.

1958

Curatorial Studies program established.

Directors of The Institute of Fine Arts

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



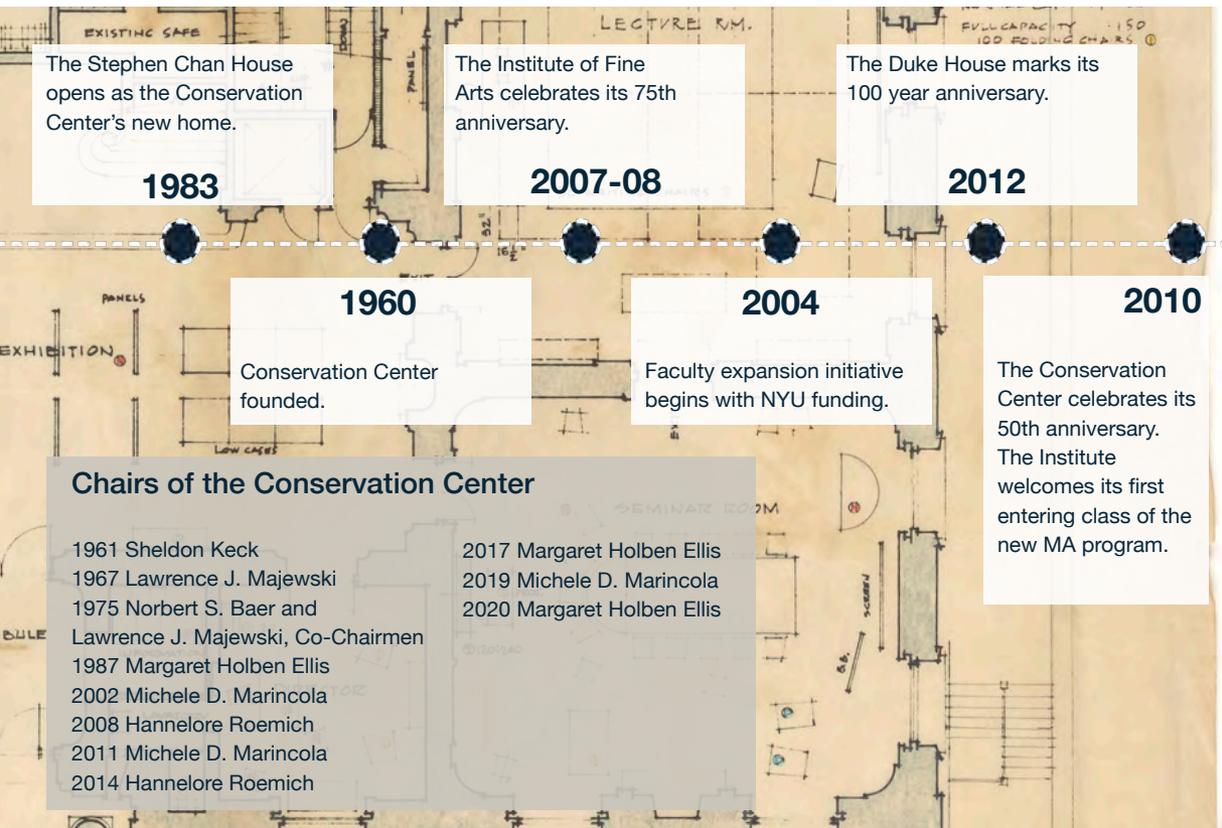
Students in the Loeb Room c. 1960

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 New York University's Faculty of Arts and Science) at the Sanctuary of the Great Gods in Samothrace; at Abydos, Egypt; at Selinunte, Sicily; and as of 2018, at Sanam, Sudan. In the course of its history, the Institute of Fine Arts has conferred over 2,720 advanced degrees and trained a high number of the world's most distinguished art history professors, curators, museum administrators, and conservators.



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

1983

The Institute of Fine Arts celebrates its 75th anniversary.

2007-08

The Duke House marks its 100 year anniversary.

2012

1960

Conservation Center founded.

2004

Faculty expansion initiative begins with NYU funding.

2010

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

Chairs 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
- 2011 Michele D. Marincola
- 2014 Hannelore Roemich

- 2017 Margaret Holben Ellis
- 2019 Michele D. Marincola
- 2020 Margaret Holben Ellis

Institute Faculty and Fields of Study

Administrators

Christine Poggi

*Judy and Michael Steinhardt Director;
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

Edward J. Sullivan

*Deputy Director for Faculty and Administration;
Helen Gould Shepard Professor in the History of Art, The Institute of Fine Arts and Department of Art History*

Latin American art, Viceregal and modern periods; Iberian art; art of the Caribbean; Brazilian art; art of the Iberian Peninsula and overseas colonies 17th-19th centuries

Margaret Holben Ellis

*Chair of the Conservation Center (as of 9/1/2020);
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

Thelma K. Thomas

*Director of Graduate Studies;
Associate Professor of Fine Arts*

Late Antique, Byzantine, and Eastern Christian art and architecture

Robert Lubar Messeri

*Director of Masters Studies (as of 9/1/2020);
Associate Professor of Fine Arts*

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

Faculty in the History of Art and Archaeology

Jean-Louis Cohen

*Sheldon H. Solow Professor in the
History of Architecture*

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

Thomas Crow

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

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

Colin Eisler

Robert Lehman Professor of Fine Arts

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

Finbarr Barry Flood

Director, Silsila: Center for Material Histories; William R. Kenan, Jr., Professor of the Humanities, The Institute of Fine Arts and Department of Art History

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

Kathryn Howley

*Lila Acheson Wallace Assistant Professor
of Ancient Egyptian Art*

Ancient Egyptian and Nubian art and archaeology; cultural exchange





Anne Hrychuk Kontokosta
(on leave 2019-2020)

Assistant Professor/Faculty Fellow

Ancient Aegean, Greek, and Roman art and architecture; archaeology

Robert Lubar Messeri

*Director of Masters Studies (as of 9/1/2020);
Associate Professor of Fine Arts*

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

Clemente Marconi

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

Robert A. Maxwell

Sherman Fairchild Professor of Fine Arts

Early Christian, Byzantine, and western medieval art

Philippe de Montebello

Fiske Kimball Professor in the History and Culture of Museums

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

Alexander Nagel

Professor of Fine Arts

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

Christine Poggi

*Judy and Michael Steinhardt Director;
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

Hsueh-man Shen

Ehrenkranz Associate Professor 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

Edward J. Sullivan

Deputy Director for Faculty and Administration; Helen Gould Shepard Professor in the History of Art, The Institute of Fine Arts and Department of Art History

Latin American art, Viceregal and modern periods; Iberian art; art of the Caribbean; Brazilian art; art of the Iberian Peninsula and overseas colonies 17th-19th centuries

Thelma K. Thomas

*Director of Graduate Studies;
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

Katherine Welch

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

Ancient Roman art and architecture; archaeology

Thomas F. Mathews

John Langeloth Loeb Professor Emeritus in the History of Art

Early Christian and Byzantine art and architecture

David O'Connor

Lila Acheson Wallace Professor Emeritus of Ancient Egyptian Art; Co-Director, The Institute of Fine Arts/ NYU Excavation to Abydos, Egypt

Ancient Aegean, Egyptian, Greek and Roman art; archaeology

Patricia Rubin

Professor Emerita of Fine Arts

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

Faculty Emeriti

Jonathan J. G. Alexander

Sherman Fairchild Professor Emeritus of Fine Arts

Medieval European art, especially manuscript illumination

Norbert S. Baer

Hagop Kevorkian Professor Emeritus of Conservation

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

Jonathan Brown

Carroll and Milton Petrie Professor Emeritus of Fine Arts

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

Günter H. Kopcke

Avalon Foundation Professor Emeritus in the Humanities

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

Visiting Faculty

Elizabeth Cleland

Associate Curator, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art

Susan Grace Galassi

Curator Emerita, The Frick Collection

William Hood

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

Linda Wolk Simon

Frank and Clara Meditz Director and Chief Curator, Fairfield University Art Museum

Lowery Stokes Sims

Professor of Art History, Institute of Fine Arts; Curator Emerita, Museum of Arts and Design

Kirk Varnedoe Visiting Professorship in Art History

Chika Okeke-Agulu

Professor of African and African Diaspora Art, Princeton University



Conservation Center Faculty

Michele D. Marinola

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

Margaret Holben Ellis

Chair of the Conservation Center (as of 9/1/2020); 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

Dianne Dwyer Modestini

Clinical Professor, Kress Program in Paintings Conservation

Conservation of old master and nineteenth-century paintings

Hannelore Roemich

Professor of Conservation Science; Conservation Consultant, Villa La Pietra

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

Institute Lecturers for the Conservation Center

Samantha Alderson

Conservator, American Museum of Natural History

Julie Barten

Senior Conservator of Collections and Exhibitions, Solomon R. Guggenheim Museum

Jean Dommermuth

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

Maria Fredericks

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

Nora Kennedy

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

Dr. Marco Leona

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

Laura McCann

Conservation Librarian, Barbara Goldsmith Preservation and Conservation Department, NYU Libraries

Michael Alan Miller

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

Peter Oleksik

Associate Media Conservator, Museum of Modern Art

Fran Ritchie

Objects Conservator, National Park Service

Katherine Sanderson

Assistant Conservator, Photograph Conservation, The Metropolitan Museum of Art

Kerith Koss Schragar

Objects Conservator and Proprietor, The Found Object



Harriet Stratis

Former Senior Research Conservator, Paper Conservation Department, The Art Institute of Chicago

Lena Stringari

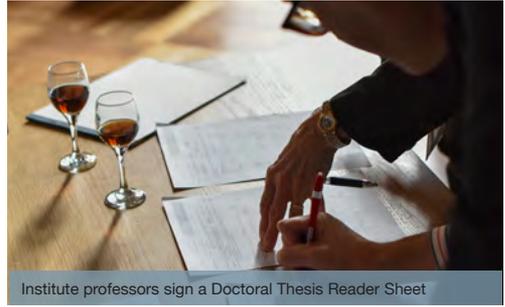
Deputy Director and Chief Conservator, Solomon R. Guggenheim Museum

Julia Sybalsky

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

Steven Weintraub

Proprietor, Art Preservation Services



Institute professors sign a Doctoral Thesis Reader Sheet

Judith Praska Distinguished Visiting Professors in Conservation and Technical Studies

Yvonne Shashoua (Fall 2019)

Senior Researcher, National Museum of Denmark

Lucy Commoner (Spring 2020)

Head of Conservation Emerita, Cooper Hewitt Design Museum

Additional Conservation Consultants Villa La Pietra

Rachel Danzing

Proprietor, Rachel Danzing Art Conservation

Pam Hatchfield

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

Jack Soutanian

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

Deborah Trupin

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

George C. Wheeler

Research Scholar, Department of Scientific Research, The Metropolitan Museum of Art; Senior Scientist, Highbridge Materials Consulting; Conservation Consultant, Villa La Pietra

The Samuel H. Kress Program in Paintings Conservation

Dianne Dwyer Modestini

Clinical Professor, Kress Program in Paintings Conservation

Shan Kuang

Samuel H. Kress Assistant Conservator and Assistant Research Scholar

Laura Turco

Samuel H. Kress Fellow in Painting Conservation

Research Faculty in the Conservation Center

Dr. Marco Leona

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

C. Richard Johnson

Visiting Research Professor, 2017-2020; Geoffrey S. M. Hedrick Senior Professor of Engineering, Cornell University

Dianne Dwyer Modestini

Clinical Professor, Kress Program in Paintings Conservation



Associate Faculty

John Hopkins

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

Visual, spatial and physical experience and the diachronic investigation of cultural and societal shift in the ancient Mediterranean

Dipti Khera

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

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

Carol Herselle Krinsky

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

Twentieth-century architecture and planning; fifteenth-century painting

Meredith Martin

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

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

Michele Matteini

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

Late Imperial Chinese painting and material culture; antiquarianism and collecting culture; Qing history; artistic exchanges; eighteenth-century art and globalism; craft and embodied knowledge; anthropology and art history; historiography

Prita Meier

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

Visual cultures and built environment of east African port cities, and histories of transoceanic exchange and conflict

Shelley Rice

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

Photography and multimedia art

Kenneth Silver

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

Modern and contemporary art, design, and culture

Kathryn A. Smith

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

Early Christian and Medieval art; illustrated Gothic manuscripts



Benjamin Carlos Clifford defending his dissertation "Painting After Modernism: Rethinking Historical Change" in September 2019.

NYU Affiliated Faculty

Miriam Basilio

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

Brigitte Miriam Bedos-Rezak

Professor, Department of History, NYU

Mosette Broderick

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

Joan Breton Connelly

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

Reindert Falkenburg

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

Dennis Geronimus

Associate Professor of Art History;
Department Chair, Department of Art History, NYU

Jordana Mendelson

Associate Professor, Department of Spanish and
Portuguese, NYU

Ara H. Merjian

Associate Professor of Italian and Art History, NYU

Jon Ritter

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

Ann Macy Roth

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

Lillian Tseng

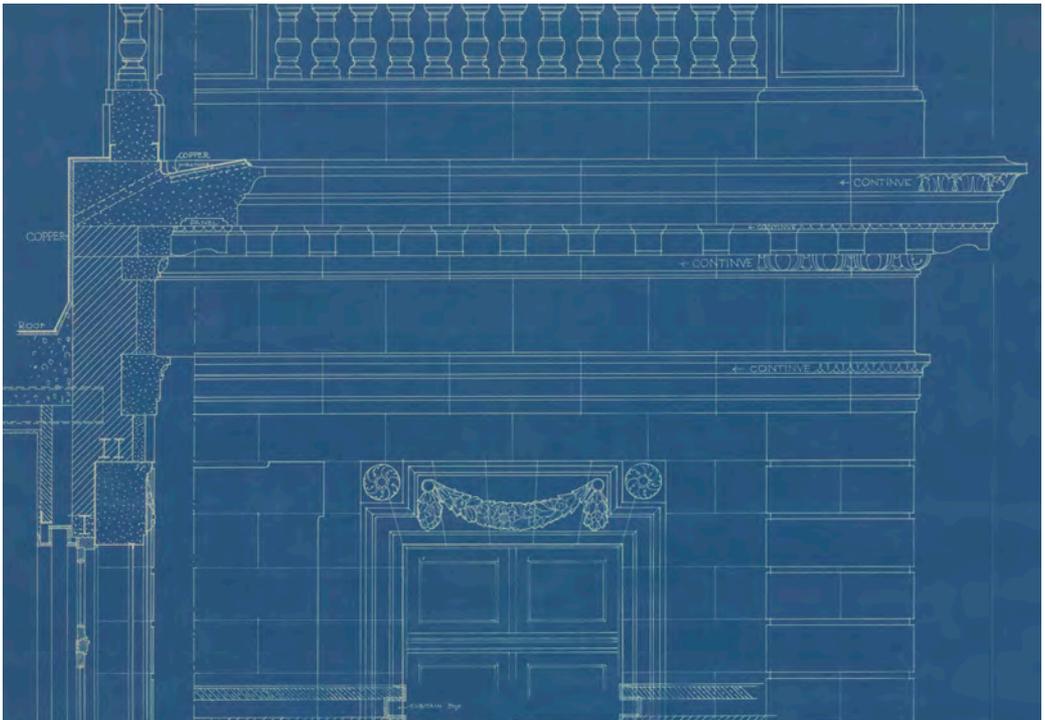
Associate Professor of East Asian Art and
Archaeology, Institute for the Study of the Ancient
World, NYU

Deborah Willis

University Professor; 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

Nadia Ali

Silsila Faculty Fellow, Silsila Center for Material Histories, NYU

Bruce Altshuler

Clinical Professor, Museum Studies

Jennifer Ball

Professor of Early Christian and Byzantine Art, Brooklyn College and the Graduate Center, CUNY

Kim Benzel

Curator in Charge, Ancient Near Eastern Art, The Metropolitan Museum of Art

Monika Bincsik

Diane and Arthur Abbey Assistant Curator of Japanese Decorative Arts, The Metropolitan Museum of Art

John T. Carpenter

Mary Griggs Burke Curator of Japanese Art, The Metropolitan Museum of Art

Blair Fowlkes Childs

Research Associate, Ancient Near Eastern Art, The Metropolitan Museum of Art

Adrienne Edwards

Curator-at-Large, Walker Art Center

Juliet Fleming

Associate Professor of English, New York University

Michael Gallagher

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

Pepe Karmel

Associate Professor of Art History, NYU

Marc LeBlanc

Associate Director, Academic Affairs, Institute for the Study of the Ancient World, New York University

Mark McDonald

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

Nadine M. Orenstein

Drue Heinz Curator in Charge, The Metropolitan Museum of Art

Michael Seymour

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

Freyda Spira

Associate Curator, The Metropolitan Museum of Art

Luke Syson

Director, Fitzwilliam Museum

Anne Umland

The Blanchette Hooker Rockefeller Senior Curator of Painting and Sculpture at The Museum of Modern Art

Jeffrey Weiss

Senior Curator, Guggenheim Museum, New York

Glenn Wharton

Professor of Art History and Professor of the Conservation of Material Culture; Chair of the UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials.

Adjunct Instructors in Languages

Uwe Bergemann

Adjunct Instructor, Deutsches Haus, College of Arts and Science and The Institute of Fine Arts

Heidi Ziegler

Adjunct Instructor in French, The Institute of Fine Arts

Eileen Hsiang-ling Hsu

Adjunct Instructor in Classical Chinese

Rosalia Pumo

Adjunct Instructor in Italian



Institute of Fine Arts Research Associates

Brian Castriota

Supervising Conservator, Excavations at Aphrodisias

Jack A. Josephson

Research Associate in Egyptian Art

Susie Pancaldo

Consulting Conservator, Excavations at Selinunte

Beryl Barr-Sharrar

Affiliate of Classical Art and Archaeology

Paul Stanwick

Research Affiliate in Egyptian Art

Institute of Fine Arts Excavation Field Directors

Matthew Adams

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

Kathryn Howley

Lila Acheson Wallace Assistant Professor of Ancient Egyptian Art; Field Director, Excavations at Sanam in Sudan

Clemente Marconi

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

Roland R. R. Smith

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

Bonna D. Wescoat

Professor of Art History, Emory University; 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

Former 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

Joyce J. Scott

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

Lynn Zelevansky

Former Director, Carnegie Museum of Art; Curator, Writer, Art Historian



Institute Staff

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and Public Affairs*

Sophie Phoenix Lo

*Manager of Public Programming
and Special Events*

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Vanessa Stone

Academic Advisor

Hope Spence

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Robert Doucette

Building Operator

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Aminah Ibrahim

Administrative Aide

Aakash Suchak

Grants Administrator

Amelia Catalano

*Manager, Laboratories and Study
Collection*

Kevin Martin

Academic Advisor

Shan Kuang

*Samuel H. Kress Assistant
Conservator and Assistant
Research Scholar*

Laura Turco

*Samuel H. Kress Fellow in
Painting Conservation*

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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

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Jennifer Chung

*Director of Budget and
Planning*

Lisa McGhie

Financial Analyst

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Lori Salmon

*Head, The Institute of Fine Arts
Library*

Daniel Biddle

*Supervisor, Conservation
Center Library*

Kimberly Hannah

Senior Processing Assistant

Abigail Walker

Serials Receiving Assistant

Public Safety

(212) 992-5808

James Cook

Public Safety Officer

Egerton Kelly

*Public Safety Officer
(until 06/30/2020)*

Darius Secure

Public Safety Officer





Photo Courtesy Zimmerli Art Museum at Rutgers

Tom Sokolowski (1950-2020)

Institute alumnus, Director of The Grey Art Gallery and professor of contemporary art at the Department of Art History, NYU

Thomas W. Sokolowski, who received his MA from the NYU Institute of Fine Arts in 1975, died in New Brunswick, N.J. on May 6th 2020. Tom was a pioneering curator and a courageous museum director who, throughout his career, created exhibitions that sought to advance the cause of social justice. His professional life was deeply connected with NYU. The years during which he served as Director of the Grey Art Gallery on Washington Square East were extremely fruitful for him professionally. His ground-breaking exhibitions attracted large audiences and critical acclaim. They included, among many others, the 1985 "Precious." This show examined art from the opposite side of the aesthetic coin from trends related to Minimalism and other forms of severe abstraction to consider artists who used the "more is more" approach to highly decorated surfaces and neo-religious references in their paintings, sculptures and installations, taking their work beyond the "decorative" into the realm of the "dazzling." "Against Nature: Japanese Art of the Eighties" and his survey of "Modern Indian Art from the Chester and Davida Hurwitz Collection" introduced aspects of global contemporary art before globalism took on the importance that it has today.

At the IFA, Tom studied Early Modern European art. His particular interest (fostered at the University of Chicago where he did his undergraduate degree) was the art of seventeenth and eighteenth century Italy. He studied with Anthony (Tony) Clark, former Director of the Minneapolis Institute of Art and Curator of European Paintings at the Metropolitan Museum. Clark became adjunct professor at the IFA in 1973. After Clark's untimely death in 1976 Tom worked with Donald Posner on a dissertation (which he did not finish) on Roman painter Sebastiano Conca.

During his time at the Institute (and before going to the American Academy in Rome for dissertation research) he took classes from Clark and Posner, Peter von Blanckenhagen, Gert Schiff, Jonathan Brown, and Ann Sutherland Harris, among others.

Tom held teaching positions at the University of British Columbia and, in the late 1980s and early 90s, at NYU's Department of Art History. At the DAH, he lectured on contemporary art to great praise from his students who learned in Tom's classes the same lessons his ground-breaking exhibitions were teaching to the general public. For Tom, contemporary art was a world-wide phenomenon, not simply an invention of the U.S. art world.

Tom joined the staff of the Chrysler Museum, Norfolk, Virginia in 1982 and eventually became Chief Curator before returning to New York to assume the directorship of the Grey. At the Grey (1984-1996), and later, during his fourteen-year tenure as Director of the Andy Warhol Museum in Pittsburgh as well as in his final position, Director of the Zimmerli Art Museum at Rutgers University (2017 until his death), Tom organized many exhibitions that investigated the theme of artists and the AIDS crisis. In 1988 along with three other professional colleagues (including William Olander, NYU/IFA PhD) he founded the organization known as Visual AIDS, initiated the "Red Ribbon" project and was responsible for the First Day Without Art. At the time of his death Tom was working on an exhibition (to open in September 2021) of the achievements and images in art of the Civil Rights activist Angela Davis, for the Zimmerli (Davis is a former Professor at Rutgers)

Tom's many classmates and colleagues, personal and professional friends, remember his acute intelligence and his razor-sharp wit. His sudden passing is a great sadness for the entire IFA and NYU community.

Edward J. Sullivan

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







the Institute

IN THE FOREFRONT

In this Section

SPOTLIGHT ON FACULTY STUDENT AND STAFF ACCOMPLISHMENTS

Faculty and Staff Accomplishments

Faculty

Jean-Louis Cohen

Awards, Honors, Fellowships

Doctorate Honoris Causa from the University of Montreal, 2019

Books

Building a New New World: Amerikanizm in Russian Architecture. London: Yale University Press, 2020.

Architecture et urbanisme dans la France de Vichy. Paris: College de France, 2020.

Frank Gehry; Catalogue Raisonné of the Drawings; Volume One, 1954-1978. Paris: Cahiers d'art, 2020.

Ein neues Mainz? Kontroversen um die Gestalt der Stadt nach 1945, with Hartmut Frank and Volker Ziegler. Berlin: De Gruyter, 2019.

Book chapters

"Kenneth Frampton's Elusive Constructivism," in *Modern Architecture and the Lifeworld; Essays in Honor of Kenneth Frampton*, 2020.

"L'invention dans le sang," in *Massimo / Maxime Ketoff, Parcours entre architecture, art et technique avec Marie Petit*, 2020.

"Les Champs de la modernité," in *Champs-Élysées, histoire & perspectives*, 2020.

"Le Corbusier et les Juifs : propos privés et retenue publique," and "Le Front Populaire de Le Corbusier," in *Le Corbusier 1930-2020; polémiques, mémoire et histoire*, 2020.

"L'Atelier Chantorel de Frantz Jourdain: l'architecte comme romancier et protagoniste," in *L'architecte à la plume*, 2019.

"Networks of Modern Beauty," in *Shukhov, Formula of Architecture*, 2019.

"Charlotte Perriand dans le champ de la politique," in *Le Monde nouveau de Charlotte Perriand*, 2019.

"Opus 2 : Robert Venturi's Metamorphosis of Duke House," in *Complexity and Contradiction at Fifty: On Robert Venturi's "Gentle Manifesto"*, 2019.

"L'architecture des 'condensateurs sociaux,'" and "La participation de l'URSS à l'Exposition des arts décoratifs de Paris, 1925," in *Rouge; art et utopie au pays des Soviets*, 2019.

Exhibitions Curated

"Building a New New World: Amerikanizm in Russian Architecture," Canadian Centre for Architecture, Montreal, 2019-2020.

Conference organized

"Americanized Bolshevism and its New New Worlds," 2019, Ann Arbor.

"The culture of reform from Europe to North America (1880-1914): strategies and poetics," 2019, Saaleck-an-der Saale.

Lectures

"History and the future of design education," 2019, Shanghai.

"Élie Azagury de Casablanca à Casablanca, via Paris, Stockholm et ailleurs," Conseil régional de l'Ordre des Architectes, MAMMA, Made in A, Casablanca, December 2019.



Thomas Crow

Awards, Honors, Fellowships

Laura Shannon Prize in Contemporary European Studies, Silver Medal: for *Restoration: The Fall of Napoleon in the Course of European Art* (Princeton University Press, 2018)

Huntington Library, fellowship awarded: Ancient and Late Modern Art of the American Southwest

Book

The Hidden Mod in Modern Art: London 1958-1969. Yale University Press, forthcoming October 2020.

Essays/Articles

"Pure Beauty: On John Baldessari," *Artforum* (April 2020), 120-124.

"Conversation with Curator Massimiliano Gioni," *Peter Saul: Crime and Punishment* (New Museum, 2020).

"Afterlives of Heroism in the Art of Elizabeth Peyton," in Lucy Dahlsen ed., *Elizabeth Peyton: Aires and Angels* (London: National Portrait Gallery, 2019).

"Illuminations Past and Present in the Painting of Mark Rothko," in Jasper Sharp ed., *Mark Rothko* (Vienna: Kunsthistorisches Museum, 2019).

"Bearing Witness in the Art of the Vietnam Era," in Melissa Ho ed., *Artists Respond: American Art and the Vietnam War, 1965-1975* (Smithsonian Museum of American Art, 2019).

"Jim Dine," in Darby English and Charlotte Barat eds., *Among Others: Blackness at MoMA* (Museum of Modern Art, 2019).

"Spirituality," in Nancy Spector ed., *Guggenheim Museum A-Z* (2019).

Review: Whitney Museum, "Warhol: From A to B and Back Again," *CAA Reviews* (2019).

"What? versus How Much? The Depth of Theology in art," *Art and Christianity* (Autumn 2019).



Conferences organized, Lectures, Talks

"From Folk to Pop," Centre Pompidou, Paris, 30 October 2019.

Keynote lecture: "Going from Scene to Scene: The Multiple Bruce Conners," conference accompanying "Invisible City: Philadelphia and the Vernacular Avant-garde," University of the Arts, 5 March 2020;

3 subsequent lectures cancelled at Tate Gallery, St. Louis Museum of Art, and Art Institute of Chicago.

Philippe de Montebello

Awards, Honors, Fellowships

Premio (prize), Iberoamericano de Mecenazgo de la Fundacion Calla, 2020, from the hands of Queen Sofia of Spain, Real Academia de Bellas Artes

Publications

Interview, "Grand témoin," in *The Art Newspaper*, edition française, September 2019.

Contribution to Donatien Grau, "Potential Museums" published by *Paradis Magaine*, 2019.

Colin Eisler

Publications

Review: "Bringing Artists to Life," *Wall Street Journal* (December 13, 2019).





Margaret Holben Ellis

Publications

"The Computational Characterization of Leonardo's Papers," *Mitteilungen des Kunsthistorischen Institut in Florenz*, forthcoming.

"Computational Watermark Enhancement in Leonardo's Codex Leicester," with William A. Sethares and C. Richard Johnson, Jr., *Journal of the American Institute for Conservation* (March 2020); <https://doi.org/10.1080/01971360.2019.1703483>

"Going beyond the Bench: The Paper Conservator Today," *Restaurator* 40, nos. 3-4 (2019), 311-321.

"Unexpected FAME & unFORTUNE," Postprints Institute of Conservation, Book and Paper Group, 2nd Triennial Conference, 2020, <https://icon.org.uk/unexpected-fame-conservation-approaches-to-the-preparatory-object>

Conferences Organized, Lectures, Talks

Invited speaker, with William A. Sethares and C. Richard Johnson, Jr., "The Computational Characterization of Leonardo's Papers," Kunsthistorisches Institut and the Museo Galileo, October 10-12, 2019.

"The Computational Connoisseurship of Rembrandt's Papers," Harvard Art Museums, Harvard University, July 9-11, 2019.

Panel moderator, "Roy Lichtenstein Technical Study Day," The Roy Lichtenstein Foundation, American Institute for Conservation 47th Annual Meeting, June 25, 2019.

"Expanding the Toolbox, Making Reference Collections Relevant to Conservation Practice," Art on Paper Discussion Group, May 17, 2019.

Finbarr Barry Flood

Honors, Awards, Fellowships

Chaire du Louvre, Musée du Louvre, Paris, 2019

Books

Technologies de dévotion dans les Arts de l'Islam: pèlerins, reliques et copies. Paris: Hazan/Musée du Louvre, forthcoming.

There Where You Are Not: Selected Writings of Kamal Boullata, edited with an Introduction by Finbarr Barry Flood; "Introduction," 10-25 (Munich: Hirmer, forthcoming).

Essays/Articles

"Before the Mughals: Material Culture of Pre-Mughal North India," *Muqarnas* (36, 2019), 1-40.

"Signs of Silence: Epigraphic Erasure and the Image of the Word," in Christiane Gruber, ed., *The Image Debate: Figural Representation in Islam and Across the World* (London: Gingko Library, 2019), 46-71.

Exhibition Curated

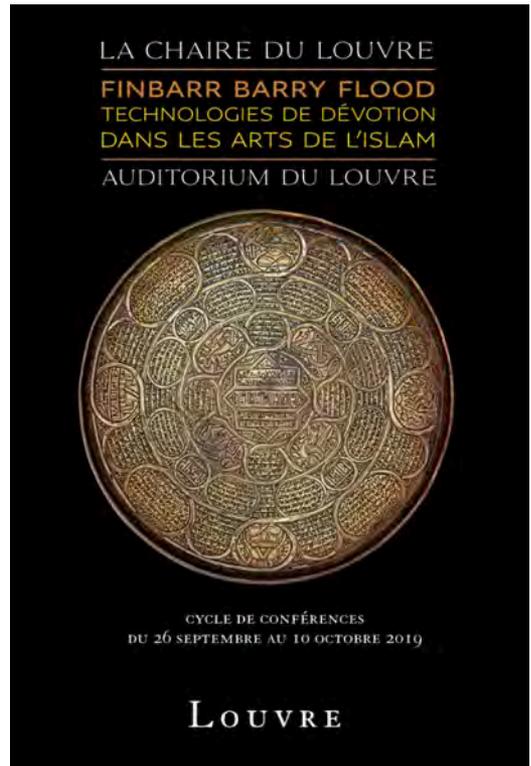
Small exhibition of artifacts from the permanent collections discussed in the Chaire du Louvre lectures, Musée du Louvre

Conferences Organized, Lectures, Talks

Invited Individual Lectures, Endowed Lectures and Keynote Speeches

Technologies de dévotion dans les arts de l'Islam, Cycle of Chaire du Louvre Lectures, Musée du Louvre, Paris (September 26–October 10, 2019) <https://www.louvre.fr/technologies-de-devotion-dans-les-arts-de-l-islam-par-finbarr-barry-flood>

Lecture 1: Prendre la mesure (September 26)
Lecture 2: Incorporer par la poussière (September 30)
Lecture 3: Guérir avec des images et des mots (October 3)



Lecture 4: Tracer les contours (October 7)
Lecture 5: Faire une impression (October 10)
Round Table: *Corps et copies, de la dévotion à l'exposition* (October 14)

"Économies de la copie et énigmes de la chronologie: le problème des bols magico médicinales islamiques 'médiévaux'", seminar in the series Usages des objets, organized by Manuel Charpy and Noémie Étienne, Institut National d'Histoire de l'Art, Paris (October 1, 2019)

Fall lecture series on Slavery in the Islamic World ("Bonded"); Spring lecture series on the Maghrib, at Silsila.

Lecture for the Alumni Association, "Healing Dust and Printed Cures: Technologies of Protection in Medieval Islam."



Jonathan Hay

Publications

“Guo Zhongshu’s Archaeology of Writing,” *Journal of Chinese History* 3 (2019), 233-324.

“Professor Bo Songnian’s ‘Wide-Angle’ View of Chinese Art History” (in Chinese), *Meishu guan cha* (Art Observation) (2019), 11.

Conferences Organized, Lectures, Talks

Co-organizer and sometime moderator, IFA China Project Workshop.

Seminar session on my “Glossary of Terms for the Study of Chinese Ink Painting,” Graduate Seminar in Methodology, Department of Art History, University of Pittsburgh, November 19, 2019.

“A New Approach to Yuan Dynasty Scholar Painting.” Department of Art History and Archaeology, UCLA, January 13, 2020: I also taught a session of the Department’s theory and method seminar.

Kathryn E. Howley

Publications

“The Materiality of Shabtis: Four Millennia of Miniatures,” *Cambridge Archaeological Journal* 30, no.1, 123-40.

Conferences Organized, Lectures, Talks

“Ancient Nubia: New Ideas, New Discoveries,” Barbara W. Herman Memorial Lecture, Museum of Fine Arts, Boston, 8th December 2019.

“Ritual in the 25th Dynasty: Or, How to Worship Amun like a Kushite,” American Research Center in Egypt, Chicago Chapter (Chicago, IL), November 2, 2019.

“Meroë: de vergeten Afrikaanse tegenstander van Rome,” [“Meroë: The Forgotten African Rival of Rome”], Stichting Mehen: Studiecentrum voor het Oude Egypte (Leiden, Netherlands), July 14, 2019.

Robert Lubar Messeri

Publications

“Peinture-Poésie: Miró, Juno and the Catalan Literary Avant-Garde,” in Rémi Labrusse and Robert Lubar Messeri, eds., *Painting-Poetry/Peinture-Poésie*, Miró Documents (Barcelona: Fundació Joan Miró, 2020), 85-97.

Exhibitions Curated

Miró and the Language of Signs, Palazzo Municipale della Arte, Napoli, September 2019 - February 2020.

Clemente Marconi

Awards, Honors, Fellowships

2019. Visiting Professor, Australian Archaeological Institute at Athens (August 5th–September 12th): public lectures and seminars in Sydney (University of Sydney and Macquarie University), Canberra (Australian National University), Armidale (University of New England), Newcastle (University of Newcastle), Brisbane (University of Queensland), Hobart (University of Tasmania), Melbourne (University of Melbourne and La Trobe University), Adelaide (University of Adelaide), Perth (University of Western Australia)

Book

Caruso, Enrico and Clemente Marconi. *Selinunte. Fotografie di Armando Rotoletti*. Testi di Enrico Caruso e Clemente Marconi. Troina: Grafirer, 2019.

Essays/Articles

Ward, Andrew, and Clemente Marconi. “War and the Life of a Sacred Structure: Weapons from the NYU-UniMi Excavations in the Main Urban Sanctuary of Selinunte,” in *The Fight for Greek Sicily: Society, Politics, and Landscape*, ed. M. Jonasch (Oxford and Philadelphia: Oxbow, 2019), 18-46.



Clemente Marconi, David Scahill, and Massimo Limoncelli. "New Architectural Work on the Akropolis of Selinous, Sicily: Towards a Digital Platform for Cultural Heritage," in *New Directions and Paradigms for the Study of Greek Architecture: Interdisciplinary Dialogues in the Field*, eds. P. Sapirstein and D. Scahill (Leiden and Boston: Brill, 2019), 289-304.

"The New Investigations of the Institute of Fine Arts–NYU in the Main Urban Sanctuary of Selinunte," in *The Akragas Dialogue: New Investigations on Sanctuaries in Sicily*, eds. M. De Cesare, C. Portale, and N. Sojc (Berlin: De Gruyter, 2019).

"Prefazione," in *Immagini di Gela. Le necropoli e il profilo culturale della polis tardo-arcaica. I materiali della collezione e del predio Lauricella*, Alessandro Pace, IX-X. Sesto Fiorentino: All'Insegna del Giglio, 2019.

"The Raw and the Cooked: Scenes of Animal Fights on Archaic Greek Sacred Architecture." Res: *Anthropology and Aesthetics* 71–72 (spring/autumn 2019), 209–228.

"New Evidence for Early Greek Settlement on the Acropolis of Selinunte," in *Listening to the Stones: Essays on Architecture and Function in Ancient Greek Sanctuaries in Honour of Richard Alan Tomlinson*, eds. Elena C. Partida and Barbara Schmidt-Dounas (Gloucester: Archaeopress, 2019), 252-261.

"Prolegomena to the Study of Sculpture in Sicily in the Archaic and Classical Periods." In *Handbook of Greek Sculpture*, ed. Olga Palagia (Berlin: De Gruyter, 2019), 429-472.

"Centuripe," in *The Encyclopedia of Greek Comedy*, ed. A. Sommerstein, 1 (Hoboken, NJ: Wiley-Blackwell, 2019), 165-166.

Conferences organized, Lectures, Talks

Clemente Marconi and Ann Kuttner, "The Pasts of Marini's Futures," CIMA (Center for Italian Modern Art, New York), February 11, 2020.

Mauro Cremaschi, Massimo Cultraro, and Clemente Marconi, "Prima di Selinunte: ambiente, risorse e strategie insediative di un sito di lunga durata dal X al II millennio a.C." *LIV Riunione scientifica Istituto Italiano di Preistoria e Protostoria*, Rome, October 23–26, 2019.

Exhibitions Curated

"Selinunte: Baglio Florio. New Finds from 2019 Excavations."

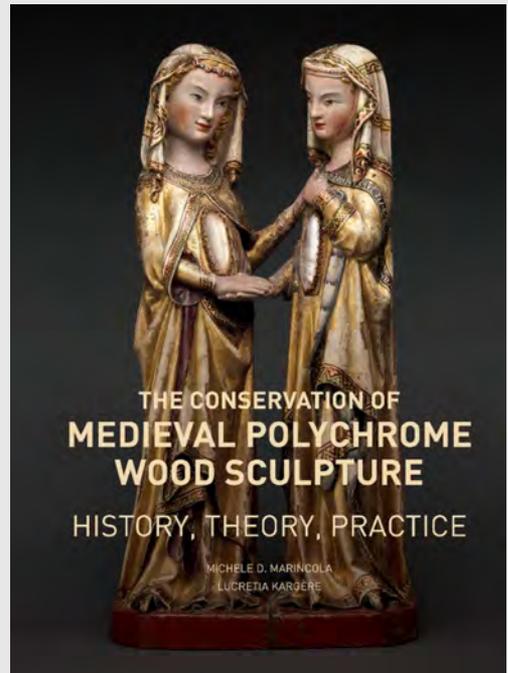
Michele Marincola

Book

Michele D. Marincola and Lucretia Kargère. *The Conservation of Medieval Polychrome Wood Sculpture: History, Theory, Practice*. Getty Publications, 2020.

Essays/Articles

"The Cloisters' Romanesque Crucifix from Northern Spain: A Reconstruction and Interpretation," in: eds. Lutz, G. and Fozi, S., *Christ on the Cross and the Emergence of Medieval Monumental Sculpture* (Brepols/Harvey Miller, 2020), 264-81.



Robert Maxwell

Awards, Honors, Fellowships

Awarded grant for approx. \$50,000 from the Xunta de Galicia, Santiago de Compostela/Madrid, Spain, for a conference (ultimately canceled due to Covid-19).

Publications

“Modern Origins of Romanesque Sculpture,” revised version of 2008 article, in C. Rudolph, ed., *A Companion to Medieval Art, 2nd ed.* (London, 2019).

Book Review: “M. Duquong, *The Lithic Garden: Nature and the Transformation of the Medieval Church*, Oxford, 2018,” *Church History* 88, no. 2 (2019), 497-499.

Conferences Organized, Lectures, Talks

Co-organizer, International Conference on Santiago de Compostela, with M. Castiñeiras (Universitat Autònoma de Barcelona), *Imagining Pilgrimage to Santiago: Itineraries, Narratives, Myths*, The Institute of Fine Arts, NYU, April 2020 – canceled due to Covid-19

Session responses, “Quo Vadis? Medieval Italian Sculpture Studies in Honor of Dorothy F. Glass,” organized by A. Perchuk (Cal. State Channel Islands), F. Gangemi (Kunsthistorisches Institut in Florenz), 55th International Congress on Medieval Studies, 7-10 May 2020 – canceled due to Covid-19

“Authorship, Writing, and the Discourse of Law in Some Early Medieval Manuscripts,” 55th International Congress on Medieval Studies, 7-10 May 2020 – canceled due to Covid-19

“At the End and Beginning of the World: Santiago de Compostela,” opening talk for *Imagining Pilgrimage to Santiago: Itineraries, Narratives, Myths*, The Institute of Fine Arts, NYU, 24-25 April 2020 – canceled due to Covid-19

“Discernement et crédulité dans l’art du XIIe siècle,” Session d’été, Centre d’études supérieures de civilisation médiévale, Poitiers, 27 June 2019

“Retour sur une dialectique transatlantique, ou comment aborder les formes d’expression de l’art médiéval,” *Journées d’études franco-américaines: Looking Across the Atlantic*, INHA, Paris, 12-13 June

Organized four events (three lectures, one conference) for the Medieval Art Forum, The Institute of Fine Arts, Academic Year 2019-2020:

November 21, 2019

Jerrilyn Dodds, Harlequin Adair Dammann Chair in the History of Art, Sarah Lawrence College, “Mozarabic and Romanesque”

October 3, 2019

Charlotte Denoël, Chief Curator, Department of Manuscripts, Bibliothèque Nationale de France: “The Drogo Sacramentary: New Perspectives on its Ivory Plaques”

March 3, 2020

Isabelle Marchesin, Research Advisor, Institut national d’histoire de l’art, Paris: “Early Carolingian Gospels: Giving Form and Substance to God’s Word”

April 24-25, 2020

International Conference, “Imagining Pilgrimage to Santiago: Itineraries, Narratives, Myths,” co-organized with M. Castiñeiras (Univ. Auto. de Barcelona), with the Xunta de Galicia and Xacobeo 2021 - ultimately canceled due to Covid-19.



Robert Maxwell and Isabelle Marchesin in the Lecture Hall during the Medieval Art Forum on March 3, 2020.



Alexander Nagel

Books

Renaissance Metapainting, (edited with Péter Bokody). Brepols, 2020. Essays by Klaus Krüger, Robert Brennan, Péter Bokody, Erik Eising, Wolfgang Kemp, Nicholas Herman, Anna Degler, Beate Fricke, Alexander Nagel: "Structures of Archaism in Leonardo, Fra Bartolommeo, and Raphael," Shira Brisman, and André Chastel.

Bending Concepts: The Held Essays on Visual Art, edited with Jonathan T.D. Neil. Rail Editions, 2019. Essays by Walter Benn Michaels, Claire Bishop, Talib Agape Fuegoverde, David Levi Strauss, Simon Critchley, T.J. Demos, Ariella Azoulay, Judith Rodenbeck, Katy Siegel, Martha Schwendener, Alva Noë, Blake Gopnik, David Geers, Alexander Nagel, David Robbins, Siona Wilson, Luis Camnitzer, Michael O'Hare, Alexander Dumbadze, Terry Smith, Alexi Worth, Gaby Collins-Fernandez, Katie Anania, Marika Takanishi Knowles, Sheila Heti, and Karen Archey.



Essays/Articles

"Art in Time," in *The Aura in the Age of Digital Materiality: Rethinking Preservation in the Shadow of an Uncertain Future*, eds. Adam Lowe, Elizabeth Mitchell, Nicolas Béliard, Giulia Fornaciari, Tess Tomassini, Blanca Nieto and Guendalina Damone (Milan: Silvana, 2020), 295-307.

"Fugitive Mirror: Art Neither Dead Nor Alive," in *Dead or Alive! Tracing the Animation of Matter in Art and Visual Culture*, eds. Gunhild Borggreen Maria Fabricius Hansen and Rosanna Tindbæk (Aarhus: Aarhus University Press, 2020), 21-64.

"Introduction," in *Leo Steinberg, Michelangelo's Paintings: Selected Essays*, ed. Sheila Schwartz (Chicago and London: Chicago University Press, 2019), vii-x.

"The Stripping of Art," "Abstraction and Sublimation," and "There is No Such Thing as the Global," in *Louvre Abu Dhabi: A World Vision of Art*, part 1, Time, History, Memory, ed. Jean-François Charnier (Paris: Skira, 2019), 165-81.

Research portal: *Amerasia: An Inquiry into Early Modern Imaginative Geography* (edited with Elizabeth Horodowich)
<http://ifaresearch.org/amerasia/>

Conferences Organized, Lectures, Talks

Invited Lectures: "Where is our God? Giotto and the Arena Chapel," Department of the History of Art and Archeology, U.C. Berkeley, February 21, 2020.

"The Revelation of the Earth: Raphael and Parmigianino," Riley Family Class of 2013 Art History Lecture, Dartmouth College, January 29, 2020.

"Michelangelo: Figures without Names," Symposium in Honor of Leonardo Barkan, Princeton University, May 10, 2019.



Christine Poggi

Essays/Articles

"La couleur de mes rêves: Joan Miró's Peinture-Poesie and the Art of False Resemblances," in *Painting-Poetry, Peinture-Poésie, Miró Documents*, ed. Robert Lubar Messeri and Rémi Labrousse (Barcelona: Fundació Joan Miró, 2020), 33-51.

"Giacomo Balla's Vortex: The Volatile Politics of an Abstract Form," *RES: Journal of Anthropology and Aesthetics* 71-72 (spring/autumn 2019), 192-208.

Conferences Organized, Lectures, Talks

"The Body as Hieroglyph in Early Picasso," keynote address, conference: *Material Grounds: Bodies and Territories in Early Picasso (1906-1907)*, Museo Reina Sofia, Madrid, 17-18, 2020 (postponed to November 18-19, 2021).

"Cartographies of Crisis: Mona Hatoum's Geopolitical Mappings," keynote address, Conference: *Crisis*, European Network for Avant-garde and Modernism Studies (EAM), University of Leuven, September 17-19, 2020 (cancelled owing to Covid-19).

Panelist, webinar, "Exploring the Way Forward: What do Leaders of Higher Education Institutions Educating Artists and Art Scholars See for Their Schools and Students in the Coming Three Years?" The Aspen Institute, Artist-Endowed Foundations Initiative, organized by Christine Vincent, moderated by Alberta Arthurs, June 9, 2020.

Series of four lectures, to be given at the Scuola Normale Superiore, Università di Pisa, April 2020; postponed owing to Covid-19.

Panelist, book launch for *War and Algorithm*, ed. Max Liljefors, Gregor Noll, and Daniel Steuer, Steinhardt School, New York University, March 5, 2020

"Early Picasso: A Dialogical Approach to Style and Meaning," *Picasso: Seated Female Nude Workshop*, The Leonard A. Lauder Research Center for Modern Art, The Metropolitan Museum of Art, November 12, 2019

Hannelore Roemich

Publications

H. Roemich, K. Wittstadt, G. Maas-Diegeler, "Accelerated weathering and long-term experiments – conclusions for preventive conservation of glass objects," In *Proceedings of the International Symposium on Glass Degradation in Atmospheric Conditions*, Ed. Isabelle Biron, Fanny Alloteau, Odile Majérus, Patrice Lehuédé and Daniel Caurant (Paris: Hermann Editions, 2020), 23-33.

F. Baldry and H. Roemich, "Preventive Conservation at Villa La Pietra: Management, Collaboration, Education," in *Preventive Conservation in Historic Houses and Palace Museums: Assessment Methodologies and Applications* (Milan: SilvanaEditoriale, 2020), 242-244.

Conferences Organized, Lectures, Talks

H. Roemich, "Glass Science and Glass Degradation," Winterthur Museum/ University of Delaware Conservation Program, 25 February 2020.

H. Roemich and C. Frohnert, "It's about time! Technology-based art meets art conservation," NYU Tandon School of Engineering, Brooklyn, 19 February 2020.

In response to the growing need for both students as well as professional artists working in digital mediums to learn best practices and practical solutions, NYU hosted a spring 2020 series to bring together faculty and expertise across disciplines of art and technology. Organizers: Eyebeam, a Brooklyn-based arts nonprofit that supports artists who meaningfully engage with technology and society; Elyn Toscano, Senior Director for Programming, Partnerships and Community Engagement for NYU in Brooklyn.



Hsueh-man Shen

Publications

“You Heishi-hao chenchuan chushui wenwu kan Tang-mo Wudai shiqi de haishang maoyi” 由黑石號沈船出水文物看唐末五代時期的海上貿易” [The Belitung Shipwreck and the Indian Ocean Trade -- Problems, Approaches, and Perspectives], in 黑石號出水文物 Heishi-hao chushui wenwu [The Cargo of the Belitung Shipwreck], edited by Shanghai Museum (Beijing: Beijing daxue chubanshe, forthcoming in 2020). In Chinese.

“Ryō to Hoku-Sō jidai no kyō-tō” 遼と北宋時代の経塔” [Scripture Deposits in Northern Song and Liao Pagodas], in Aja Bukkyō bijutsu ronshū: Hoku-Sō, Ryō, Seika hen アジア佛教美術論集: 北宋/遼/西夏篇, co-edited by Tsukamoto Maromitsu and Itakura Masaaki (Tokyo: Chuokoron bijutsu. forthcoming in 2020). Japanese translation of “Liao yu Bei Song shelita nei cangjing zhi yanjiu” 遼與北宋舍利塔內藏經之研究, Taida Journal of Art History 12 (2002): 169-212.

“Shengsi yu niepan – Tang Song zhiji fojiao yu shisu muzang de jiaocuo lingyu” 生死與涅槃 – 唐宋之際佛教與世俗墓葬的交錯領域 [Where Secular Death and Buddhist Nirvana Intersect: Secular and Religious Burials during the Tang-Song Transition], Research of Chinese Fine Arts 30 (2019): 9-29. In Chinese.

Invited Lectures and Talks

“Authenticity and Reproduction of Buddhist Art and Artifacts in Medieval China.” Invited lecture. The Gardner Center for Asian Art and Ideas, Seattle Art Museum, November 2, 2019.

“Between Ningbo and Hakata: Trade of Art in the Age of Maritime Commerce, ca. 1050-1250,” China Colloquium, University of Washington, Seattle, November 1, 2019.

Presentation (title TBD) at the international workshop, *Chinese Funerary Art of the 10th to 13th Century: Redefining Boundaries and Mediating Factors*, Princeton University, May 8-9 [postponed until further notice].

“Agents of Appropriation: Monks and Merchants in Sino-Japanese Trade, ca. 1050-1300,” International workshop, *Portability in the Global Early Middle Ages: Production and Networks*, University of St. Andrews, in collaboration with the British Academy, U.K., May 1-2, 2020 (postponed until further notice).

Presentation (title TBD) at the international workshop, Antecedents of BRI: Empires, Religions, Material Culture, and Economics of the Silk Road, University of Virginia, March 23, 2020 [postponed until further notice].

“When Chinese Ceramics Don’t Look Chinese: Shipwrecked Cargoes and Ceramic Trade in Medieval Asia.” Study Day, Looking Outward: China and the ‘West’ at The Philadelphia Museum of Art, October 4, 2019.

Organized many lectures, with Jonathan Hay and Michele Matteini, for the China Project Workshop.

Robert Slifkin

Book

The New Monuments and the End of Man: U.S. Sculpture Between War and Peace, 1945-1975. Princeton: Princeton University Press, 2019.

Essays/Articles

“Theater of Operations: The Gulf Wars 1991-2011, MoMA PS1,” *Burlington Magazine* 162 (February 2020), 161-163.

“Afterwards,” in *Joan Mitchell: I Carry My Landscapes Around with Me* (New York: David Zwirner, 2020), 15-21.

“Plantation Owner and His Field Hands, Mississippi Delta,” in Sarah Hermanson Meister, ed. *Dorothea Lange: Words and Pictures* (New York: Museum of Modern Art, 2020), 84-85.

“Bruce Nauman Going Solo,” in *Bruce Nauman*, October Files, ed. Taylor Walsh (Cambridge: MIT Press, 2019), 159-174.

“In the Ring,” in *Prédicaments: Brain Burke: A Retrospective* (Charlottetown, PEI: Confederation Centre Art Gallery, 2019), 41-54.





Robert Slifkin in conversation with Martha Rosler about his book *The New Monuments and the End of Man: U.S. Sculpture Between War and Peace, 1945-1975*

“On Dennis Oppenheim’s Marionette Theater,” *Journal of Art Historiography* 21 (December 2019), 1-14.

“Lee Friedlander, Madison, Wisconsin, 1966,” in Darby English and Charlotte Barat, eds., *Among Others: Blackness at MoMA* (New York: Museum of Modern Art, 2019), 206-207.

“Illuminated Profanity,” in Jeff Mermelstein, *Arena* (Oakland, CA: TBW Books, 2019), np. Review of Darby English, 1971: A Year in the Life of Color, *Art Bulletin* (September 2019), 179-181.

Conferences Organized, Lectures, Talks

Conference co-organizer, “Representation and Reparation in Global Contemporary Art,” Institute of Fine Arts, 27 September 2019.

Book Launch for ‘The New Monuments and the End of Man,’ with Martha Rosler, Institute of Fine Arts, 9 November 2019.

Edward J. Sullivan

Publications

“Trace and Testimony: The Drawings of Marcelo Bonevardi” exhibition catalogue, *Marcelo Bonevardi: Magic Made Manifest* (Miami, Lowe Art Museum, U. of Miami, 2019), 6-9.

“New MoMA Offers Pleasures & Possibilities for Learning More,” *Art News* (online and hard copy) (December, 2019).

Book review: “Alexander von Humboldt and the United States: Art, Nature and Culture,” by Eleanor Jones Harvey, *The Burlington Magazine*, (September 2020).

Exhibition review: “Vida Americana: Mexican Muralists Remake American Art 1925-1945,” Whitney Museum of American Art, *Apollo* (May 2020).

Conferences Organized, Lectures, Talks

Symposium: *Roberto Burle Marx*, Institute of Fine Arts, September 24, 2019.

“Mexican Photography: Modern to Contemporary Practices” Institute of Fine Arts, October 24, 2019.

“Caribbean: Themes and Variations,” University College Cork, Ireland, October 29, 2019.

“Frida Kahlo and Contemporary Art,” University College Cork, Ireland, October 31, 2019.

“Architecture, Urbanism and ‘Progress’ in Twentieth Century Rio de Janeiro and São Paulo,” co-organized CAA session and conference paper: “Garden Architecture as Urban Planning: The Case of Roberto Burle Marx,” Chicago, February 2020.

At IFA: 2019-2020, organized all Latin American Forum events and all Huber Colloquium events.



Associate Faculty

John Hopkins

Book

Principal editor, with Sarah Costello and Paul Davis, *Object Biographies: Collaborative Approaches to Ancient Mediterranean Art*. The Menil Collection and Yale University Press, 2020.

Essays/Articles

“Introduction: The Long Lives of Ancient Objects”; and “Decapitated: Reassembling and Reassessing the Lives of Two Sculpted Heads,” in John Hopkins, Sarah Costello and Paul Davis, *Object Biographies: Collaborative Approaches to Ancient Mediterranean Art* (The Menil Collection and Yale University Press, 2020).

“Decoding the Regia” *Journal of Roman Archaeology* 32, no. 2 (2019), 546-555.

“Roman Republican Architecture,” in *Oxford Bibliographies in Architecture, Planning, and Preservation*, ed. Kevin Murphy (Oxford University Press). 130-work critical bibliography. [doi:10.1093/obo/9780190922467-0026](https://doi.org/10.1093/obo/9780190922467-0026) (2019).

Book Review of *Building Mid-Republican Rome: Labor, Architecture, and the Urban Economy*, by Seth Bernard. Oxford University Press.” *American Journal of Archaeology* (2019).

Conferences Organized, Lectures, Talks

“The Archaic Legacy of Roman Public Space,” Conference, “The Origins of Roman Public Space,” University of Sydney, Centre for Classical and Near Eastern Studies of Australia, February 7, 2020

“Dissolving Boundaries: A Study in Artistic Production Between Rome, Etruria and Latium,” Conference, “Exchanging Ideas: Trade, Technology, and Connectivity in pre-Roman Italy” University of Auckland, New Zealand, February 5, 2020

“Architectural Production in Rome: A New Assessment of Evidence for the Long Fifth Century,” Australasian Society of Classical Studies, Annual Meeting, Dunedin, New Zealand, January 29, 2020

“Sculptural Encrustation, Architectural Accretion and the Visual Semantics of the Early Roman Cityscape” Rewald Lecture, The Graduate Center, CUNY, November 5, 2019

“Folding Time, Folding Culture: The Connective Experience of Early Roman Art.” Department of Classics, New York University, October 26, 2019

“The Ficoroni Cista and the Semantics of Early Roman Art” New York Classical Club, October 21, 2019

Dipti Khera

Awards, Honors, Fellowships

American Institute of Indian Studies’ Edward Cameron Dimock, Jr. Prize for the best unpublished book manuscript in the Indian Humanities in April 2019

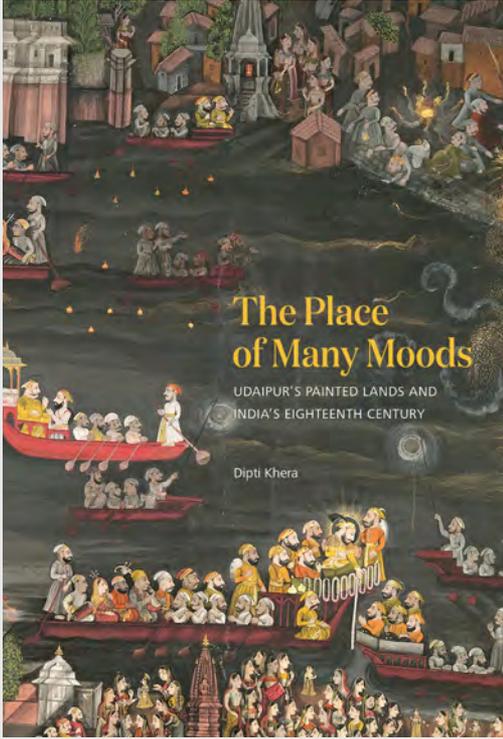
Sept 2018 - Aug 2023 Global Horizons, Berne, Switzerland Part of a team of five scholars led by Professor Beate Fricke, working on trans-regional conceptions and historiographies of landscape, nature, and art. Awarded European Research Council Grant of USD 2.5 Million.

Publications

The Place of Many Moods: Udaipur’s Painted Lands and India’s Eighteenth Century. Princeton University Press, September, 2020.

“Lakes Within Lake-Palaces: A Material History of Pleasure in Eighteenth-Century India,” in *Liquescent: Spatializing Water in Global South Asia, 1500-2000*, edited by Sugata Ray and Venugopal Maddipati (New Delhi: Routledge, 2019), 60-92.





“Dispersed Horizons and Itinerant Histories of Worldly Pictures, c. 1700,” Annual Colloquium Theme: Horizons: A Line and its Movement in Art, History, and Literature,” organized by Dr. Lucas Burkart (University of Basel) and Beate Fricke (University of Berne), August 29-31, 2019

“The Season for Art,” Panel: *Art and Nature: Cultures of Collecting*, Florence, Italy, 35th International Congress in the History of Art (CIHA), Florence, Theme: Motion/ Transformation, Kunsthistorisches Institute – Max Planck Institute, September 1-6, 2019

Exhibitions Curated

Co-curator, “A Splendid Land: Paintings from Royal Udaipur,” National Museum for Asian Art, Smithsonian, Freer Gallery of Art and Arthur M. Sackler Gallery Institution, Washington D.C. (in collaboration with the City Palace Museum, Udaipur, India; scheduled for September 2021–March 2022 in Washington D.C., travelling thereafter to the Cleveland Museum of Art in Summer 2022).

Conferences Organized, Lectures, Talks

“Letters from the Local Bazaar: Scraps and Scrolls of Mobility in the Global Eras of Art History,” Part of “Interwoven: Sonic and Visual Histories of the Indian Ocean World,” Department of Art History and The Smart Museum of Art, University of Chicago, March 6, 2020

“In the Mood for Art in India’s Eighteenth Century,” Smart Lecture Series, University of Chicago, March 5, 2020

“Worlds of Pleasure: Making Sense Between Place, Painting, Poetry, and Performance,” Department of the History of Art, University of Pennsylvania, Philadelphia, March 4, 2020

“Making Pictures, Memorializing Moods in Precolonial India,” Castelen, the estate of the Römer-Stiftung Dr. René Clavel, Augst, Switzerland, November 10, 2019

Carol Krinsky

Essays/Articles

“A New Orthodox Synagogue in Manhattan: Decision Making and Design,” *Arts* 8, 113 (September 2019); <https://doi.org/10.3390/arts8030113>

Meredith S. Martin

Awards, Honors, Fellowships

The Center for Ballet and the Arts at NYU Fellowship (awarded April 2020, to be taken Spring 2021)

Professeur invité, École normale supérieure, Paris (originally planned for March 2020, postponed until March 2021)

Provost’s Global Research Initiatives Fellowship, New York University (2019-2020)



Book

Meltdown! Picturing the World's First Bubble Economy, co-authored with Nina L. Dubin and Madeleine C. Viljoen, exh. cat. (The New York Public Library/Brepols/Harvey Miller: 2020).

Articles

"Enslaved Muslims at the Sun King's Court," (co-authored with Gillian Weiss), in *The Versailles Effect: Objects, Lives, and Afterlives of the Domain*, ed. Mark Ledbury and Robert Wellington (New York: Bloomsbury, 2020).

"Swiss Porcelain and Slavery in the Global Eighteenth Century," in *Une Suisse exotique. Une histoire globale des Lumières/Exotic Switzerland. A Global History of the Enlightenment*, ed. N. Etienne, C. Brizon, C. Lee and E. Wismer (Zurich: Diaphanes, 2020).

"Fortune and Folly: A Pandemic Reminiscence," co-authored with Nina Dubin and Madeleine Viljoen, *Eighteenth-Century Studies*, special issue on the South Sea Bubble, Fall 2020.

"The Art of Plague and Panic: Marseille, 1720" (co-authored with Gillian Weiss), Platform (April 2020): <https://www.platformspace.net/home/the-art-of-plague-and-panic-marseille-1720>

"A Tale of Two Guns: Mediterranean Servitude and Maritime Weaponry in Louis XIV's France," (co-authored with Gillian Weiss), in *The Art of Travel: The Mobility of People and Things in the Early Modern Mediterranean*, ed. Elisabeth Fraser (Routledge, 2019), 27-48.

"Monstrous Assemblage: Ribart's Elephant Monument to Louis XV," *Journal18*, Spring 2019 <http://www.journal18.org/issue7/monstrous-assemblage-ribarts-elephant-monument-to-louis-xv/>

"On the Margins: Meredith Martin on Jean-Jacques Lequeu," *Artforum* 58 (February 2020), 51-52.

Edited journal issue with Nina Dubin: 1720, special issue of *Journal18* (Fall 2020).

Prita Meier

Publications

"Beyond Multiple Modernities: East African Port Cities as the Space Between" *Nka: Journal of Contemporary African Art* 28 (2020): 116-125.

With Kenny Cupers, "The Trans-African Highway: Infrastructure Between Statehood and Selfhood" *Journal of the Society of Architectural Historians* 79, no. 1 (March 2020): 61-81.

"The Surface of Things: A History of Photography from the Swahili Coast," *Art Bulletin* 101, no. 1 (2019): 48-69.

Conferences Organized, Lectures, Talks

"How the Indian Ocean Made Photography Global," Scholars Lecture Series, NYU, February 4, 2020.

"The Arts of Swahili Port Cities: Beyond the Area Studies Paradigm" *Africa in the Middle East/ Middle East in Africa Workshop*, Cornell University, November 18, 2019.

"The Migrating Image: Toward an Indian Ocean History of Photography," 8th Biennial Symposium on *Islamic Art: The Seas and the Mobility of Islamic Art*, Virginia Commonwealth University, Qatar, November 10, 2019.

"A Sea of Things: Swahili Coast Postcards in Global Circulation," *Cargoes: The Materiality of Connectivity in Motion Across the Indian Ocean Symposium*, Max Planck Institute for Social Anthropology, Berlin, October 5, 2019.

"Photography and the Aesthetics of Dispossession in Colonial Zanzibar," *Studies in Contemporary Africa*, Columbia University, September 24, 2019.

Kenneth Silver

Books and Exhibition Catalogues

Author and ed., *Summer with the Averys (Milton/ Sally/March)*, exh. cat., Bruce Museum (Greenwich, Connecticut), 2019.



“Homo Erectus and His Discontents,” essay in exh. cat., Jarrett Earnest, ed., *The Young and Evil* (Zwirner Books/Simon & Schuster, January 2020), 53-63.

Conferences Organized, Lectures, Talks

May, 2019: “Curators’ Talk: A Conversation about the Averys, with Barbara Haskell,” The Bruce Museum, Greenwich, CT, May 2019.

Kathryn A. Smith

Awards, Honors, Fellowships

American Philosophical Society, Franklin Research Grant (awarded March 2020)

Fellow, Royal Historical Society (elected February 2020)

Member, Sapienza University of Rome Research Network (invited December 2019)

Publications

“Moralizing the Mass in the *Butler Hours*,” *Manuscript Studies* 4, no. 2 (2019): 187-230.

Conferences Organized, Lectures, Talks

“Found in Translation: Patrons, Artists, and Readers in the Welles-Ros Bible,” keynote lecture, Mid-America Medieval Association Conference, University of Missouri-Kansas City, September 14, 2019

“Scripture Transformed in Late Medieval England: The Religious, Artistic, and Social Worlds of the Welles-Ros Bible (Paris, BnF fr. 1),” Department of Art History, Case Western Reserve University, November 7, 2019

“Scripture Transformed in Late Medieval England: The Religious, Artistic, and Social Worlds of the Welles-Ros Bible (Paris, BnF fr. 1),” Center for Medieval Studies, Fordham University, February 27, 2020

“Scripture Transformed in Late Medieval England: The Religious, Artistic, and Social Worlds of the Welles-Ros Bible (Paris, BnF fr. 1),” ICMA at the Courtauld Annual Lecture, Courtauld Institute of Art, March 18, 2020; and ICMA in the UK Annual Lecture, University of Edinburgh College of Art, March 19, 2020 (both lectures postponed on account of the COVID-19 pandemic)

Senior Research Scholar

Matthew Adams

Publications

“The Origins of Sacredness at Abydos,” in I. Regulski, ed., *Abydos: The Sacred Land at the Western Horizon*, British Museum Publications on Ancient Egypt and Sudan 8 (2019), 25-70.

“Abydos in Late Antiquity: A View from the Shunet el-Zebib,” in E. O’Connell, ed., *Abydos in Late Antiquity*, British Museum Publications on Ancient Egypt and Sudan 9 (2020), 79-149.

Conferences Organized, Lectures, Talks

Co-organized colloquium, with Dr. Deborah Vischak, Faculty of Archaeology, Sohag University, Egypt, 2020, in which he gave the following talks:

“History, Myth, and Egypt’s Early Kings at Abydos”; and on-site talk: “On the Ground in the Great Land: Understanding the Abydos Sacred Landscape.”

Administrators and Staff

Lori Salmon

Lauren Kehoe, Alexandra Provo, Lori Salmon, Jennifer Stubbs and Kimberly Tarr, “Wikimedians at NYU: Pedagogy, Curriculum, and Community of Practice,” May 20, 2020. *Curriculum Development Challenge Fund*, New York University.

Jason Varone

Uchronia [solo exhibition], Installation Space, 49 Eagle Street, North Adams, MA. July 24 - August 30, 2020. www.49eaglestreet.com



Spotlight on Faculty

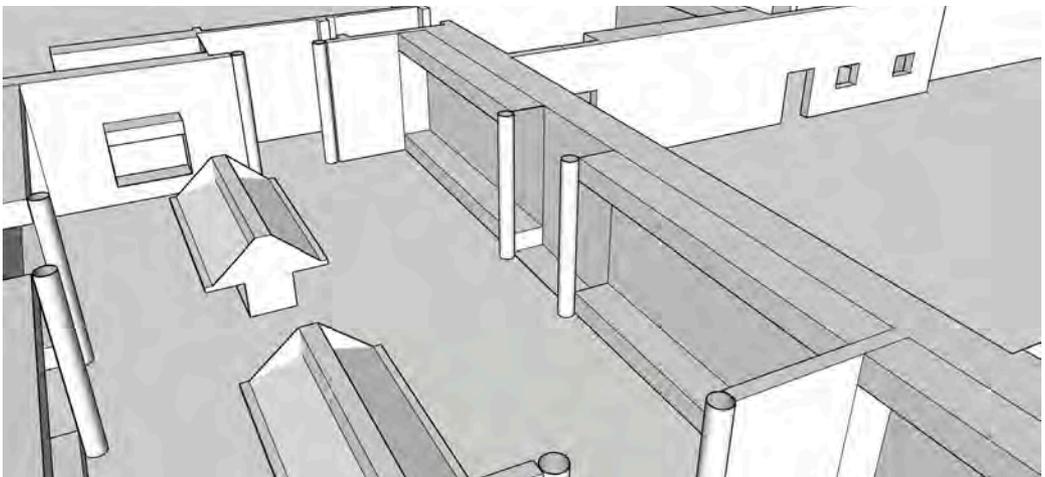
Jonathan Hay

Ailsa Mellon Bruce Professor of Fine Arts

The longer I teach at the IFA, the keener I am to teach directly from artworks, something I do mainly using the Metropolitan Museum, but also the Brooklyn Museum, the Princeton University Art Museum, the dealers and auction houses of New York City, and the IFA's own collection of ink paintings donated by the late Shanghai artist, Zhang Shoucheng. Unfortunately, the pandemic forced the cancellation of a study trip for PhD students to Los Angeles to see a once in a lifetime exhibition of paintings by and attributed to the sixteenth-century painter Qiu Ying. Fortunately, on the other hand, the Spring 2020 seminar was suited to remote teaching. The eight participating students designed a total of six virtual exhibitions using the entire suite of Chinese painting galleries at the Met. For the purposes of the seminar, Jason Varone built an interactive Sketch-up model of the galleries, which has since been shared with the curator of Chinese paintings, who did not previously have such an online model available to him. Each thematic exhibition drew its selections solely from the Museum's own collection. Each thematic exhibition drew its selections solely from the Museum's own collection. After presenting three iterations of each project in the seminar, the students then presented their very varied and engaging projects to the curator, Dr. Scheier-Dolberg, in a workshop lasting a day and a half.

We expect that some of the students' ideas will be taken up in the future. To this end, we videorecorded the workshop sessions to provide an archival record, and Dr. Scheier-Dolberg has encouraged the students to rework their projects taking his feedback into account.

The graduate lecture course format at the IFA—unique in the United States—offers an opportunity for big-picture thinking. Being cursed with too much curiosity and having the habit of writing out all my lectures, I find myself now with preliminary drafts of several possible books. Since each new iteration of a lecture course leads to a thorough revision of the lectures, these various book drafts all move forward, albeit at a glacial pace. In Spring 2020, I adapted one such lecture course for undergraduates, on the principle that it would force me to write more clearly and make my project more accessible. Also, with twenty-seven lectures to write rather than fourteen, I knew the draft was bound to expand. The plan was to arrive at a one-volume history of Chinese painting covering some fifteen hundred years down to the nineteenth century, but at the end of the process I found the result too sketchy to be fully convincing. Since finishing the course, therefore, I have been revising and expanding the last and most challenging part of the draft to create a more detailed book-length history of ink painting from about 1550 to about 1860. Now, if only I can get it finished this summer





John Hopkins

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

For the past few years, I have been absorbed in the study of two controversial categories of ancient objects: works that have been looted or collected without a known archaeological context and works that participate in the complex world of art forgery.

In 2016, I helped launch a research and educational initiative to study objects from the ancient Mediterranean housed in The Menil Collection, the current home of works collected by the prominent de Menil family. A unique collaboration between cultural and educational institutions, the project has brought together students, art historians, archaeologists, and museum professionals to identify innovative approaches to the issues of cultural heritage preservation and public display, which shape the efficacy of museums' permanent collections and prospective acquisitions. This summer marks the culmination of that work with the publication of *Object Biographies: Collaborative Approaches to Ancient Mediterranean Art*, which I co-edit and contribute to along with my colleagues Sarah Costello, Paul Davis and eleven eminent scholars and curators. The volume sets a new course for museums and academic institutions to work together in an open and purposeful way, to fill out the biographies of objects that have often been divorced (sometimes violently) from their previous lives.

At the same time, I have been leading a think tank

concerned with the ways in which art objects, archaeological artifacts, texts and even human bones have been manipulated, falsified and misattributed, skewing the history of art and the Humanities at large. The project has focused on how scholars understand forgeries—and adjacent categories like pseudepigrapha, misattributed works and pseudo-forgeries—and how we can recover value and even truth from them. In 2019, my co-director, Scott McGill, and I brought together 14 speakers from major research institutions, and a volume based on this work, currently under review, is titled *Beyond Deceit: Valuing Forgery and the Desire for Ancient Rome*.

Both projects look at the ways ancient objects have been appreciated, manipulated and appropriated, and they represent the kind of macrohistorical conundrums that the longue-durée study of ancient art addresses. They are prime examples of the ways antiquity continues to find purchase in contemporary society, and of important, often personal, debates about cultural heritage, nationalism, colonialism and the search for truth in a present moment that feels unmoored.

In the fall of 2020 I will return to my work on the ancient experience of art and architecture and will spend the academic year as Elected Member of the Institute for Advanced Study in Princeton. There I will continue work on two monographs, one focused on the cultural multivalence of early Roman art, and another on the subsurface of Roman architecture as a means to examine communities of belonging and othering in the early city.



Shan Kuang

Samuel H. Kress Assistant Conservator and Assistant Research Scholar

This marks the thirtieth year of the longstanding Kress Program in Paintings Conservation – established under the direction of Clinical Professor Dianne Dwyer Modestini – which offers students a unique and unparalleled experience/practice in the conservation of Old Master paintings. Since the program's inception in 1989, over 240 artworks from the dispersed Kress Collection have received full treatment, technical examination, and documentation. In the studio-classroom at the Conservation Center, students and staff evaluate the often-complex problems that affect Old Master paintings, consider various interventions, and interact with institutional owners and scholars. In recent years, we received a number of important works that embody these complexities, perhaps none more so than a painting attributed to Rembrandt from the Allentown Art Museum.

I had the pleasure of carrying out the research and treatment of this captivating sketch. Technical examination provided fresh insights into the painting's execution and, crucially, corrected some prior misinterpretations regarding the facture of this work. When the two-year project was completed enough evidence and opinions had been gathered to reassert the traditional attribution to Rembrandt himself, rather than a follower.

The painting is an early work, one of a number of images by the artist once referred to as "Rembrandt's sister." It is painted on an oval oak panel, fully signed and dated, and in excellent condition. Rather than a portrait, it is a fanciful sketch, known as a *tronie*. The elaborate, all-star cast of costume elements is in stark contrast to the carefree approach the outfit was assembled. The lower collar completely askew, the end of the looped chain hanging free, the untidy curled edges of the lace... these all point to pieces of clothing and accessories being piled onto the studio model in a whimsical manner – and intentionally so.

Its provenance includes the collections of the Duc d'Orléans in France and Petworth House in England. Despite the fact that the painting had been accepted in the past by all major scholars as Rembrandt, its autograph status was first questioned in 1969 by two members of the Rembrandt Research Project.



Rembrandt van Rijn, Portrait/Tronie of a Young Woman (1632), Allentown Art Museum. After treatment.

Their primary criticism was the perceived absence of distinct brushwork in the face, and they expressed confusion over the costume. They also found the inscription – nearby the sitter's proper left shoulder – suspect. Since then, no other scholar had reviewed this painting in person and given their opinion. This perhaps speaks to the greater issue of the lack of scholarly attention towards smaller, out-of-reach collections.

An impediment to the proper evaluation of the painting was the exceptionally darkened coating of natural resin varnish – which had been literally poured onto the picture in 1930 – shortly after the panel's acquisition by Samuel H. Kress. The thickness of coating obliterated the majority of subtle brushwork textures. The portrait might have displayed the prized "golden glow" associated with late Rembrandts. However, the brown varnish was rather ill-suited to show off the skilled use of alternating warm and cool hues evident in his early works. It was further revealed that the black passages of the lower part of the costume had been toned and repainted by a later intervention. After cleaning, the delicate brushwork and subtle variations of the flesh tones could be appreciated.

It also became apparent that the signature is genuine, integral with the pictorial layer, and not added later. For Rembrandt, especially in this early





During varnish removal, showing the dulling and darkening effect of degraded varnish on the left side.

period in Amsterdam, signatures matter. The inscription 'RHL~ van Rijn ·1632·' – found on the Allentown picture – was only employed during a brief transitional period moving from using the monogram 'RHL' to his full name 'Rembrandt.' It is a compelling piece of evidence that points to Rembrandt's involvement with this picture.

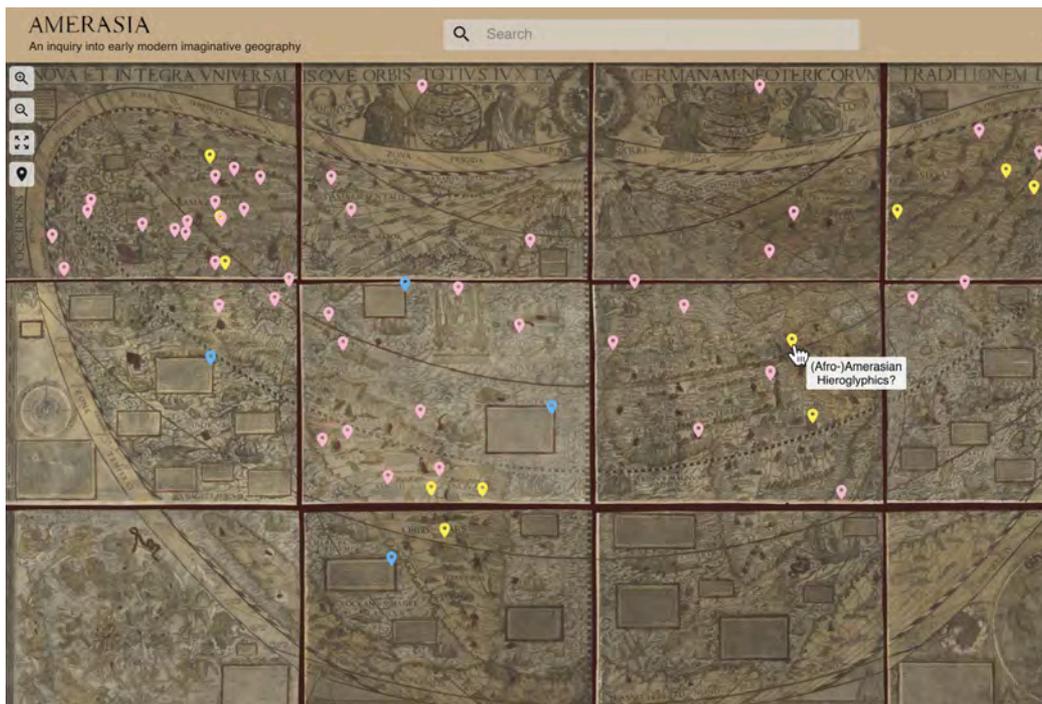
Technical examination of the paint layers indicate this painting is a sketch – rather than a worked-up portrait – but executed by a sure and competent hand. A diversity of texture, transparency, and color juxtaposition is employed to achieve a range of effects. The warm tone of the preparation is exploited to create warm shadows in many passages, such as the jawline, the back of the neck, around the eyes, adjusting it with thin scumbles that blend seamlessly with the highlights. Material analysis revealed particular techniques consistent with Rembrandt's typical approach.

I had the opportunity to work in close consultation with Dorothy Mahon (Painting Conservator, Metropolitan Museum of Art), who has great expertise in the study and treatment of works by Rembrandt. Necessary structural treatment was carried out by Alan Miller (Associate Conservator, Metropolitan Museum of Art). Timothy Newbery (independent frame maker and historian)

constructed an octagonal black frame in keeping with a 17th-century Dutch portrait, which replaced an 18th-century French gold frame that was completely unsuitable both in style and period.

As a result of the study and research undertaken during the restoration – and the opinions of scholars who have evaluated the new findings – the Allentown Art Museum felt that they could reassert the traditional attribution of the painting. They are not alone in making this choice: other museums have acknowledged judgements reached by the Rembrandt Research Project while still adhering to their own attributions of paintings in the presence of differing opinions. Rembrandt scholarship is complex and constantly evolving. There remain uncertainties about how the workshop functioned 1631-1635. It is in this spirit that the Allentown Art Museum will present the painting this September in their exhibition *Rembrandt Revealed*, which will “offer a deep dive into the conservation process” and “explore the complexities and uncertainties of the attribution process and invite the public to participate in that conversation.” Furthermore, the open access Rembrandt Database – created by the Netherlands Institute for Art History – has been updated with new technical documents and reports, which will further enable scholarly evaluation.





Alexander Nagel

Professor of Fine Arts

Bringing Amerasia back into view

About seven years ago, I began to turn my attention in earnest to “New World” problems in European art of the sixteenth and seventeenth centuries. I knew that the term “Indian” had come into use to describe native Americans because Columbus thought he had landed off the coast of Asia. What surprised me is that this identification and association of America and Asia persisted for the better part of two centuries. I kept finding that America and Asia mingled in the geographical and cultural imagination of Europe, in maps of the world, in representations of New World peoples, in the way objects from the far flung regions got classified and displayed in European collections, and in the way the flora, fauna, and peoples of the various places were described in period accounts. Magellan’s circumnavigation of the globe in 1521-1522 didn’t resolve the issue once and for all; on the contrary, it only reinforced the idea that America and Asia were strongly connected and always had been. My colleague Elizabeth Horodowich (New Mexico State University), a historian specializing in printing culture

and maps, had been finding many of the same things, so we decided to work on the problem together, calling our project Amerasia. In 2016, the Amerasia project won a collaborative NEH grant to support a book-length study and a website with student contributions. The [website is now live](#) and we invite you to it. We’ve also [published an article that gives an overview of the problem](#). And we’ve been writing chapters towards the book, which is about 75% drafted.

Through an array of texts, maps, objects, and images produced between 1492 and 1700, our study immerses the reader in a coherent if malleable vision of a world where Mexico really was India, North America was an extension of China, and South America was populated by a variety of biblical and Asian sites. We ask, further: What does it mean that the Amerasian world view predominated at a time when Europe itself was coming into cultural self-definition? Our book and website bring into view the colorful and multi-faceted presence of Amerasia—a dynamic model of the world and of Europe’s place in it that was forgotten after the establishment of Eurocentric colonialist worldviews in the eighteenth and nineteenth centuries. To rediscover this history is, we believe, a necessary part of coming to terms with the emergent polyfocal global reality of our own time, where Europe’s centrality is no longer a

given and North American children learn Chinese in school.

Each of the short 18 chapters of our book focuses on a particular artifact, map, image, or book that illuminates visions of Amerasia from a specific European cultural milieu. The case studies proceed in roughly chronological fashion, bringing to light a New World that bordered Asia or that was part of a wider Asia not yet understood (“India beyond the Ganges”) or that was connected to Asia through powerful genealogical and cultural affiliations. In this book, readers learn why early modern maps regularly label Mexico as India, why the “Amazonas” region was named after a race of Asian female warriors, how the Pacific (most often called the South China Sea) was understood as an archipelago, and why artifacts and manuscripts that we now identify as Indian and Chinese mingled in European collections with what we now label Americana.

To visualize Amerasia is to affirm the importance of point of view. How, we ask, are places and peoples configured within a geographical and anthropological imaginary? Beyond exploring trade routes, the movement of luxury goods and objects, and the transmission of technical knowledge—the emphasis of much fundamental recent research—we want to understand how new information was recruited into symbolic economies in particular European locations at specific times. These processes, localized as they were, did speak to one another, primarily through the medium of print, in the end producing a “European” culture.

Combining data from the history of art, the history of cartography, the study of early ethnography, economic history, the history of science, and the history of collecting, our study reconstructs an imaginary that was also a way of inhabiting the world. A seemingly endless number of early modern paintings, objects, collections, maps, prints, printed books, and manuscripts bring to life the colorful and multi-faceted presence of Amerasia, a geographical and cultural formation ripe for rediscovery.

Amerasia Website Credits

Lead designer: Jason Varone
Data Visualization and Development: Sagar Mohite
www.ifaresearch.org/amerasia

Hannelore Roemich

Professor of Conservation Science; Conservation Consultant, Villa La Pietra; TBM Program Director

Christine Frohnert

Conservator of Contemporary Art, Modern Materials, and Media, Bek & Frohnert, LLC; Research Scholar and TBM Program Coordinator

No Slowing Down: Time-based Media Art Conservation at the Conservation Center

IT'S ABOUT TIME to spotlight our Time-based Media (TBM) Art Conservation activities now in full swing since the program's launch in 2018. Our third student cohort enrolls in Fall 2020, while our more advanced students have already begun to contribute to the field. As we shifted from in-person teaching to online delivery of various modules, the implementation of the specialized TBM curriculum, along with the coordination of our workshops and public lectures, allowed us to reach a broader audience and expand our community.

Time-based Media Art Conservation – An Introduction for NYU Students

The conservation of contemporary art and, more specifically, TBM art, attracts students who can cross the disciplinary boundaries of computer science, material science, media technology, engineering, art history, and conservation.

The TBM curriculum, supported by the Andrew W. Mellon Foundation, provides a highly specialized education within art conservation and is unique in the US. Several courses and workshops are open to students from other disciplines within NYU to foster collaborative decision-making early on. Students majoring in Engineering, Museums Studies, Moving Image Archiving and Preservation, Art Administration, and Art History enroll with conservation students in the class *Technology and Structure of Works of Art III: Time-based Media* and are introduced to the historical development of TBM art. The class, to be offered in Fall 2020 for the third time, focuses on the complex conservation challenges associated with various media including film, slide, video, light, sound, kinetic, interactive installations, as well as born-digital, software-based, and internet art. Students from various backgrounds



and expertise contribute to discourse on issues related to the acquisition, examination, documentation, exhibition, installation, and conservation of TBM. In this new and quickly evolving discipline, collaboration and communication are essential to advance research and best practices.

IT'S ABOUT TIME!

Workshops in Time-based Media

Over the course of four years, funded by the Andrew W. Mellon Foundation, the Conservation Center offers TBM workshops and short courses open to mid-career professionals and students. Learning alongside professionals provides an unprecedented opportunity for students to network and connect with current stewards of TBM collections who face the daily challenges of maintaining and presenting TBM artworks.

Past In-Person and Future Remote Workshops

DIGITAL PRESERVATION - Caring for Digital Art Objects (October 11–13, 2019)

This workshop was conceived for those working with digitized or born-digital collections, audiovisual media, and computer-based artworks and explored digital files in relation to associated data, computing environments, and larger digital systems in which they are rendered and used. After a consideration of the history of digital technology and computing, strategies and best practices for long-term sustainable preservation of digital art objects were reviewed, including methods to back up, restore, render, view, and exhibit these works.



Reinhard Bek sharing conservation details of a Robert Rauschenberg artwork with Tech and Structure III students.

The workshop instructors were selected to cover expertise and best practices from the library and archive preservation field as well as cutting edge case studies from the museum world. Nicole Martin, Senior Manager of Archives and Digital Systems at Human Rights Watch was appointed as Workshop Leader and selected her co-instructors Amy Brost, Assistant Media Conservator, Museum of Modern Art, NY; Ethan Gates, Software Preservation Analyst, Yale University; and Jonathan Farbowitz, former Fellow in the Conservation of Computer-based Art, Solomon R. Guggenheim Museum, NY.

The workshop incorporated presentations and discussions, as well as hands-on lab exercises using both Mac and Linux computing environments and basic command-line tools used in digital preservation. Due to these practical sessions, enrollment in this in-person workshop was limited to thirteen external participants for all three days, selected from a list of forty-one applicants from the US, Canada, Denmark, and Sweden. We plan to offer the workshop again in late spring 2021.

*Art with a Plug -
Introduction to Electricity and Electronics
(May 2020 and January 2021)*

Art with a Plug - Introduction to Electricity and Electronics, first held in 2019, was conceived by Prof. Scott Fitzgerald, Tandon School of Engineering, as a four-day in-person workshop. Our plans to repeat this event in May 2020 changed due to the pandemic. Since it was not possible to re-design the workshop with all practical exercises within a few weeks, we designed a two-tier alternative. A one-hour webinar on May 28, 2020 provided an introduction to the principles of electricity and electronics in the context of modern and contemporary art. The online delivery allowed us to extend the audience beyond the 15 participants selected for the in-person workshop to include a group of 23 students and colleagues from three continents. The webinar will be available on YouTube and will serve as an important resource for our community.

Our participants will continue the webinar in an online format in January 2021. Subjects to be covered range from electricity, power supplies, soldering, circuits, circuit schematics, and components such as resistors, capacitors, diodes, and transistors, followed by an introduction to programming microcontrollers and the operation of

electronic test equipment, such as digital multimeters, oscilloscopes, and sensors. The course, spread out over one month with eight half-day sessions, will include new modules to replace hands-on lab exercises, as well as lectures, directed discussions of case studies, and conversations with artists. Attendees will become familiar with the core components of a computer, as well as commonly encountered equipment such as projectors (slide, film, video), speakers, lights, microphones, foot pads, cameras, motion sensors, motors, and transformers. The webinar will guide participants on proper installation techniques and the development of sustainable strategies for the preservation of TBM collections.

*Introduction to Programming
(June 2 – August 19, 2020)*

Introduction to Programming was conceived by lead instructor Deena Engel, Clinical Professor Department of Computer Science, Courant Institute of Mathematical Sciences, as an online introduction to the fundamentals of computer programming. Our conservation students have designed, written, and debugged computer programs and applying these skills to better understand how software is used to create works of art; documented and assessed works of art that are software-based; and evaluated and implemented programming for practical conservation tasks such as writing software to manage or re-name large groups of files and obtain data from the web. The course began with a tutorial on Python, as a means to introduce programming languages and programming principles. The course also covered basics of web development and markup languages using HTML5 and CSS3. Hands-on projects are designed to provide an opportunity to experiment with software to create an original work of art and prepare it for “acquisition”. A second project will allow students to participate in the ongoing Media Preservation Initiative (MPI) at The Whitney Museum of American Art on the documentation of software-based artworks in their collection. Selected web-based artworks from the museums Artport will be used for a close examination, to perform an applied risk assessment of external dependencies (such as Flash player, which is going to be discontinued this year) and source code analysis.



Topics in Time-based Media Art Conservation Public Lectures

The Conservation Center also continued its public outreach program through the *Topics in Time-based Media Art Conservation* lecture series, which serves as an opportunity for experts in the field to share their research and to connect to the community during post-lecture receptions. The TBM lectures have been recorded for our video archive (watch online) and are a popular resource for the larger national and international community.

The general format of invited curators, art historians, conservators, artists, and educators as speakers continued during Fall 2019 and included two lectures:

September 18, 2019: Performance Art and the Problem of Medium - Definitions and Documentation in Practice by Jonah Westerman, Assistant Professor of Art History, Purchase College, State University of New York;

November 13, 2019: Pattern Recognition - Contemporary Art in the Age of Digitality by Gloria Sutton, Associate Professor of Contemporary Art History at Northeastern University, Research Affiliate in the Art Culture Technology Program, MIT.

Due to the pandemic future lectures will be online, taking advantage of the ability to present international speakers and reach a larger audience.



Thanks to the Andrew W. Mellon Foundation, the Conservation Center is a leader in the education and training of future TBM art conservators. With our growing dependency on technologies, especially during this unprecedented period, the study and research of time-based media art conservation anticipates the challenges posed by our digital future. Inspired by our development of new online teaching modalities, there will be no slowing down as we transform the classroom to create a truly global discussion. Stay tuned!

Student Voices: Art History

MA Students

Peter Moore Johnson, MA 2020

Excavating in the Sudan



I've found there are a lot of misconceptions about what archaeologists do, from questions laced with the thrill-seeking guise of an Indiana Jones expedition to a mere misinterpretation of the field with paleontology (as cool as it would be, I've never found a dinosaur or anything close to it). I think it's this mystery around the field that sparks public fascination and it's likely what initially ignited mine. When I tell people the projects I've been fortunate enough to take part in, a common response is: I always wanted to be an archaeologist when I was younger. I did too, and I've decided not to let that passion burn out. That's why I am pursuing my graduate degree at the Institute of Fine Arts.

In practice, archaeology can be much more tedious and laborious than meets the eye. It is an inherently interdisciplinary pursuit, guided in equal measures by the physical sciences, social sciences and humanities. The deft practitioner must artfully balance these multiple perspectives while contending with running a research project. As exciting as I find wrestling with these at-times competing interests, for me the most impactful part of participating in a project is immersing myself in the local culture.

During the past two winter seasons, I joined Professor Kathryn Howley's project, the Sanam Temple Project, in Sudan. Having worked in the Middle East before but never in Sudan, I was eagerly

excited for my first visit. Life on-site, in the small town of Karima, is spartan: Internet is functionally non-existent and our daily activities are dictated by the movement of the sun, in some ways not too dissimilar from the cultural forebears millennia before us who are the subject of our research. We joined our gracious hosts in eating Sudanese cuisine, cheering on the local soccer team, and donning traditional garb. It's this active participation, with the people and with the land, that amplifies our work. Any study of antiquity is just as much rooted in its engagement with the present as with the past. My experience in Sudan reinforced this truth.

Kristie Lui, MA 2021

First Year Experiences



Arriving at the Institute immediately after my undergraduate studies and meeting my peers who already seemed established academics initially left plenty of room for insecurity about how I could contribute to the academic community around me at the Institute. Among the plethora of forums, journals, and initiatives run by the active group of emerging scholars at the Institute, I knew I wanted to be a part of the Institute's classes and public programs that engaged more strongly with the discourses of diverse cultures.

Joining a meaningful new initiative during my first few weeks as a first year MA student at the Institute was a gratifying experience. I joined IFA Contemporary Asia, a forum that augments the Institute's long-standing engagement with scholarship on modern and contemporary Asian Art, after approaching PhD Candidates Tianyuan Deng and Eana Kim enthusiastically about contributing to



their events. My own academic specialization is not in contemporary and modern artworks. Instead, I arrived at the Institute with an interest in how contemporary institutions, structures, systems, and logics define and reify pre-modern art subjects. However, the forum was accommodating in this respect as it was founded with the intention of being as inclusive as possible by engaging with diverse topics. It touches on the broad geographical region that includes not only continental Asia, but also Asia Pacific and the Asian diaspora. In spring 2020, I helped organize two events. The first was our “Emerging Scholars Workshop” in February, for which we invited two PhD candidates to workshop excerpts from their dissertation projects: Tianyuan Deng (IFA) on “Liu Xiao Dong’s Newly Displaced” and Xueli Wang (Yale University) on “Xu Bing’s Dragonfly Eyes.” We catered the session to generate energetic discussion among students, faculty, and the public in a more casual setting, as we believed that these spaces were less concerned with the often-encountered performativity of academia.

The second event was “Curators in Conversation”, featuring Eugenie Tsai, Senior Curator of Contemporary Art at the Brooklyn Museum. She discussed her recent exhibitions and spoke about her growth as a curator. We presented this event just as NYU enacted a full closure due to COVID-19. Given the widespread anxiety about the pandemic, our remaining events for the rest of our semester had to be cancelled. The global pandemic has made me re-examine my role as an emerging scholar. I now seek to equip myself and those around me with the necessary tools to understand art in relation to geopolitical topics such as the troubling rise in anti-Asian and anti-Asian-American racism in the US, as well as the virus’ greater impact among people of color. Growing concerns about race, equity, inclusion, and access—all of which have been central to the IFA Contemporary Asia forum’s mission from the beginning—are also now central to how I critically think about platforms that help deliver meaningful scholarship for and from art historians.

Miao Sizhuang, MA 2020

A Year of Challenges and Opportunities

My second year at the IFA opened with new learning opportunities as well as fresh challenges as the world became engulfed in the COVID-19 crisis. During the fall semester, I worked with another colleague at the Institute to draft a visitor protocol for the IFA’s Chinese painting collection. Taking a course at the Conservation Center on collection care during the same semester enabled me to learn about some of the concerns related to the handling and storage of art objects. The course helped me understand for instance, the different reactions of different art mediums to fluctuations in temperatures and relative humidity levels. A highlight of that class included a visit to the conservation lab, where I was able to see art works in close proximity and listen to the conservation concerns from experts. The Institute’s close collaboration with its Conservation Center is a great asset for art history students to gain practical knowledge of taking care of art collections.

I spent the winter term and my last semester developing my thesis, which explores the relationship between the press and a woodcut print movement that took place in China during the Sino-Japanese war (1937-1945). The COVID-19 pandemic that shut down New York City in mid-March presented unique challenges to my work as an art historian, because so much of the research depends on close examinations of art objects. As museums closed their doors and classes moved to online formats, I found myself resorting to digital images that might not yield the same kind of information as viewing real objects. Accesses to libraries and physical books were also suspended, making it difficult to conduct research on site. Fortunately, the staff and faculty members at the IFA became a crucial source of support during this challenging time. Librarians pointed us to online resources and faculty members made themselves available to us. Their support had greatly helped me finish my coursework and thesis on time to graduate this spring.

Perhaps unexpectedly, online learning also turned out to be a generally productive experience for me. One class that I took during the spring semester included designing an exhibition plan for the Metropolitan Museum of Art’s Chinese galleries. Although our access to the physical galleries had



been cut off due to the COVID-19 related closures, we were able to continue our projects by creating a virtual exhibition experience using a 3D model of the galleries built by Jason Varone, IFA's Web and Electronic Media Manager. Sharing our ideas was enhanced by the "share screen" feature of the Zoom software, which allowed us to not only present our exhibition plans using PowerPoint slides, but also give virtual walk-throughs of the exhibitions that we built. The online modelling tool in fact allowed me to better understand and learn from the proposals of my colleagues. I feel very lucky to be able to experience fewer disruptions in this course thanks to the dedicated help from IFA's staff and faculty members and the extensive online database of artworks made available by the Met.

Samantha H. Rowe, MA/MLIS 2020 *Working on a Dual Degree*



Three years and two master's degrees later, I can finally say that I am done—please cue Pomp and Circumstance! My decision to return to academia in 2017 posed itself as one of those critical junctures we each encounter in life. My admittance to the dual-degree program at the Institute of Fine Arts, NYU (MA, History of Art and Archeology) and Palmer School of Library & Information Science, LIU (MLIS, Library and Information Science) enabled me to achieve my aspiration of becoming an archivist.

During my time as a graduate student, I co-curated a group exhibition as part of the NYU Curatorial Collaborative, conducted research on behalf of the Benezit Dictionary of Artists for Oxford University Press, gained practical archiving experience in the Archival Collections Management department at NYU, Division of Libraries, and worked as a Reference Desk Trainee at NYU's Elmer Holmes Bobst Library. These opportunities and experiences led me towards my current position as the Digital Archivist and Research Associate of the Wildenstein Plattner Institute, Inc. (WPI).

My objective in returning to school was to seek ways in which I could marry my interests in art history, research, digital humanities, special collections, and art conservation. The very nature of my current role is to prepare, arrange, and conduct item-level processing of digital archival materials using the WPI's state-of-the-art, digital cataloguing and archiving platform, called CAT. This position permits me to share my expertise by creating and maintaining program documentation, including pedagogical resources for interns, manuals, and guides for archives staff at our New York and Paris offices. As our tech team continues to develop CAT, I offer guidance on how to improve the tool's functions so that it meets archival standards and best practices.

While writing and conducting research for my master's thesis, during my final semester at the Institute, I began to think critically about the myriad ways in which archives and art history are interconnected. I further explored this concept by integrating components of the Tom Wesselmann Papers, a digitized archival collection of the artist's papers that I am currently processing at the WPI, as a case study in my thesis. This investigation of the intersections of art and archives was the culmination of my three-year tenure as a dual-degree graduate student.

Having to balance multiple jobs, while working toward earning two master's degrees was surely no walk in the park, but I can wholeheartedly say that it was worth it. It's gratifying to know that your investment and hard work can pay off. As I transition to the next steps in my career, I want to thank all my mentors, advisors, staff, and friends for a wonderful and enlightening journey.



PhD Students

Julia Pelta Feldman, PhD 2020

Looking Forward, to a Postdoc

Art historians predominantly concern themselves with the objects – oil paintings, wood carvings, ceramic bowls, silk tapestries, cast-iron building façades – bequeathed to us from the past. Presence takes precedence over absence. This focus on art as material is even more pronounced for conservators, for whom an artwork’s wholeness is often synonymous with its physical integrity.

Yet for archaeologist George Kubler, all art objects may all be seen as “fossil actions” – material traces of the gestures (hammering, carving, weaving) that created them. Unlike Kubler, I study twentieth-century art, but his focus on action over object has helped me conceptualize the ephemeral artworks of Charles Simonds, the subject of my just-completed dissertation. Simonds’s Dwellings – delicate architectural ruins built of bricks a half-inch long – rarely lasted more than days or weeks in the nooks

and crannies of the Lower East Side, where Simonds built them throughout the 1970s. Washed away by rain or toppled by playing children, Simonds’s fragile sculptures were more “action” than “fossil”: despite their enchanting material presence, their disappearance was intrinsic to their meaning – particularly in a neighborhood marked by empty lots and abandoned buildings.

Though the Dwellings themselves are gone, they left other traces behind: in photographs and films, in the stories told by people who saw them, and in the imaginations of neighborhood residents, who eventually spotted Dwellings even where Simonds hadn’t built any. Simonds’s art exceeded its physical boundaries, becoming bound up with memory and time – like a performance, or a melody. I see researching Simonds’s work not only as art history, but also as a form of preservation. By researching these works, I fill in the space left by their absence; by writing about them, I bring the vanished Dwellings back to life.

Students and faculty of the Institute are familiar with “technical art history,” which applies the methods and tools of conservation science to the study of works of art. When it comes to preserving



Charles Simonds' 2016 Great Hall Exhibition *Mental Earth*

ephemeral sculptures like Simonds's, or time-based performances, it may be necessary to conceive of something like "metaphysical conservation" – securing the future of these intangible works not only through their material, but also their immaterial traces, such as documentation, notes, interviews, and stories. As museums acquire ever more works of time-based art, both contemporary and historical, the problem of how to preserve such works for the future – how to reconstruct, reperform, and respect such contingent, fleeting experiences – becomes increasingly complex.

I am fortunate to be able to continue probing these questions. In the fall, I will begin a four-year tenure as postdoctoral fellow at the University of the Arts in Bern. For the project "Performance: Conservation, Materiality, Knowledge," I will work together with a small team of art historians, conservators, and artists to explore the lives and afterlives of performance works. Here, as in my research into Charles Simonds, the union of action and object – as well as that of material and metaphysical – is the key not only to preserving art's physical traces, but also its meaning.

Katerina Roberta Harris, PhD 2020
Inaugural Vilcek Fellow

Last year, I was awarded one of two inaugural Marica and Jan Vilcek Curatorial Fellowships. My doctoral research focuses on Italian Renaissance art, especially sculpted portraits, and I am undertaking the Fellowship in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art.

Before going to the Metropolitan Museum, I was a Fellow at the Warburg Institute in London for two years. During these two years, I concentrated on writing my dissertation and researching in libraries and archives. I applied for the Marica and Jan Vilcek Fellowship to pursue my curatorial interests, and to think especially about how they coincide with the aims of museums today.

I have long been eager to gain curatorial experience, and to learn about the practices and priorities of curators and curatorial departments. I am particularly interested in the question of how best to display medieval and Renaissance

sculpture? Working in the Department of European Sculpture and Decorative Arts has allowed me to gain insight into the practical issues behind this question. How might the Metropolitan Museum begin to describe the highly nuanced medieval experience of viewing? How might medieval and Renaissance objects be displayed in ways that recreate their original, often devotional, contexts? Might music perhaps be used? Or candles? Now, over six months into the course of the Fellowship, I am much better placed to understand what is and what is not possible in this regard.

I have learned a great deal too about many other aspects of curating, especially—thanks to several curator-led tours—about the work that goes into organizing and staging an exhibition: from the acquisition of loans, to the production of graphically-designed labels. I have benefited hugely from my time at the Metropolitan Museum so far, and I am very grateful to Marica and Jan Vilcek for this opportunity.



Student Voices: Conservation

Sasha Llyn Arden, MA/MS

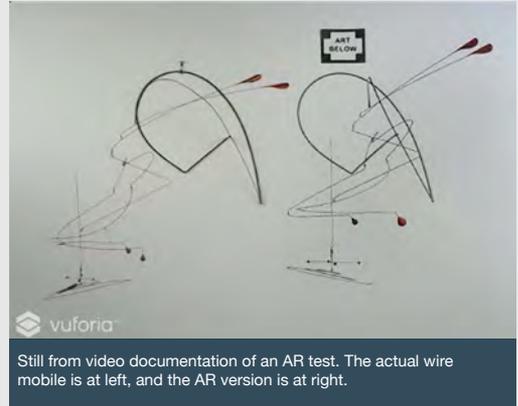
*Rachel and Jonathan Wulf/Andrew W. Mellon Fellow
in Time-Based Media Conservation*

Augmented Reality as a Conservation Tool

In my second year as an MA/MS student specializing in Time-Based Media Conservation I benefited from the opportunity that graduate school provides to engage in research, as well as the support provided by the Institute of Fine Arts to develop and share my ideas. Time-based media conservation is an emerging discipline, called to respond to the complex preservation challenges presented by modern and contemporary art. I have always been drawn to material and mechanics, and the particular issues arising in conservation of kinetic artworks. These objects retain their authenticity through their original material and through the actions that they perform, such as motion, sound, or light sequences (or any combination!). Many kinetic works are surpassing fifty years in age, and the attendant degradation in material integrity and mechanical function have led to their exhibition as static works. It may not be possible for them to perform their kinetic aspects, or it has been deemed a risk for damage to do so. In these cases, the artworks' conceptual integrity is affected and viewers who experience them as static sculptures miss a significant part of the artist's intention.

I wondered whether augmented reality (AR) could be a means to bring such works to life again, restoring their performative aspects. AR is a digital interface mostly used on mobile devices to overlay virtual elements on the real world by using the device's camera and machine vision technology. AR is usually app-based, but can also be run natively in web browsers. As a developing technology that has not yet been widely adopted, I knew that this research would be speculative, and that it might be seen as a radical form of intervention. In time-based media conservation, we often engage in such exercises to test whether tools and techniques from outside disciplines can be leveraged for documentation or preservation of complex works that are unlike typical material-based objects. And in the case of testing AR, all of the experimentation could be done in the digital realm, without introducing risk to the object.

The Conservation Center has a small wire mobile in the style of early Alexander Calder in its Study Collection, and I was able to use it as a case study object to build an AR prototype (see image).



Still from video documentation of an AR test. The actual wire mobile is at left, and the AR version is at right.

I learned how to create a 3D model of the mobile in Blender, an open source 3D modeling software, and created an AR interface in Unity. As I learned the capabilities and limitations of Blender and Unity, and tested the AR interfaces for functionality and stability, I also considered the implications of virtual re-creation of artworks. In classes such as Professor Kathryn Howley's "Picturing the Past: Imaging and Archaeology," and Professor Michele Marincola's "Applying Values-based Decision Making in Objects Conservation," I could reflect on how technologies are used to represent objects, how scholars' and museum publics' understanding of those objects might be impacted by influences that those technologies impart, and how the conservator's role in recognizing and weighing both material and immaterial significance can be an active aspect of documentation and treatment.

I was invited to share this research at an international colloquium, "Artworks from the Digital Era in Galleries and Museums." It was organized by the Vasulka Kitchen Brno in collaboration with The Brno House of Arts and The National Film Archive (NFA) in Prague. With financial support from the Institute of Fine Arts Conference Fund and the Andrew W. Mellon Foundation, I was able to travel to Brno, Czechia to discuss the potential use of AR and meet many new colleagues from across the world who are also doing cutting-edge research for artworks. Flora Barkóczy, a participant at the colloquium, published a review of the projects

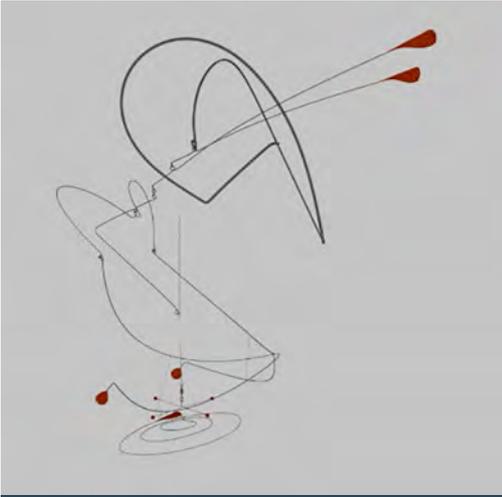
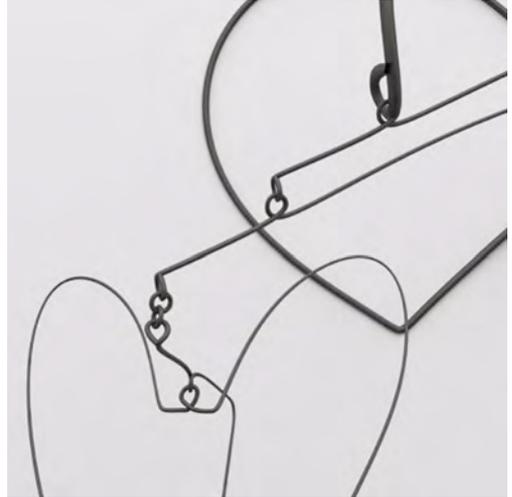


Image rendering of a 3D model of the wire mobile used in AR testing.



Detail of 3D model wire connections. All images courtesy of the author.

presented on punkt.hu, spreading our work for even further exposure. Another talk about my AR research was scheduled to be presented to the Time-Based Media Working Group at the Metropolitan Museum of Art in March 2020, but it has been postponed until another event can be organized virtually. Thankfully, a paper summarizing this research will be published in the forthcoming Volume 6 of the *Electronic Media Review*, which gathers papers presented at the American Institute for Conservation Annual Meetings each year.

My AR research laid the groundwork for further steps to explore more advanced features of AR technology such as interactivity, object recognition that would trigger the AR virtual layers, or location-sensitive activation. I do hope to continue exploring

the use of AR in conservation, perhaps as part of a collaborative team to bring in a wider skillset and different perspectives on the questions involved in this activity. I have since shifted my focus to other research topics such as evaluation of LED replacements for incandescent light sources in artworks, and building prototypes for do-it-yourself carbon dioxide sensors using microcontrollers¹. There are nearly endless opportunities for research in time-based media conservation, and I look forward to learning more from my TBM colleagues as our program grows and each of our interests yields new avenues of inquiry.

¹ Carbon dioxide is used as a non-toxic tracer gas to detect leakage rates in display cases and other enclosures for preventive conservation.



Adrienne Gendron MA/MS candidate

Treatment of a 20th-Century Beaded Cradleboard



One of the most memorable projects I completed during my internship at the University of Pennsylvania Museum of Archaeology and Anthropology last summer was the treatment of a twentieth-century beaded leather cradleboard. Cradleboards are a form of baby carrier used by Native peoples throughout North America and worldwide. They generally consist of a leather or textile swaddling attached to a rigid backing board, which allows mothers to carry the baby on their backs as well as to lean the carrier up against a wall. Native peoples have been making cradleboards for thousands of years, and the tradition is ongoing today. They are highly personal pieces of cultural heritage and are made with tremendous care in preparation for the birth of a child.

This particular cradleboard was selected for display in “Native American Voices: The People – Here and Now,” a long-term exhibition at the Penn Museum that invites visitors to engage with the living tapestry of Native American history. The exhibition presents over 200 objects from the Museum’s North American collections alongside contemporary art and video recordings from community leaders. This juxtaposition of old and new invites visitors to explore stories of Native history as well as their modern-day successes and independence. The museum thoughtfully considered the history of display of Native materials to create an exhibition that actively challenges negative stereotypes and presents an opportunity for visitors to learn directly from Native perspectives. I aimed to proceed with the treatment of the cradleboard using the same thoughtful approach that the museum showcased in developing the exhibition.

While we don’t know the specific community that this cradleboard comes from, we do know from its

provenance that it is likely from the Plains region of North America. The cradleboard was made out of a wooden frame with a leather swaddle, which was lined with textile and decorated extensively on the exterior with colorful glass beads arranged in intricate designs. It was very moving for me to imagine that a mother once spent hours upon hours stitching each individual row of tiny beads onto the surface. When I received the cradleboard, it was grimy and flattened from years of storage, and had many broken stitches in the beading and textile lining. These broken stitches were vulnerable places in the construction that could lead to further damage and loss of design in the future.

One of my primary goals for this treatment was to use mechanical repair methods whenever possible, as they are more sympathetic to the techniques used by the original maker and are more easily reversible in the future. I decided to rely on hand sewing techniques rather than adhesives in order to avoid the addition of foreign material that could not be easily removed. After padding out the swaddling to reshape it into its intended form, I proceeded with repairing the broken beading stitches in order to ensure that the remaining beads would stay securely in place. For each broken stitch, I inserted a very small needle through each bead and sewed a thin reinforcing thread into place. The stitches of the cradleboard’s textile lining had also broken and become lost in several areas. Because the lining was vulnerable to further damage, I decided to carefully sew through the original holes in the lining to re-secure the textile in place. This ensured that I wasn’t causing any new damage during the repair. I made sure that my new stitches visually blended from a distance but were readily identifiable up close and could easily be removed in the future, if need be.

Once the vulnerable broken beading stitches were secured, I could proceed with gently cleaning the beads themselves, which were quite grimy and discolored from years in storage. As a final step, I created a custom-made interior mounting system that allowed the cradleboard to be fully supported while hung vertically on a wall. After treatment, the cradleboard could be safely displayed without any risk of further damage occurring and its revitalized appearance better conveys the skill and care that went into its construction. It was truly an honor to work with and stabilize such a personal piece of Native history to be showcased at the Penn Museum, where it will serve to teach visitors about the history and present-day vitality of Native cultures.

Ameya Grant MA/MS candidate

A Path to Conservation



Conservation has always felt “right” to me—a good fit—from the moment I learned about the field in high school. The field was appealing as I could apply the analytical concepts and skills learned in chemistry with the knowledge of an artwork to learn about its materiality, construction, and provenance. I decided then to pursue a career in conservation with an emphasis on the scientific analysis of art, initially as a conservation scientist. I graduated from SUNY New Paltz in 2018 with a BS in Chemistry and a minor in Art History.

It was hard finding opportunities to advance my skills in hands-on treatment and analysis at first, but I was able to create a conservation science related Undergraduate Research Project while at SUNY New Paltz. Working with the Ceramics and Chemistry departments, my goal was to determine the glaze composition and luminescence properties of Carl Walters’ Egyptian blue faience sculptures. After graduation, I interned at the Conservation Department of the Costume Institute at the Metropolitan Museum of Art. Under the supervision of Sarah Scaturro, Head Conservator, I worked on creating a reference library of natural, synthetic, and animal fibers analyzed by polarized light microscopy. I fell in love with the textile conservators’ examination and treatment of textiles and garments through the fibers they obtained. I realized then that I would rather pursue a career in objects conservation.

From there on I expanded my search for internships that would quench my thirst for the conservation and analysis of ceramic objects, as well as those of objects in general. My mentors encouraged me to apply for conservation graduate school programs

and the proximity of the Met to NYU exposed me to the program and its extensive possibilities. To strengthen my application for the rigorous academic study and treatment classes at the Center I worked as an intern at the National Park Service (NPS) Harpers Ferry Center. Under the supervision of Objects Conservators, David Arnold and Fran Ritchie, I completed treatments of objects of various materials in the Arlington House collection; metal housewares, porcelain plates, gilded clocks, and gilded mirrors. The experience taught me there are multiple ways to solve problems that may occur when treating objects. I experimented with different adhesives, created mockups to test for compatibility of materials with certain objects, and performed instrumental analysis of metallic surfaces by X Ray Fluorescence Spectroscopy (XRF).

Treatments at the Harpers Ferry Center fueled my appetite for the conservation of objects of varied materials and provided me the skills to succeed in the Conservation Center dual degree program. The knowledge and skills gained from my pre-program internships allowed me to advance and excel on my path of applying for conservation graduate schools and becoming a part of the cohort at the Conservation Center.



the Institute

ON DISPLAY

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In this Section

SPECIAL PROJECTS AT THE INSTITUTE: CONTEMPORARY ART

Exhibitions at the Institute

Edward J. Sullivan

Helen Gould Shepard Professor in the History of Art, The Institute of Fine Arts and Department of Art History

Curating at the Institute

The intellectual life of the Institute of Fine Arts has been greatly enhanced by the initiation several years ago of three curatorial initiatives. They are the Duke House Series, the Great Hall Exhibitions and the NYU Curatorial Collaborative. I have the privilege of serving as faculty advisor for all three. This opportunity for students to curate exhibitions in different formats enriches the initiative, established in 2018, of the Jan and Marica Vilcek Curatorial Track. IFA students have long expressed their interest in hands-on curatorial experience and the three programs utilize the talents of approximately a dozen MA and PhD students per year.

In fall 2019 members of the NYU Curatorial Collaborative worked with the faculty of the Department of Art and Arts Professions at the Steinhardt School where NYU's art studio program is housed. The undergraduate honors class members are given spring semester exhibitions at the 80 Washington Square East Galleries at the downtown campus. Each student or group of students works directly with the IFA curators in fashioning the ideas for their shows, choosing the work and installing it in the Gallery. A single catalogue is published stating the overall curatorial philosophy and themes for the year.

The Great Hall Exhibition series is dedicated to mid-career women artists, and for its support and ongoing success we are extremely grateful to IFA Board member Valeria Naopleone, a distinguished collector based in London. Students apply for three or four places on the team. This year there were two shows in this series. The curators were Makenzi Fricker, Deborah Miller, Scout Hutchinson and Juan Gabriel Ramírez Bolívar. The bust length sculptures, as well as two-dimensional pieces and photographs of New York-based Sarah Peters were displayed in both the Great Hall and in vitrines in the Marble Room beginning on October 15, in a show titled "Glossolalists."

A panel discussion with the artist, Professor John Hopkins and Dakin Hart, Senior Curator at the Isamu Noguchi Museum, took place on December 11th. Then in the spring semester the thought-provoking installation by Xaviera Simmons entitled "Posture" (dealing with topical social issues as well as the pervasive racism of American society) opened on February 25th. This exhibition will be on view through the fall 2020 term.

The Duke House Exhibition features the work of Colombian-born, New York geometric abstractionist Fanny Sanín. Four of her exquisite large scale pieces constitute "Fanny Sanín's New York: The Critical Decade, 1971-1981" which is installed in the Loeb Room and the Lecture Hall where the pieces appear to have been painted precisely for these elegant spaces. This show will also be on view during the fall semester and the curators were Anastassia Perfileva, Megan Kincaid and Edward Chang. This exhibition was the result of an initial class project for the fall 2019 seminar I taught on Curatorial Practice and Museum History.

In every case students choose the work together with the artists. They arrange for insurance and transportation, write labels and a brochure and organize the programming (symposium, panel discussion) that accompanies the exhibition. This is an immense learning opportunity and the success of their work is a testimony to their seriousness and dedication. The students and their advisor are aided by the infinite kindness and patience of Director of Development Sarah Higby and Sophie Lo, Manager of Public Programming and Public Events, to whom a great debt of gratitude is owed.



Xaviera Simmons at the opening of her exhibition "Posture"



Makenzi Fricker, MA 2020
Scout Hutchinson, MA 2020
Deborah Miller, MA 2022
Juan Gabriel Ramírez Bolívar, PhD student

The Great Hall Exhibition Series

Each fall and spring semester, the Great Hall of the historic James B. Duke House becomes a venue for works by emerging and mid-career contemporary women artists. The Great Hall Exhibition Series, which is made possible through the generous support of Valeria Napoleone XX, is an opportunity to present important contemporary art to the IFA academic body, and the New York community at large. The 2019-2020 exhibition cycle was organized by Institute students Makenzi Fricker (MA '20), Scout Hutchinson (MA '20), Deborah Miller (MA '22), and Juan Gabriel Ramírez Bolívar (PhD student).



Fall 2019

Sarah Peters: Glossolalists

Sarah Peters' "Glossolalists" featured mid-size plaster busts that evince her interest in the formal sculptural practices of distinct historical periods, from ancient to modern, resulting in a unique visual language. These complex, often disquieting sculptures bear several trademark features, such as recessed, hollowed eyes that seem to fix the viewer with a cryptic stare, extreme paradoxical forms of symmetry, and meticulous attention to hair.

The exhibition's title, "Glossolalists," was inspired by an art-work included in the show. Representative of worshippers, it refers to those who speak a language unknown to them during a trancelike state of religious ecstasy. The unique characteristics inherent in these bodiless heads embody and address aspects of human nature, creating a dialogue between the past and present yielding a provocative uncanniness.

In December 2019, the Institute hosted a panel discussion between the artist Sarah Peters; Assistant Professor of Art History and scholar of Roman and early Italic art, architecture and archaeology John Hopkins; and Senior Curator of the Noguchi Museum, Dakin Hart. The panelists examined the work's relationship to the Greco-Roman imagery that Peters' art recalls while situating her practice within contemporary sculpture.

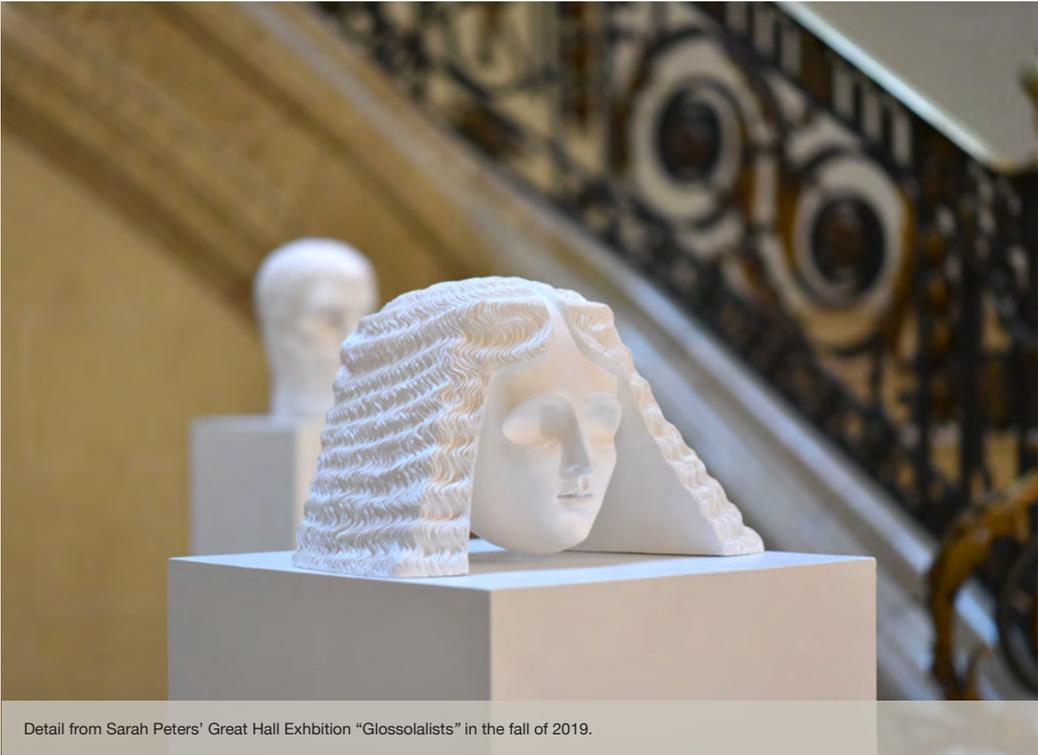
Spring 2020

Xaviera Simmons: Posture

Encompassing video, photography, performance, installation, and sculpture, Simmons' sweeping aesthetic practice is rooted in the interconnectedness of formal processes, rigorous archival research, and the concept of social and material reparations for the ramifications of colonialism with whiteness at its center.

Influenced in part by the Atelier Brancusi, the works in "Posture" create a studio-like atmosphere reminiscent of the twentieth-century artist's attention to the relationship between sculpture and its placement within an environment. Rather than complementing the architecture of the Duke House, however, Simmons' works comment on the building's historical origins, an institutional building that was once the private home of the president of the American Tobacco Company, and navigate the complex relationship between art objects and the space in which they are exhibited.

Due to the unprecedented circumstances of our current crisis brought on by the global pandemic, the Institute has had to close its doors for much of the spring semester. However, the artist and her gallery have been kind enough to agree to extend "Posture" through the fall of 2020 so that our students and community can have the opportunity to experience this exhibition. Related public programming will be announced during the summer.



Detail from Sarah Peters' Great Hall Exhibition "Glossolalists" in the fall of 2019.



Detail from Xaviera Simmons' Great Hall Exhibition "Posture" in the spring of 2020.





Megan Kincaid, PhD Candidate

The Duke House Main Floor Exhibition Series



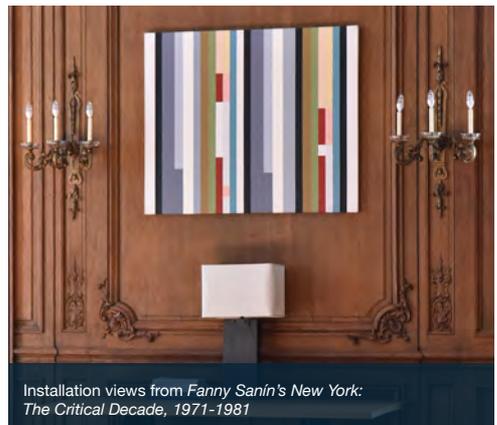
In the fall of 2019, the students of Professor Sullivan’s introduction to curatorial study seminar, “Curatorial Study – Curatorial Practice,” were tasked with developing a final curatorial project with open-ended possibilities: some students created online exhibitions utilizing newly-released software, others produced video interviews examining a specific object. For graduate students Edward Chang, Megan Kincaid, and Anastassia Perfilieva, this remit resulted in the Duke House Exhibition “Fanny Sanín’s New York: The Critical Decade, 1971-1981,” the first comprehensive solo exhibition to explore the Colombian-born artist’s evolving practice of geometric abstraction during her first decade living and working in New York City. Since its founding, the Duke House Exhibition Series has served as a vital platform for student curation, while also catalyzing community discussion and debate as the exhibitions occupy both the Lecture Hall and the Loeb Room. Since 2019, the Institute for Studies on Latin American Art (ISLAA) has supported the Duke House Exhibition Series to showcase the work of Latin American artists.

At the start of the spring 2020 term, “Fanny Sanín’s New York: The Critical Decade, 1971-1981” opened at the Institute, invigorating our shared academic and administrative spaces with four geometric paintings by Sanín that illuminate the expanding scope of her technical and theoretical inquiry across the decade. The works selected for the exhibition enlivened Sanín’s trajectory over the course of these previously understudied ten years, revealing the critical shifts and continuities that manifested her mature style, and positing the 1970s as a time of exceptional artistic development and acclaim for Sanín. In 1971, she moved to New York City with an already established career in Latin America and Europe, and a signature style of linear abstraction.

By the end of the decade, her compositions proved increasingly complex—while achieving pure symmetry and mathematical harmony, they were electrified by bolder geometrical arrangements and audacious yet deliberate color combinations. This period also brought international attention: in 1976 Sanín received the International Women’s Year Award at the International Women’s Arts Festival in New York and in 1979 she represented her native Colombia at the XV São Paulo Biennial in Brazil. Within the artistic and intellectual atmosphere of multicultural New York, Sanín forged a significant and singular contribution to the story of geometric abstraction.

Due to the University-wide closures this March, the exhibition was on view for only a month before the Institute closed its doors to students, staff, faculty, and visitors. Fortunately, the exhibition has been extended and visitors will have the opportunity to engage with Sanín’s work this coming academic year. On the occasion of the show reopening this fall, the exhibition brochure will be reprinted in Spanish. Spring 2021 will see the symposium *New Approaches to Fanny Sanín: Women Artists and Geometric Abstraction*, featuring a panel of experts in Latin American and contemporary art to reposition Sanín’s contributions to geometric abstraction within the broader discourse on the idiom.

“Fanny Sanín’s New York: The Critical Decade, 1971-1981” is generously funded by the Institute for Studies on Latin American Art (ISLAA) www.islaa.org. Special thanks to the Fanny Sanín Legacy Project. The exhibition was curated by Edward Chang, Megan Kincaid, and Anastassia Perfilieva.



Installation views from *Fanny Sanín's New York: The Critical Decade, 1971-1981*



the Institute

ONLINE

<title>About The Institute</title>

In this Section

SPECIAL PROJECTS AT THE INSTITUTE: ONLINE

Special Projects at The Institute: Online

Jenni Rodda

Department Manager,
Digital Media/Computer Services

Joe Rosario

Technical Services Manager,
Digital Media/Computer Services

Jason Varone

Web and Electronic Media Manager,
Digital Media/Computer Services

Transitioning to Remote Teaching, Learning, and Public Programming

In response to the Coronavirus pandemic, the University announced in March 2020 that all spring semester classes would be completed online, allowing students, faculty, and staff to shelter at home. Facilitating the transition from in-person to online teaching and learning presented challenges to everyone, on both sides of the computer screen. Faculty restructured their classes; students rethought presentations that might otherwise have been held in museums or galleries. Everyone learned to use the University's video-conferencing platform, an application called Zoom. The Digital Media/Computer Services staff was challenged to teach everyone how to use Zoom, from wherever they were, on whatever equipment they had at hand, and to facilitate the transition from in-person to online teaching, learning, and public programming.

DM/CS staff ran in-person workshops in the week before NYU closed all of our buildings. On-line, one-on-one tutorials, specifically for faculty, were held during what would have been spring break and the weeks immediately following. Our staff tackled operating system issues, software update issues, web camera and microphone issues, telephone call-in issues, video and audio quality issues, bandwidth issues, wifi issues, and issues with time zone differences. Some students faced problems with local Internet access once the cafes and libraries they depended on for free wifi closed down; DM/CS coordinated with central NYU IT and the Office of Student Success to provide technical support to any student who needed a mifi or the loan of a personal computer.

To be fair, the transition from in-person to online was not always smooth. An online environment is a very

different place in which to interact as faculty and students. But once everyone learned enough about Zoom to feel comfortable--and faculty got to the point where they knew they were in full control of their classes--the semester progressed well, all things considered. With the able coordination of Sophie Lo, the Institute's Manager of Public Programming and Special Events, public lectures also went online, and were held through the Zoom webinar function. Online public programming was an unexpected success: during one online lecture, there were more than 1000 participants--a far larger audience than we could ever have accommodated in person in the Duke House lecture hall. Online programming continues with reprises of important lectures recorded in earlier months. These lecture recordings, too, have proved to be immensely popular.

As we prepare for the 2020-2021 academic year, all classes held in the Duke and Chan Houses will have Zoom components. The DM/CS staff look forward to helping the community continue to meet the challenges presented by technology, and to stay safe while doing so. In addition to thanking Sophie Lo for transitioning public programs, and Jason Varone for his work with accessibility of video recordings, special thanks are due to Joe Rosario and George Cintron, who fielded the hundreds of questions that accompanied this ongoing transition.



We are sharing highlights from our online activities.
Follow @nyuifa on Instagram



Conley Lowrance

Manager of Academic Programs

Lapis: Journal of the Institute of Fine Arts

In 2019, the Institute of Fine Arts launched [Lapis: The Journal of the Institute of Fine Arts](#), a new Open Access, peer-reviewed journal. From the first meeting of the Editorial Board (composed of students, a faculty editor, and a managing editor), we were in agreement that access to publishing opportunities meant access to career opportunities—and that too few serious publishing venues afforded rigorous attention to graduate scholarship or publication. *Lapis*, it was decided, would prioritize early career scholarship and ensure the accessibility of work published.

Our first issue appeared in May 2019 and our second in December 2019. Both featured four articles on topics ranging from Spanish performance art to depictions of indigeneity in North American art, Italian Futurism to prints from the Harlem Renaissance, and were published online in a space developed to prioritize accessibility and Open Access.

Though these existing issues of *Lapis* were published recently, they were published in years that feel now at a strange remove: years before COVID-19, before universities were forced to fight for the rights of international students to access their resources, and before the deaths of George Floyd, Breonna Taylor, and countless others brought the inequities and dangers Black Americans face on a daily basis to the forefront of American consciousness.

The coming years will pose new challenges for scholarship, regardless of field or discipline, as researchers attempt to make sense of our past (recent and distant) through the rapidly shifting present. *Lapis* and the Editorial Board are committed to using the journal, as a publishing arm of the Institute, to foster increased diversity within the field of art history. *Lapis* will continue to develop its mission towards Open Access publishing so that works by scholars of color, scholars from marginalized backgrounds, and scholars early in their careers can be read, taught, and circulated widely.

The name “*Lapis*” is instructional as we look forward. Our first issue contained an introduction from the Editorial Board that considered the recent discovery of a female monk’s remains. In her teeth, archaeologists found *lapis lazuli*, that rare pigment that seems to confirm that women had been far more active in the production of prized art and illuminated manuscripts than had been previously known. The relevance of this narrative for the journal remains. Scholarship can serve as a tool to change long-held narratives. Scholarship can reinsert silenced or missing voices into conversation, and—when done effectively—can right historical wrong.

The Institute has provided foundational support for *Lapis*. We are grateful for the opportunity to continue to create opportunities and share innovative scholarship and offer considerable thanks to Director Christine Poggi and Provost Katherine E. Fleming for their integral support of the project. Finally, as managing editor, I know firsthand how integral the Editorial Board (2019–2020: Juan Gabriel Ramírez Bolívar, Francesca Ferrari, Adrienne Gendron, Emma Kimmel, Peter Anthony Thompson, and faculty editor Alexander Nagel) is in the success of *Lapis*. They ensure collaborative, community-oriented work and provide guidance and direction for the journal. I want to extend deep thanks to them for their work. We look forward to continuing this work and sharing our next issue in the fall.



Clemente Marconi

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

Andrew Farinholt Ward

Lecturer in Classical Archaeology, William & Mary

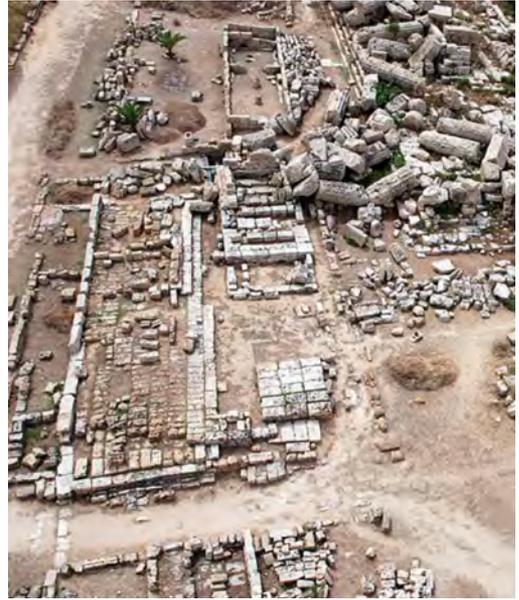
Selinunte's Digital Season

While the current crisis led to the cancelling of our planned thirteenth excavation campaign this summer at the ancient Greek site of Selinunte in Sicily, Institute students participated in a month-long digital study season in June and July, led by Institute professor Clemente Marconi and field supervisor Andrew Ward.

Twelve years of continuous excavation has resulted in a wealth of data about the temples in the ancient city's main urban sanctuary, as well as thousands of finds excavated from soil layers associated with the construction, life, and abandonment of these sacred structures. The digital season provided an excellent opportunity to organize and interpret these findings, and included participants from several American, Canadian, and Italian institutions working remotely, but collaboratively.

Concerning the work of Institute doctoral candidates, Peter Anthony Thompson led the effort in consolidating vital information on style and form pertaining to over 192,388 sherds of pottery, which will allow for future quantitative analyses. Dashiell Jordan and Tara Trahey led the effort in the creation of a new database of over 560 distinct contexts excavated over the past twelve seasons which trace a human presence on the site from the Mesolithic period to the modern day. Meanwhile, Rebecca Salem compiled a block-by-block list of the site's Temple B, crucial to a forthcoming monograph on the structure and its immediate environs.

The digital season created a solid foundation for future work, while also revealing unexpected discoveries, such as a construction inscription on a roof tile from the sanctuary. While we did not have a chance to travel to Selinunte this year, we would still like to express our deepest gratitude to our sponsors, to the Sicilian Ministry of Culture, and to Architect Bernardo Agrò, Director of the Archeological Park of Selinunte.



Tianyuan Deng

PhD Candidate

"The Rise, Fall and 'Return' of the Sixties," a Webinar in Shanghai

The Chinese translation of Professor Thomas Crow's book *The Rise of the Sixties: American and European Art in the Era of Dissent* was published this June by Jiangsu Fenghuang Fine Arts Press, an academic press in China that focuses on translating art historical scholarship from the West. The influential book, which was first published by Yale University in 1996, is part of the press' Series on Art Theory Research. The Series includes other titles such as Leo Steinberg's *Other Criteria* and Meyer Shapiro's *Modern Art*. As a co-translator of this book and an advisee of Crow, I am honored to be involved in its production and promotion, and to witness the incredibly passionate responses it received in my native country.

China greeted the publication of this book with enthusiasm. An online symposium organized in tandem with the release of the book, titled "The Rise, Fall and 'Return' of the Sixties," drew more than 4,500 audience members. This was an unprecedented number according to Surplus Space, the other organizer of the event besides the publisher. Professors from Fudan University, one of the best universities in China, presided academically and moderated the three panel discussions.

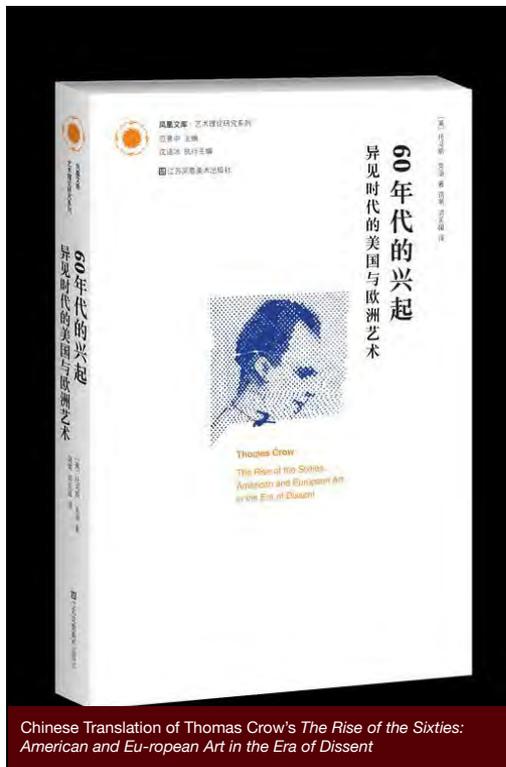
The first two panels engaged with the issues raised in the book from two angles: the narratorial strategies of the sixties, and the era's legacy on contemporary art. Jiang Wei and I, the two translators of the book, discussed the book's content in great detail. Jiang, the translator from China who has become a lecturer at a Chinese university since, reviewed the book chapter by chapter. I further discussed how the scholarly narrative itself participated in the trends it described. Pi Li, the senior curator at Hongkong's M+ Museum, also provided insights from his position as a practitioner.

The latter half of the event expanded the theme and dealt with politics and dissent. Wang Yan, a professor at Beijing Foreign Language University and an adjunct lecturer at Columbia University in New York, raised the issue of a public sphere.

Wang Pu, an associate professor of Chinese literature at Brandeis University, discussed the "global sixties" in the political realm.

The audience response at the symposium was also exceptionally lively. The symposium was hosted on two technological platforms, one mostly facing academics and the other facing a general public. The live-streamed comments were very active throughout the three-hour event, consisting of both scholarly questions and opinions from lay audience.

The book has made its mark in the Chinese academic community already. In the online symposia inside China that I have attended remotely since the June release of the book, I have noticed an obvious uptick in quotations of the book and in general Crow's viewpoints. Crow's *Modern Art in the Common Culture* (Yale University Press, 1996) was translated into Chinese and published by the same press in 2016. With the arrival of this new title, the Chinese audience now has the chance to grasp the knowledge and insights of Crow at a more comprehensive level. Crow's sympathy and commitment to subcultures and the margins in general also seem to resonate with many concerns of China today.



Chinese Translation of Thomas Crow's *The Rise of the Sixties: American and European Art in the Era of Dissent*



克洛《60年代的兴起》、克林普《在博物馆的废墟上》新书发布
暨线上主题论坛

历史、理论与当代：如何叙述“60年代”

主持

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浙江大学
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重估“60年代”（一）：当代艺术的视角

主持

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60年代的兴起、 衰退与“重返”

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学术支持：复旦大学哲学学院
艺术哲学研究中心



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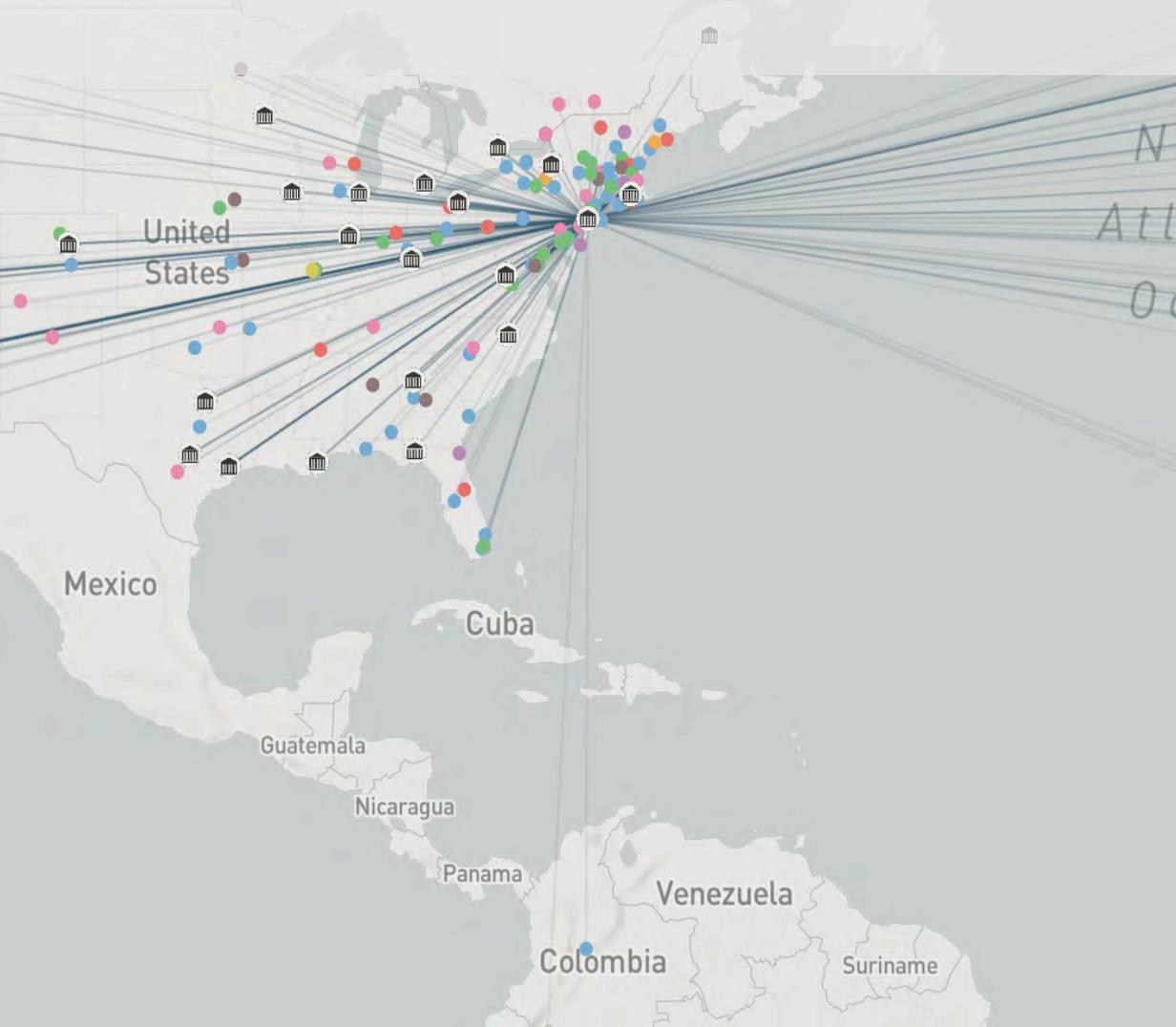
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the Institute

IN THE WORLD



In this Section

SPOTLIGHT ON ALUMNI

Alumni in the Field

Rosina Buckland, PhD 2008

Curator, Japanese Collections, The British Museum



Life after graduation, in three countries

A lifelong interest in Japan led me to study first the language and culture at undergraduate level, and then the art history for my PhD. Being at the IFA, and living in New York, was by turns daunting, stimulating, demanding, and fun. I went straight from two years' fieldwork in Japan to a fixed contract job at the British Museum (where I'd worked already for one year before the IFA), and I managed to finish up my dissertation while there. The role was designed to support the curator of pictorial art (prints and paintings) and my main task was to improve cataloguing and do photography of the Japanese paintings. However, the impending release of the collections database (and my own inclination towards displacement activities – remember, I was ABDI!) prompted me to work on improving thousands of records in other media. Ranging in this way beyond areas of my study thus far—ceramics, prints, illustrated books, calligraphy, lacquer, metalwork, archaeology, textiles, Buddhist art, ethnography—was invaluable. Few curators have the luxury of specializing and, though I didn't realize it at the time, this was a sound preparation for the future. I was also passed a publication project from the oversubscribed curator, and got the chance to write a “scholarly gift book” on Japanese erotic art.

The lure of a permanent position took me away from London reluctantly in 2010, but at the National Museum of Scotland I had sole responsibility for the

Japanese collection and was able to develop it in new directions, such as painting and contemporary crafts. After five years I succeeded to head of the East Asia section, managing a team of three, and also took over as team leader for delivery of the new East Asia gallery, the final phase of the museum's 15-year Masterplan, which opened in February 2019. Management responsibilities brought closer involvement in setting museum-level policy and procedures and the chance to guide and mentor junior staff, which proved very fulfilling.

Having missed the buzz and vibrancy of North America, in spring 2019 I departed for the Royal Ontario Museum, which has a substantial Japanese collection built up since the start of the 20th century. The museum is embarking on an exciting period of re-development of the galleries and enjoys a broad base of support for East Asian culture among the local community in Toronto. However, it had been without a Japan curator for some years, so I put my knowledge of both collections and collections management to use in reorganization and improvement of cataloguing. No museum could ever display everything in its collection, but digital technology is a crucial means to “open the doors” through full online access.

Unexpected developments lured me back to London this year, to take up the position of Curator, Japanese Collections at the British Museum, where my curatorial passion was stirred all those years ago. Being at an internationally renowned institution brings benefits, opportunities and expectations. I am excited by the quality and breadth of the collections, the extensive network of collaboration with scholars in Japan and across the world, and the dedication and talent of my colleagues. 2020 is not yet halfway through but we are already seeing potentially epochal shifts and disruptions, both natural and man-made. Museums are well placed to play a key role in societal change, because they provide a space for us to reflect on our shared pasts, warts and all, and to imagine a better future.



Jacquelyn N. Coutré, PhD 2011

Eleanor Wood Prince Associate Curator of European Painting and Sculpture before 1750, Art Institute of Chicago



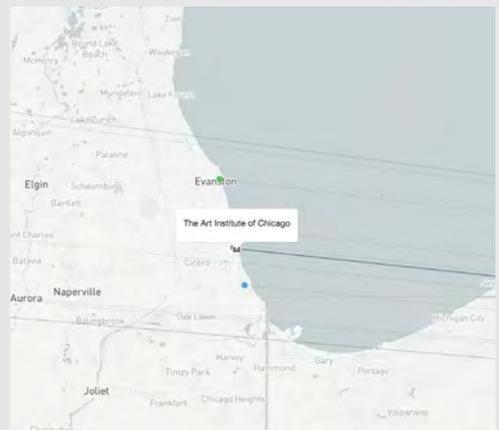
Making Meaning for the Old Masters

When I moved to New York to begin my masters at the Institute in August 2001, I could not anticipate the journey on which I was embarking. Knowing no one in the city and full of Midwestern vim, I threw myself fully into my studies in order to find meaning in a changing political landscape. Little did I know that the idea of meaning-making would become so fundamental to my work as a curator.

New York City is an incredible place to learn about Dutch and Flemish art, with its rich public and private collections offering unparalleled object-based study opportunities. The faculty at the Institute—Northern specialists like the late Egbert Haverkamp-Begemann but also Renaissance experts like Colin Eisler and Alexander Nagel—nourished a keen sense of curiosity about “objectness” in all its forms. They thus equip students for multidimensional conversations about the role of the object within contemporary terms. The wide-ranging scholarly interests of these professors also prepared me to think broadly about the motivations and potential of the exhibition, individual and institutional collecting stories, and the import of historically distant art for today’s

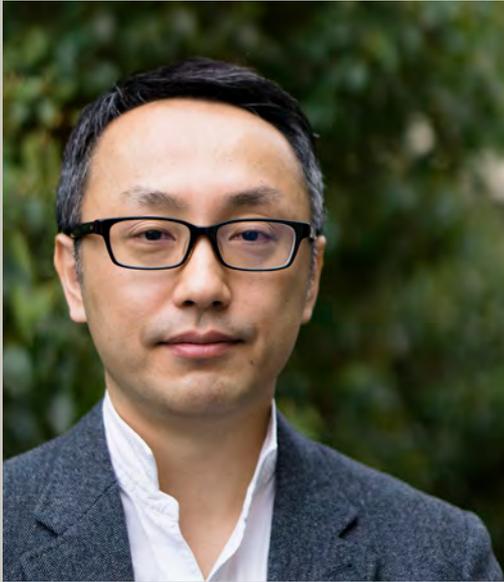
audiences, which I had explored in past exhibitions focusing on the powers of women topos and World War I-era prints and in Curatorial Studies courses. These ideas intersected in September 2019 with the opening of *Leiden circa 1630: Rembrandt Emerges* at the Agnes Etherington Art Centre of Queen’s University, where I was Bader Curator and Researcher of European Art for four years. Drawing upon the treasures by Rembrandt and his school in The Bader Collection and in Canadian museums, this touring exhibition in honor of the 2019 Rembrandt Year investigated collaboration and competition, networks of patronage and the art market, and the significance of Rembrandt for the late Alfred Bader. The exhibition sought to position the youth as an artist on a journey through the works on view, the accompanying digital map and short film, and the exhibition catalogue. This project could not have come into being without exposure to the spectrum of scholarly questions with which I engaged at the Institute.

In October 2019, I began my position at the Art Institute of Chicago. As I learn more about this collection and the audiences it serves, I again meditate upon the relevance of early modern Northern European art for contemporary audiences. I am considering new stories that I can tell about beloved artists such as Peter Paul Rubens and Jacob van Ruisdael, which acquisitions would have the most impact upon our existing collection, and how to increase equity and diversity within the museum environment. As the cultural sector pivots in 2020 due to the COVID-19 crisis, I am eager to greet the museum world with the creativity and enthusiasm that I first felt when entering the Institute in 2001.



Kenji Kajiya, PhD 2014

Professor, Department of Interdisciplinary Cultural Studies, The University of Tokyo



Teaching in Japan

In August 2006, after my eight-year study at the Institute of Fine Arts, including a one-year stay at the Smithsonian American Art Museum as a predoctoral fellow, I returned to Japan, without getting a PhD. I just got a tenured position as associate professor at Hiroshima City University. I wanted to finish my dissertation on Color Field painting in the United States even after I had a position, but I had no idea at that time that I would need eight more years to finish the degree.

I taught contemporary art history in Hiroshima and joined the Hiroshima Art Project, an art exhibition directed by colleague and artist Yukinori Yanagi, taking place in unused facilities and in the open air in the city. I was involved in the project for four years; I came to be less committed to finishing my PhD. Instead I was more inclined to work with young Japanese artists to organize exhibitions of contemporary art. This intense and unforgettable experience has surely deepened my view of contemporary art. In the meantime, together with five scholars and curators in Japan, I began to collect oral histories of Japanese artists, critics and other art professionals and launched their archives, for which I have served as director since 2006. Now

we have sixteen members and have published a hundred of oral histories online. Because I started my academic career as a scholar on American art, I had little knowledge of contemporary Japanese art, even though I was born and raised in Japan. It was through the art project and the oral histories that I came to learn more about today's Japanese art.

While working on these projects, I was involved in compiling the anthology of primary documents in postwar Japanese art for the International Program at the Museum of Modern Art, New York. The four co-editors, living in different cities in Japan and in the United States, spent three years in selecting 85 primary documents from more than a thousand candidates. Countless discussions via email and Skype as well as real meetings in Tokyo and New York, resulted in the publication of *From Postwar to Postmodern, Art in Japan 1945-1989: Primary Documents* (New York: Museum of Modern Art, 2012). It deepened my understanding of the critical context of Japanese art after World War II.

This editorial process immersed me in Japanese art, although I felt like resuming my work on Color Field Painting after a break of four and a half years. According to my diary, I started again on January 4, 2011 and finished the final draft on November 30, 2013. I took a bit of detour but I now understand it was rewarding. Learning postwar Japanese art via critical texts as well as artists themselves makes me aware of how diverse views encompass artworks, which are known mostly by their dominant discourse, turning my eyes to diverse discussions and exchanges on Color Field painting, which became the main argument of my dissertation.

After teaching at Kyoto City University of Arts for two years, I went back to Tokyo to teach contemporary art history at my alma mater in 2016. I am currently completing a book on American art based on my dissertation and another book on postwar Japanese art. I am also engaged in administrative work here. I serve as a vice director at the university's newly established Art Center, a multi-departmental organization that explores integrated research on art practices. One of our recent operations is to provide studio art classes to first- and second-year students in all fields as a liberal arts program, which is rarely conducted at a university-level education in Japan. If the budget request, of which I am in charge, is approved, 650 students, about ten percent of the total first- and second-year students at the university, will be able to participate in the classes.



Hannah Kate Simon, MA 2018

Many careers after graduation

Since graduating from the Institute in 2018 with an MA and concentration on Roman art, I have had unique opportunities to work, study, teach, and volunteer at a range of institutions and communities outside the realm of academia. My first post-Institute position was at NYU's Grey Art Gallery, where I assisted in the recent exhibition, *Metamorphoses: Ovid According to Wally Reinhardt*, which seamlessly combined my background in classics with a contemporary gallery experience. Octogenarian and self-taught artist Wally Reinhardt, a long-time New York resident, has spent a lifetime interpreting and recreating scenes from Ovid's *Metamorphoses*, and was celebrated in a solo exhibition in conjunction with NYU's Ovid and Art: A Symposium, marking the 2,000th anniversary of the poet's death. The catalogue, with entries written by myself and Institute PhD candidate Marlee Miller, is available online.

In 2019, fellow Institute MA alumna and dear friend Quinn R. Bolte and I founded Art History HQ, a tutoring and editing service for students and enthusiasts of every age and educational level, with a strong social media presence and mission to make global art history accessible and enjoyable to all. Our services have been employed by current Institute students and alumni, independent art historians, and retirees with no prior experience in the art and museum world. Our love of art, archaeology, and architecture has evolved into a small business with worldwide reach. You can follow us on social media @arthistory.hq!

For the past year, I have been very grateful to work for the Institute of Classical Architecture & Art (ICAA) as the Chapter and Board Liaison. The ICAA is a nationwide nonprofit organization dedicated to the practice, preservation, and appreciation of the classical tradition in architecture and the allied arts. Through its wide array of educational programs, the ICAA reaches thousands of students, practitioners, and enthusiasts each year. With 15 Chapters and over 2,200 members across the country, the ICAA is a vibrant organization of some of the

most fantastic and celebrated minds of contemporary classicism. You can find the ICAA's efforts, including a plethora of free digital content and courses at classicist.org.

On free Saturdays, you can often find me in the Seaport District volunteering on the ships owned and operated by the South Street Seaport Museum. These massive artifacts are integral to understanding the history of New York's port, and indeed the history of the city itself as a center of trade, immigration, and cultural exchange. Helping to maintain and restore the ships at Pier 16 in effect situates me in the living narrative of New York City, which is a feeling that words fail to describe.

Art history is a fascinating field because of the range of career opportunities available to practitioners. My degree has taken me to places, both physical and intellectual, that I never dreamed of, and much of that is due to my time and training at the Institute.

Briana Feston-Brunet, CC 2011

Conservator of Variable and Time-based Media, the Hirshhorn Museum and Sculpture Garden

Even though my pathway to my current position at the Hirshhorn Museum and Sculpture Garden was rather circuitous, I am appreciative of the ways in which my time at the Institute and Conservation Center were instrumental in allowing me the experiences that led me here. I was introduced to conservation by way of archaeology, and, though initially drawn to archaeological conservation, spent my time at the Institute better defining my interests in the field and exploring new ways of engaging with theory and practice. My initial participation in the archaeological exploration of Sardis, Turkey gave way to outdoor sculpture and lacquer screen conservation projects at NYU's Villa La Pietra, and to internships at MoMA and the Brooklyn Museum.

I found myself drawn to the complexities of modern and contemporary art conservation and increasingly sought opportunities to participate in that world, while continuing to act as the conservator for the Bryn Mawr College Excavations at Muweilah, in the United Arab Emirates. My final year internship at the Walters Art Museum prepared me well for a fellowship in France at Sevres-Cité de la céramique (Musée national de céramique), working on 3,000



ceramic works shattered in bombardment of the museum in WWII. Though the objects ranged in date from the 16th to the 19th century, the damage—and the story they now tell—was modern; the conservation of these works touched on lived experiences, oral histories, and how these intertwined with the significance of this part of the collection. In leaving Paris for a fellowship at the Getty Museum in Los Angeles—where I would work on modern objects, a bit of furniture, and time-based media—I had solidified my dedication to modern and contemporary conservation and the provoking concepts that define working with living artists and new media.

After soaking up the LA sun and my beloved west coast for a year and a half, I accepted my current position as the time-based and variable media conservator at the Hirshhorn Museum and Sculpture Garden in Washington, DC.

As the first permanent time-based media conservator at the Hirshhorn, I have had the opportunity to help shape our institution's approach to the collection and preservation of time-based media, both within the Hirshhorn and at the Smithsonian generally. When I began five years ago, foundations for the care of such artworks had been laid, and the time-based media community at the Smithsonian was small, but mighty. It was a privilege to work closely with colleagues on developing new systems and methodologies for preservation of the diverse range of materials in our collections. Collaborating with the Smithsonian's digital preservation team in the IT department has expanded and transformed my understanding of repositories and preservation methodologies. In my time at the Hirshhorn, I have pulled together a media lab, allowing us to view and treat our TBMA holdings on site, and increasing the accessibility of our collection. Redefining our workflows, creating new documentation and procedures for time-based media, and integrating them into our collections database in a way that is functional for all stakeholders has been an interesting process. As the museum continues to collect media works in increasing numbers as one of its collecting priorities, we have been able to build upon this solid foundation for the care and conservation of these works, expanding our ability to engage in research and to provide the resources necessary for a holistic approach to long term preservation.

Conservation of the art of our time has been dynamic and enriching, especially in an active

and unique space that seeks to allow artists the scope to respond to the political and contemporary landscape as well as to our space—distinctive both architecturally and its presence on the National Mall. Our Artist Interview Program, which I manage, provides us the opportunity to maintain active conversations with artists and emphasizes the idea that conservation of the work of living artists is not the preservation of a constant, but an evolving and shifting practice that often mirrors the variability of the works themselves.

Now, as a mentor and a supervisor, I am excited to periodically welcome Institute conservation interns to the Hirshhorn and to introduce them to the time-based media community at the Smithsonian and in Washington that has been such an important part of my own professional development. Working with interns and fellows interested in the practice and theory of contemporary art conservation and of time-based media has only underlined my deep appreciation of my mentors and professors at the Institute and during my own fellowships. One of the most rewarding parts of working at the Hirshhorn has been the opportunity to engage in mentorship, and having the opportunity to bring in new voices, seeking to make the space within our walls as dynamic and galvanizing as what we put on them.



GET ON THE MAP!

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



the Institute

ART HISTORY
ARCHAEOLOGY
CONSERVATION



In this Section

STUDY AT THE INSTITUTE

Study at the Institute

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

Doctor of Philosophy

The Institute's PhD program prepares students to conceptualize, plan, and execute ambitious and original research projects and to make contributions to scholarship. The program is designed for six years of full-time study for students without a Masters in Art History or five years of full-time study for students with a Masters in Art History. Students are exposed to a wide range of questions and approaches through a combination of courses that both introduce major historical issues and allow students to specialize by conducting in-depth research. Students have opportunities to pursue their studies in museum settings and in fieldwork. Research-led teaching and close mentoring equip students to work critically and creatively in their fields and to take a sophisticated approach to broader areas of art historical inquiry.

Master of Arts

The Institute's MA program is intended for students who wish to strengthen their art historical knowledge and gain further relevant experience before pursuing a PhD, as well as for students with an interest in the visual arts who wish to earn an advanced degree without the commitment to a doctoral program. The MA degree will prove useful to students interested in careers in art museums, galleries, auction houses, cultural centers, arts foundations, archaeological site management and development, art conservation, or eventual doctoral work in art history or archaeology. The program requires two years of full-time study or three years of part-time study for those with established professional careers who wish to continue working while attending the Institute.

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

The Institute's Conservation Center is dedicated to the technical study and conservation of works of art and historic artifacts. The Center prepares students for careers in conservation through a four-year, dual-degree program that combines practical experience in conservation with art historical, archaeological, curatorial, and scientific studies of the materials and construction of works of art.

Students gain extensive conservation experience through a multitude of hands-on research projects and laboratory work, scientific investigation and analysis, advanced fieldwork, and a nine-month capstone Internship. They are encouraged to obtain additional conservation experience during summer archaeological excavations or other formal work projects. The Center also provides courses in connoisseurship and technical art history for those pursuing studies in art history, archaeology, and curatorial practice; these courses acquaint students with the physical structure of works of art, and the need for preservation, as well as the possibilities and limitations of conservation practice. Classes are taught by the Center's distinguished full- and part-time faculty, many of whom serve as conservators and scientists at New York City's prestigious museums.



Marica and Jan Vilcek Curatorial Program

We are delighted to report on the second year of the Marica and Jan Vilcek Curatorial Program. Owing to the generosity and vision of Marica Vilcek, Chair of our Board of Trustees, and her husband, the renowned biomedical scientist Jan Vilcek, the Institute has created a program in curatorial practice and museum history. At least three curators from nearby museums and collections will teach a seminar at the Institute each year, thereby enhancing our students' understanding of the complex research and practical planning that go into organizing an exhibition, installing a set of galleries, developing the programming and other events associated with a curatorial project, and acquiring and caring for works of art.

In fall 2019, our curator-taught courses included two seminars: one on Japanese decorative arts taught by Monika Bincsik (Metropolitan Museum of Art) and another on Renaissance etchings by Nadine Orenstein and Freyda Spira (Metropolitan Museum of Art). In the spring, Susan Galassi (IFA alumna and Curator Emerita at the Frick) taught a seminar on Claude Monet.

An introductory seminar, taught by Edward J. Sullivan, focused on curatorial practice and collection history. This course, open to all Institute students, combines in-class discussions, dialogues with museum curators, directors, and other museum staff members at a wide variety of institutions throughout the City. As a final project, students are divided into "research groups," to create either real or virtual exhibitions utilizing all necessary tools, both intellectual and practical, on which curators depend for their work.

In the coming year, we are delighted to announce that visiting professor Linda Wolk-Simon will lead the introductory curatorial seminar. We further look forward to welcoming Mark McDonald (Metropolitan Museum of Art), who will co-teach a seminar on Goya with Edward J. Sullivan, and Roger Wieck (Morgan Library), who will help students study medieval manuscripts using the Morgan's impressive collection.

The Marica and Jan Vilcek Curatorial Program also provides two year-long, full-time curatorial fellowships for advanced PhD students, one fellowship to be held each year at The Metropolitan Museum of Art, and the other at any museum or collection.



Installation of the Duke House Exhibition in 2019.

Lori Salmon

Head, *The Institute of Fine Arts Library*

A Year at The Institute

Last year I had the pleasure of joining the Institute of Fine Arts. With the library's extraordinary staff, including Daniel Biddle in the Conservation Center Library, and Kimberly Hannah and Abigail Walker in the Stephen Chan Library of Fine Arts, we are working together to make library materials and services more accessible to our community.

A few projects we have been improving this year include making materials user-friendly and offering a variety of library programming. Now in NYU Libraries' online catalog, you can set filters to see what materials are available in our two locations. This feature makes it easier to understand what in the collection is offsite and to anticipate appropriate turnaround times. You can also browse the NYU Libraries website to find research guides organized by staff on subject-specific topics to help you with your research.

Additionally, we held ten library events, including giving students the opportunity to sign up for New York Public Library cards, and to visit the Metropolitan Museum of Art's Thomas J. Watson Library to learn about their most recent digitized publications and their special collections. We also hosted a series of workshops that included how to use reference management tools to help you organize, manage, and format citations, and what catalogues raisonnés are and why we use them.

Most recently, we have all made adjustments to this unprecedented moment with the COVID-19 pandemic occurring in the middle of the academic year. On March 16, 2020, for the safety of the Institute of Fine Arts community, library staff made the change to working remotely while our physical spaces were closed.

NYU Libraries negotiated an emergency temporary access service that permitted approximately forty percent of our in-copyright print collection through the HathiTrust Digital Library because of involuntary disruption to normal operations. Also, the Institute of Fine Arts Library staff have been answering questions through email during our regular business

hours, and navigating through our various scholarly databases and the Internet to help students with their research for coursework and finishing up theses and dissertation writing. In some instances, we have been filling requests with our offsite facility to scan materials from the Institute of Fine Arts Library collection for researchers.

Even our students were adapting to our new environment by scheduling appointments to speak with me as their library liaison not only by email but also through research consultations available through video conference. While faculty patiently reworked their syllabi for class visits and final projects, some embraced these technologies by including guest speakers in the online meetings, therefore giving students the chance to uncover distinct opportunities in research, and following current trends in the field. Finally, in fall 2020, and for the first time ever, all library materials for courses will be available electronically.

The Institute of Fine Arts Library collections in their respective locations have many possibilities. Seeing how the library is expanding, we continue to show why libraries are not just a unique and valuable resource but are spaces to learn and grow.

Although we may find frustration in not being able to discover materials serendipitously in the library stacks of the luxurious interiors off of 5th Avenue, or why an important bulletin has yet to be digitized, the library strives to provide diverse collections and services physically and online for exploration and collaboration—two qualities that serve as the cornerstone for teaching and the inspiration for the scholarship that reflects both the faculty and students it represents. Through these experiences, the library will continue to find ways to serve you better.

Lori Salmon received her MLS from Queens College, the City of New York, an MA in Art History from Stony Brook University, and a BS in Business Management from Marymount Manhattan College. She has held positions at the New York Public Library, School of the Visual Arts Library, and the Museum of Modern Art Library.



Thelma K. Thomas

*Director of Graduate Studies;
Associate Professor of Fine Arts*

My first year as Director of Graduate Studies began much as expected—with the exception that each time I entered the Academic Office I thrilled to the warm welcome from Hope Spence (Academic Assistant), who had welcomed me to the Institute when I was a graduate student. The fall term unfolded at a steady pace that allowed Conley Lowrance (Manager of Academic Programs), Vanessa Stone (Academic Advisor), and me to meet weekly and begin compiling a list of issues that we planned to address during the relative quiet of a summer retreat.

Before the start of the term and with the help of Conley and Vanessa, I had organized several informal, extra-curricular workshops. Most had the same format and addressed the same topics as workshops hosted by previous DGses. I did initiate a few changes: trying to publish the schedule for the fall term workshops well in advance so that students had time to plan their attendance, inviting Prof. Barbara Tannenbaum of Brown University for a much-appreciated workshop on public speaking, and at the end of each workshop circulating surveys that elicited useful ideas for revising the schedule, and enlarging the range of topics and activities. As for my predecessors, my biggest time commitment during the fall was meeting with doctoral students. I had grand plans to meet with all of them for open-ended conversations about their expectations for and experiences in the program, and somehow managed to meet with the first four cohorts before the Winter Break. Those meetings were bright spots in my week as I enjoyed getting glimpses of the students' distinctive personalities and learning about their intellectual interests and careers at the Institute and beyond.

Admissions season began in earnest in early January with intensive rounds of concentrated reading and discussion of applications. The season lasted longer than usual due to scheduling complications, until late February, when we completed interviews and admissions committee meetings, then the next week presented the results for confirmation by the faculty and sent off the letters to the applicants. The acceptances fulfilled our hopes: this coming fall we will welcome a large class of excellent doctoral students with a wide

range of intellectual interests and from diverse backgrounds.

When, once again, I began to turn my attention to scheduling workshops and conversations with current students, COVID-19 was emerging as a full-blown pandemic. After a month of increasingly fretful conversations, then several days of jocular elbow bumping, we rushed into a spate of meetings, first in person and then online, to plan for the unknown. I spent the next month developing flexible online protocols (for course assessments, language exams, prospectus and dissertation defenses), conferring with colleagues at the Institute and across NYU, and learning about what our students were experiencing. With the spread of the disease and increased awareness of its severity—horribly clear here in New York—came unforeseen consequences that continue to unfold today. Like everyone else, our students faced challenges of moving unexpectedly, home-schooling children, falling ill, and caring for ill or at-risk loved ones, as well as unavoidable interruptions of professional and financial arrangements and of their academic work. They persevered even as these experiences jeopardized their graduate careers. We tried to offer support, however not until late May, as the semester ended, could we begin to mitigate their financial emergencies through disbursement of the newly established Director's Discretionary Fund. (Please donate.) Our virtual graduation ceremony offered the rare opportunity and pleasure of coming together in celebration.

As the pandemic ebbed, we began to learn more about the disease, including its disproportionate impact on Black and other people of color and disenfranchised groups. At the same time, racist incidents and information about them increased, along with broader awareness of entrenched systems of racism that ultimately set off waves of protests and gestures of solidarity. Racist incidents and anti-racism protests continue as I write this in mid-June. I do look forward to returning to the comfort of expected routines. At the same time, I am thinking furiously about how to exploit the welling zeal to do what is right to enhance efforts to diversify and support our student body, and how to foster the sustained reflection on our academic practices that will be vital to devising the programmatic changes we need.



Marvin Trachtenberg

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

The “new” Institute Master’s Program at Ten? Years

Not all current students or members of the Institute community at large may be fully aware that the current program of Masters Studies at the Institute was initiated only in 2010 in a broad revision of its entire pedagogical structure. Previously a curriculum going back to the founding of the Institute in the 1930s had remained largely in place, in which the MA program basically functioned as training and qualification – or disqualification-- for admission to the doctoral level. It was burdened by a number of stubborn problems. Rivalry among students was intense, not only to secure a faculty sponsor for promotion to PhD studies but also financial support, as only a limited few students at the MA level received even partial fellowships. The perception of favoritism was rampant, and student morale often suffered accordingly, while the MA thesis itself tended to be a less than well defined or page-limited project, too often involving protracted research with less than optimal results. Although a great many participants in this regimen went on successfully to the PhD program and ultimately to distinguished careers, not to mention the widely known success of so many Institute MA’s, in the new millennium it became clear that the Institute’s degree program, unique among American art history graduate departments, was no longer pedagogically tenable, ethically justifiable, or financially sustainable. especially given the exceptionally large PhD cohorts it tended to produce.

The solution, adopted after much faculty discussion and consultation with the student body, was to separate studies at the Institute into two distinct programs, each with its own goals, procedures, and financial arrangements. Although all Institute students may take the same classes with the same faculty, the goals and requirements of the two programs are now sharply distinct. Gone is the previous murky student aid policy which aided few in the MA program and caused so much ill will. Sharply restricting the number of PhD candidates now allows a uniformly high level of full fellowship support comparable or bettering other institutions. Self-funding of all MA students brings IFA practice into alignment with most MA programs elsewhere,

while avoiding the previous troubles of unequal support that outweighed its thin and spotty fellowships. Equally if not more important to the new curriculum has been the revision of the offerings and requirements of MA studies (the PhD curriculum, while less affected, was also updated). Two “methods” courses, involving a wide range of faculty participation, are now taken by the entire MA cohort in their first year: Foundations I: Practices of Art History, and Foundations II: Materials and Techniques, offered by conservation faculty. Rationalized requirements for the distribution of coursework more effectively allow students to emphasize their particular interests while acquiring broad art historical knowledge.

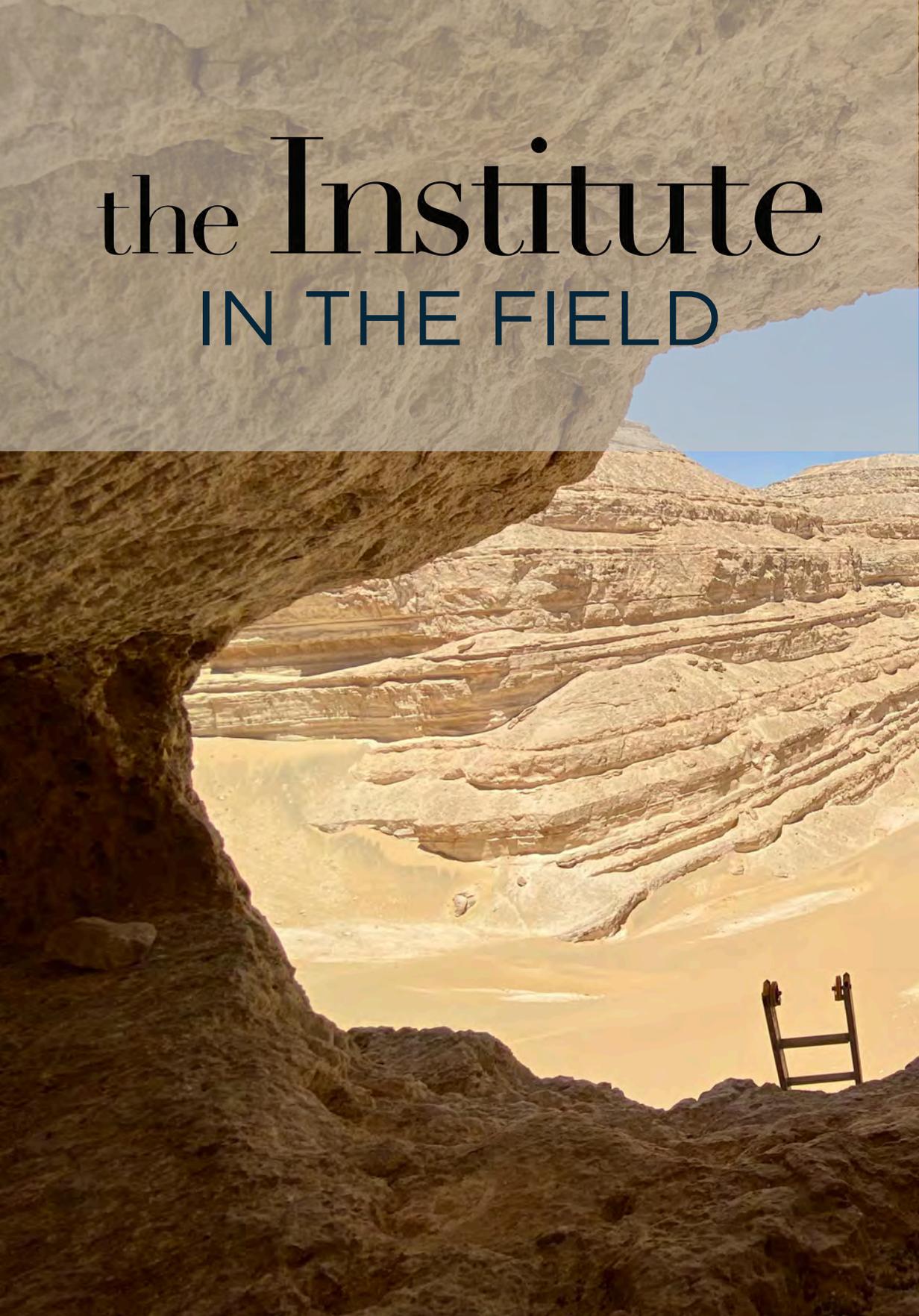
While many of these guidelines were instituted under my predecessors as DMS, Professors Robert Lubar Messeri and Katherine Welch, I realized in my first year in this office (2016-2017) that some further fine-tuning might be useful in resolving problems that had gradually become evident, particularly in the production of the MA thesis. In order to facilitate the process, the conceptualization, research and writing of the MA thesis now begins in the second semester of study with initial topic area formulation and consultation with possible advisers, followed in the final year by a series of markers in the form of increasingly detailed thesis proposals to ensure orderly progress toward its completion. Of particular benefit to this process are the Thesis Writing Workshops that are offered during the student’s final semester, small groups of thesis writers under the direction of workshop leaders recruited from current PhD students (this year Annika Finne, Marlee Miller, Alexis Monroe, and Louisa Raitt) for whom the program fosters the development of their own teaching skills.

Finally, it needs to be affirmed here that all of these measures involved far more discussion and paperwork than anyone might imagine, and that none of them would have materialized without the high dedication and capabilities of the administrative staff of the Academic Office: Conley Lowrance, Vanessa Stone, and Hope Spence. They have not merely facilitated but literally made possible my work as Director of Masters Studies for four highly rewarding years.



the Institute

IN THE FIELD





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

Photo by Wendy Doyon for the North Abydos Project
Instagram: @digabydos
Facebook: Abydos Archaeology
Website: abydos.org

Abydos, Egypt

The Institute, in partnership with Princeton University's Department of Art and Archaeology, is engaged in an ambitious, long-term archaeological investigation of the important site of Abydos in southern Egypt. Abydos is known as the burial place of Egypt's first kings and as the home of the cult of the god Osiris, ruler of the Land of the Dead. It was arguably Egypt's most sacred place. Through its fieldwork, the project aims to build a comprehensive understanding of the ancient core of the site, how patterns of practice and meaning evolved over time, and the relationship of Abydos to the broader context of Egyptian history and culture. At the same time, the project is working to foster connections between modern local communities and the heritage site through outreach initiatives (in collaboration with Egyptian authorities), to broaden public understanding of the nature and importance of Abydos, and to make the results of the project's work much more readily accessible to students, scholars, and the public.

Aphrodisias, Turkey

Aphrodisias is one of the most important archaeological sites of the Greek and Roman periods in Turkey and has been one of NYU's major archaeological projects since 1961. The city was famous in antiquity for its cult of Aphrodite and for its marble sculptures. It enjoyed a long, prosperous existence from the second century BCE through the sixth century CE, and its buildings, marble 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. The Sanctuary is not only home to one of the most significant mystery cults of the Hellenistic era, but it also features the most innovative architecture of the period, gifted by Hellenistic royalty and seminal in the formation of Hellenistic and Roman architectural ideas.

We are now at work on Samothrace Volume 8,I, Monuments in the Vicinity of the Nike, which centers on the performative heart of the Sanctuary around the Theater, Stoa, and Nike Precinct. Our 2018 excavation of the theater led to an entirely new reconstruction of that building and its relationship to the Altar Court and central ravine formed by the torrent that bisects the sanctuary. Our intensive study of the 1400+ surviving building blocks of the Stoa, along with over 1000 fragments of its terracotta roof system and many more thousands of plaster fragments that document the decoration of its interior walls, have brought new insights to this building, which dominates the western plateau. In working with the Nike Monument, we continue to collaborate with colleagues at the Louvre to gain a better sense of the original situation of the statue in the Sanctuary.

In conjunction with our emphasis on passage and movement in the Sanctuary, we focused our 2019 excavations on tracing the ancient position of the central torrent and on determining how ancient visitors may have reached the Stoa. Trenches in the area of the central ravine revealed that the original position of the ancient channel was considerably to the west of the modern retaining walls. The violent collapse of the ancient Roman concrete walls that originally lined the channel was eerily reminiscent of the destruction we witnessed in the catastrophic storm that devastated the sanctuary in September 2017. To the west of the central torrent, in the dining area, we excavated the remains of a staircase that may once have led to the Stoa, but met its end in a massive collapse of boulders that once again highlighted the powerful natural forces that dominate the rugged island landscape.

In a third area, to the south of the Stoa and Nike Monument, we began research into structures that likely belong to the late Roman or early medieval period.

In all of our work, the use of 3D modeling and photogrammetry to document and reconstruct the Sanctuary digitally, in both fixed dynamic platforms, has served as a potent forensic tool to understand the powerful interconnections between landscape, architectural development, and the actions and experiences of participants in the cult.





The Sanam Temple Project team in Sudan this February. Follow @Sanam Temple Project on Facebook.

Sanam, Sudan

The Temple of Sanam, located in northern Sudan, was built in the 7th Century BCE by the Kushite king Taharqo. Taharqo, a native Nubian who also ruled over Egypt, constructed the temple in an Egyptian style and dedicated it to the god Amun; nevertheless, many traces of the king's distinctive Kushite culture are still to be found at the site. The project is investigating not only how the temple was used by Kushite kings but what this monument might have meant to the local Nubian population living around it. The 2020 season's areas of investigation included a monumental mud brick building to the north west of the temple from the early first millennium BCE, discovered by the team last year: this building is so large that, even after uncovering 14.5m of central wall and parts of at least 5 different rooms, we still have not found any external corners to ascertain its full extent. Work inside the temple continued to deliver small finds that teach us much about ritual activity at the temple, including bronze figurines of the god Osiris. Perhaps the most unusual and sensorially exciting find, however, was a quantity of ancient incense.

This dark brown resin still smelt when heated, and allowed the team to experience the atmosphere of the temple as a Kushite worshipper would have originally done two and a half millennia ago!

Selinunte, Sicily

Located in Western Sicily, Selinunte was famous throughout the Classical world for the richness of its farmland and monumental temples. The Greek colony enjoyed a prosperous existence from the second half of the seventh century BCE through the end of the fifth century BCE, and its sanctuaries, temples, fortifications, and houses are well preserved. In 2007, the IFA began its investigations on the acropolis of Selinunte, focusing on the area of the main urban sanctuary. The excavations document the history, religion and art of an ancient Greek city in unusually fine detail. Fieldwork to date has provided important evidence concerning the history of Selinunte prior to the arrival of the Greek settlers, as well as significant finds related to the foundation of the Greek colony and the life of the sanctuary in the Archaic and Classical periods.



Course Highlights

The Institute's curriculum is vibrant and varied. Below are highlights of the 2018-2019 course listings, and a preview of the 2019-2020 offerings. A full list of courses past and present can be found on the Institute's web site. [\[insert link\]](#)

Art History Course Highlights

Fall 2019

PILGRIMAGE TO SANTIAGO DE COMPOSTELA

Robert A. Maxwell
Sherman Fairchild Professor of Fine Arts

In April 2020, the Institute of Fine Arts will host an international symposium on the theme of pilgrimage to Santiago de Compostela. The symposium's theme turns on how pilgrimage was imagined, dreamed, psychically mapped, and embodied. Those notions form the focus of this seminar, drawing on historical, hagiographic, and historiographic sources, as well as the methodological positions that come to bear. Naturally the seminar also considers the monuments themselves that provided the material stage for pilgrimage. The seminar examines closely the cathedral of Santiago itself—home of the tomb of St. James and the end-point of Jacobean pilgrimage—but also monuments along the way, principally in Spain and France (León, Burgos, Puente la Reina, Jaca, Toulouse, Saint-Guilhem-le-Désert, Saint-Gilles-du-Gard, among others), and with some attention to Italian, German, and English routes that funneled into the Spanish camino. Reading ability in at least one modern European language is required. Students will present their term-long research to the class, submit that research as a final paper, and prepare shorter reading/presentation assignments throughout the semester.

FASHION STATEMENTS: CLOTHING AND ACCESSORIES IN ITALY, FRANCE, AND SPAIN, 1500 - 1800

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

Clothing and accessories in painted portraits reliably index the sitters' social location in the rapidly changing economic and political environment of early modern Europe. In his *History of Italy* (1537-1540), the Florentine Francesco Guicciardini illustrated the ancient republic's capitulation to the Holy Roman Emperor Charles V by contrasting the garments worn in a portrait of Lorenzo de' Medici (d. 1492), the republican gentleman par excellence, to those of Alessandro de' Medici (d. 1537), the first Duke of Florence, who was both Charles V's vassal and Lorenzo's great-grandson. Eleonora da Toledo, whose husband Cosimo replaced Lorenzo as the Medici Duke of Florence, brought Spanish fashion to Italy, one of whose features was the color black, the most expensive of all dyes, as the preferred hue for court dress. In portraits of the period, details such as color and cut which might go unnoticed today, were frequently laden with political or economic significance.

Nowhere is that more evident than in Cesare Vecellio's illustrated guide to old and new fashions (*Ancient and Modern Clothing from Different Parts of the World*), published in 1590. The sumptuary laws of Italian city-states regulated the public display of luxury fabrics, furs, and jewels as a means of controlling the ambitions of powerful families or individuals. By the eighteenth century, as Caroline Weber has demonstrated, clothing could become a flash-point in an unsettled popularion. Her book, *Queen of Fashion: What Marie Antoinette Wore to the Revolution* (2006) persuasively argues that the propagandistic power of fashionable clothing contributed to the 1789 downfall of France's Ancien Régime.

With a focus on Italian, French, and Spanish portraits, the seminar will study how the clothes and accessories worn by the sitters amplified and confirmed the subject's identity.



Spring 2020

EMPIRES OF PLEASURE ACROSS EIGHTEENTH-CENTURY CULTURES

Dipti Khera

*Associate Professor of Art History, Department of
Art History*

Meredith Martin

*Associate Professor of Art History, Department of
Art History*

Now one of art history's most vibrant subfields, the eighteenth century has played a key role in the discipline's global turn and in re-thinking conventional histories of art, empire and Orientalism. By tracing the increased circulation of people and objects in different parts of the world, scholars working on this period have highlighted new conceptions of knowledge, aesthetics, power and sociability. Furthermore, they have ensured that formerly devalued concepts tied to eighteenth-century practices and patrons – among them luxury, pleasure, leisure, femininity, sensuality, wonder, hybridity, and consumption – be taken seriously. Yet while the physical exchanges of eighteenth-century artworks, peoples, and things from around the globe has been the subject of recent scholarly inquiry, less attention has been paid to conceptual affinities – notably a mutual emphasis on pleasure and decline – that existed between disparate geographical and cultural locales. For instance, how might we enrich or complicate the story of eighteenth-century art and culture by putting Indian or Chinese paintings of palace gardens in dialogue with French *fêtes galantes*? Our contention is that these kinds of global comparisons will not only yield a richer formal and conceptual understanding of each type of artwork, but will also enable us to ask larger theoretical and methodological questions related to the common grounds they share. By examining how intertwined histories of pleasure and power were mediated across local, trans-regional, or intercultural contexts, we hope also to contribute to scholarly debates beyond art history and to encourage new research projects and teaching agendas.

THE MANY FACES OF CONTEXT

Philippe de Montebello

*Fiske Kimball Professor in the History and
Culture of Museums*

This course is intended to show how the different places and ways in which works of art are shown materially affect our response as well as their meaning. Four to five introductory classes in an interactive lecture format will provide a framework for these issues. Major topics include but are not limited to change of meaning in displacement from original political, religious and other context to 'neutral', aestheticized context in collections and museums; permanent installations vs. temporary exhibitions; the indexical role of museum architecture; recreation attempts of historical contexts such as periods rooms, and multiple installation issues (both intellectual and physical). The grade will be based on class participation and on student reports on museum and other site visits.

Fall 2020

THE MATERIALS OF MAGIC: FROM LATE ANTIQUITY TO ISLAM

Finbarr Barry Flood

*Director, Silsila: Center for Material Histories; William
R. Kenan, Jr., Professor of the Humanities, The
Institute of Fine Arts and Department of Art History*

Magic – a range of diverse practices that aim to influence the outcome of things, to bring about a certain state of affairs or to prevent it, by the manipulation of natural or supernatural forces. In the post-Enlightenment world, the history of such practices has often been confined to the margins – seen as folkish superstition or the persistence of the irrational that ranged from the absurd (the rabbit pulled out of a hat) to the malign (curses, spells and pin-stuck dolls). And yet as some of the certainties of the Enlightenment legacy come under scrutiny, the history of such practices has emerged as a serious subject of study. The seminar will explore the evidence for magical practices and techniques in the eastern Mediterranean and Middle East from the centuries before the emergence of Islam around 630 CE to ca. 1500 CE. Although the major focus is on materials from the Islamic world, we will assume a comparative perspective, including materials from



pre-Islamic cultures as well as from the other monotheistic traditions of Judaism and Christianity. Magic and monotheism have often had an uneasy coexistence. In fact, debates about the nature and permissibility of such practices might cause us to question the utility of the term magic, in light of its broad applications and often pejorative connotations. Relevant studies on the history of magic in the Islamic lands have tended to assume a purely textual or philological approach. We will expand the frame to consider the extant material evidence and what it can tell us about the relationship between systems of knowledge, material mediation, techniques and technologies. Surviving objects run the gamut from mass-produced amulets to gems and unique talismans produced for pre-modern elites. They range from rough and schematic hand-drawn images to artifacts that were skillfully crafted and carefully ornamented, highlighting a relationship between aesthetics and efficacy that is often counterintuitive. Seen across the longue durée, such objects offer evidence for continuities, transformations and innovations that constitute the complex temporalities of “magical” artifacts. This temporal dimension often includes the moment of making, reflecting attempts to orchestrate sympathetic relationships with auspicious conjunctions of the planets, stars and zodiac. In addition to their careful orchestration of efficacious relationships between time, matter, image, and inscription, many “magical” objects had a close relationship to the body. They were designed not simply to be seen, but also touched, tasted and even ingested, reflecting multiple intersections between the theory and practice of magic and medicine. Such practices challenge the primacy of vision and the disembodied modes of engaging with artifacts and images canonized in and as modernity, with implications for how we moderns approach the objects of our study.

ART IN GERMANY BETWEEN THE WORLD WARS

Robert Lubar Messeri
Director of Masters Studies; Associate Professor of Fine Arts

This course is a general survey of art and culture during the Weimar Republic (1918-1933). It begins with the declaration of the Republic in the wake of World War One and the so-called “End of Expressionism.” The combative environment

of class struggle among a range of players -- republicans, the military, communists and socialists -- is discussed in relation to the nascent Dada movement and the rise of Neue Sachlichkeit. The economic strife that rocked the Republic in its early days is chronicled, as is the rise of socially-engaged responses to the crisis among artists of the Bauhaus. German/Soviet exchanges are discussed in relation to the International Constructivist movement and its social agenda. The position of women artists in Weimar is analyzed, as are breakthroughs in science, the development of technological modernism, and the formation of new visual technologies.. Responses to shifts in the identity and meaning of cultural and social modernity by members of the Frankfurt School (Walter Benjamin and Sigfried Kracauer) are considered in depth, as is the rise of fascist ideology throughout the 1920s and the cultural and political gambits of National Socialism. The final lectures focus on the Entartete Kunst exhibition and the condition of suffering and exile among avant-garde artists and social theorists.

Conservation Course Highlights

Fall 2019

CONSERVATION IN CONTEXT: CONSERVING 19TH AND 20TH-CENTURY MATERIALS IN ACADEMIC RESEARCH LIBRARIES

Laura McCann
Conservation Librarian, Barbara Goldsmith Preservation and Conservation Department, New York University Libraries

Conservation is critical to the success of different functions in academic research libraries. Students will be introduced, through lectures, observations, and readings, to the role of conservation in accessioning, archival processing, cataloging, exhibiting, loaning, and digitizing workflows. The growing demand for conservation to support teaching and research activities will also be discussed.

Preventive conservation activities specific to research libraries with large archival holdings addressed in the course include iterative housing





methodologies and IPM strategies. In addition to lectures and readings on preventive conservation in research libraries, students will participate in inspections of recently acquired archival materials and consultation with archivists.

Students refine their planning, documentation, and book and paper treatment skills focusing on 19th and 20th-century materials. The treatment of brittle paper is a special topic covered in the course. Batch conservation skill development is emphasized to meet the needs of archival and digitization workflows. In the Barbara Goldsmith Conservation Laboratory, students will survey, document, treat, and house NYU Libraries Special Collection materials. Objects to be treated may include scrapbooks, archival documents, ledger books, newspapers, sets of publisher's bindings, and pamphlets.

EASEL PAINTINGS II: PAINTED SURFACES ON SOLID SUPPORTS

Lena Stringari
*Deputy Director and Chief Conservator,
Solomon R. Guggenheim Museum*

Julie Barten
*Senior Paintings Conservator and Associate
Director of Conservation Affairs, Solomon R.
Guggenheim Museum*

This course will focus on treatments of damaged painted surfaces and will consider both canvas and solid supports including wood, metal, plastic, glass, and other substrates. A large part of the semester will be dedicated to consolidating and securing unstable paint films. Other topics covered will include surface cleaning, tear repair, and humidification treatments. In the course of the semester, students will gain familiarity with both historical and modern conservation materials, as well as related aesthetic and theoretical issues. This course is required of paintings conservation students, but open to students of all specialties.

Spring 2020

INSTRUMENTAL ANALYSIS II

Dr. Marco Leona
*David H. Koch Scientist in Charge, The Metropolitan
Museum of Art*

The course is a continuation of Instrumental Analysis I and provides a fundamental background for the understanding of the increasing number of analytical methods that find application in the field of conservation. The course focuses on methods of instrumental analysis used for the study of organic materials. Lectures on the specific techniques are accompanied by hands-on demonstrations and laboratory exercises aimed toward developing student capability for independent use.

THE CONSERVATION OF AUDIOVISUAL ART

Peter Oleksik

Associate Media Conservator, The Museum of Modern Art

This course will educate time-based media art conservation students in the history, theory, and practice of the preservation and conservation of audiovisual art. The student will trace the technological and artistic evolution of sound and moving images as a medium looking at specific film, video, and audio formats and carriers.

Particular attention will be paid to relevant historical developments in industry and their effect on artistic practice, display, and thought. Complementing this grounding in the historical and technological evolution of each audiovisual medium, the student will apply this knowledge to assessment, treatment, and conservation decision-making in practical, hands-on settings. The student will learn how to inspect, assess, and play back most formats used in audiovisual artmaking practice. This will involve inspecting and projecting film material, working with audio and video reproducers, various analog and digital monitors, oscilloscopes, and related audiovisual hardware and software, among other activities. In the digital realm, the student will work with software tools to expose and document technical metadata, learn how to properly analyze digital audio and video playback, and perform treatments using a host of different tools and commands. The student will conduct research; document provenance and exhibition history; perform analog to digital migration, both independently and with vendors; transcode files for exhibition purposes; and analyze display equipment of time-based artworks in collections. The objective is to provide the student a foundation in the technological history and significant properties of audiovisual formats so that they are well equipped to work with diverse collections of time-based media art.

Fall 2020

TECHNOLOGY & STRUCTURE OF WORKS OF ART I: ORGANIC MATERIALS

Coordinator: Michele Marincola

Sherman Fairchild Distinguished Professor of Conservation

with Conservation Center faculty and consultants

The course introduces first-year conservation students to inorganic materials and the methods used to produce works of art, archaeological and ethnographic objects, and other historical artifacts, as well as to aspects of their deterioration and treatment histories. Emphasis is placed on the accurate identification of materials and description of techniques, the identification and evaluation of subsequent alterations, and an understanding of treatment history. As much as is practical and possible, students learn by looking at and examining objects directly. Each student is required to give three oral reports per semester on objects in the study collection and at The Metropolitan Museum of Art. Classes may be a combination of lecture and laboratory.

MAJOR TOPICS IN RARE BOOK CONSERVATION

Alexis Hagadorn

Head of Conservation, Columbia University Libraries

Through review of relevant literature and selected treatment projects, the student will become familiar with common approaches, strategies, and ethical considerations regarding conservation treatment of rare books. With the goal of contextualizing paper treatments when applied to bound formats, guided readings will be considered and treatments may include washing, sizing, mending, guarding, sewing the textblock and binding. Weekly discussion sessions will augment time for treatment in a research library's conservation lab.





the Institute
2019-2020
GRADUATES

Tom Crow

Dipti Khera

George Cintron

Dianne Modestini

Hope Spence

Robert X

Jean-Louis Cohen

Christine Poggi

Marvin Trachtenberg

Thelma K Thomas

Michele Marincola

GRAD Peter Moore Johnson

GRAD Rachel Mochon

GRAD Sizhuang Miao

GRAD Yinxue Wu

GRAD Emireth Herrera

Grad Jiahui He

GRAD Kasalina Mallamu Naba...

GRAD Chloe Lovelace

GRAD Makenzi Fricker

GRAD Sarah Poisner

GRAD Kiki Barnes

GRAD Samantha Rowe

GRAD Andrea Zambrano

GRAD Jiyuan Peng

GRAD Emily Stein

GRAD Andy Wolf

GRAD Scout Hutchinson

GRAD Juliet Huang

GRAD Marisa Kate Henthorn

GRAD Danarenae Donato

GRAD Anastassia Perfileva

Meredith Martin

GRAD [Name]

GRAD [Name]

GRAD [Name]

GRAD [Name]

GRAD [Name]

Institute Graduates

May 2020 Master of Arts Graduates and Thesis Titles

Kiki Madeline Barnes

Back to the Future: Postmodernism, Post-Humanity, and the Sublime in the work of Nix and Gerber
Advisor: Robert Slifkin

Maria del Carmen Barney

Mariano Fortuny y Marsal: Perceptions of Orient and Other at the Crossroads of Culture
Advisor: Robert Lubar Messeri

Danarenae Donato

Mantegna's Paintings for the Chapel of the Castello di San Giorgio Reconfigured and Reinterpreted
Advisor: Alexander Nagel

Makenzi Fricker

Spatial Poems/Spatial Politics: An Aesthetics of Resistance in Cecilia Vicuña's Precarios
Advisor: Robert Slifkin

Andrés González

That or Which Monument: A Nonrestrictive Ontology of Reproduction in the Barcelona Pavilion, 1929/86
Advisor: Jean-Louis Cohen

Jiahui He

The World is a Garden: Reimagining Nusrati's Gulshan-i 'Ishq (Rose Garden of Love) Through an Eighteenth-century Deccani Illuminated Manuscript
Advisor: Dipti Khera

Marisa Kate Henthorn

Reclaiming Nectanebo II: The Legacy of an Egyptian Pharaoh
Advisor: Kathryn Howley

Emireth Herrera Valdés

Visual Representations of Modern Dance through the Work of José Clemente Orozco and Carlos Mérida
Advisor: Edward J. Sullivan

Juliet Huang

Louise of Savoy's Epistles of the Heroines as a Fashion Statement
Advisors: Alexander Nagel and Colin Eisler

Scout Hutchinson

Occupying Space: Land Art and the Red Power Movement, c. 1965–1978
Advisor: Robert Slifkin

Peter Moore Johnson

Archaism and the Construction of Identity in Royal Kushite Stone Sculpture
Advisor: Kathryn Howley

Angelika Klein

The National World War II Memorial: At Peace Between Monument and Memorial
Advisor: Jean-Louis Cohen

Damasia Lacroze

Party and Revolt: The Early Works of Liliana Maresca in Post-Dictatorship Argentina
Advisor: Edward J. Sullivan

Ken Li

Miró and Japan: Wabi-Sabi, Zen, and Beyond
Advisor: Robert Lubar Messeri

Claire Lipsman

Mode à la Mode: Fashion Dolls, Dress, and the Living Body in the Early Modern Era
Advisor: William Hood

Chloe Lovelace

The Architecture of Memory: Spolia and the Little Metropolis
Advisor: Thelma K. Thomas

Sizhuang Miao

The Chinese Woodcut Movement and the Newspaper Press during the Sino-Japanese War, 1937-1945
Advisor: Jonathan Hay

Kasalina Maliamu Nabakooza

Excavating the Museum: Buganda Collections in the United Kingdom, 1898 – 2020
Advisor: Christine Poggio

Nicholas J. Nguyen

Sense and Sensibility: The Museum of Conceptual Art and the Counterculture Experiment in San Francisco, 1968-1970
Advisor: Thomas Crow



Jiayuan Peng

Adventure and Showmanship: Belzoni's 1821 Exhibition at the Egyptian Hall
 Advisor: Kathryn Howley

Anastassia Perfilieva

Theatricality, Painting, and Politics at Český Krumlov's Masquerade Hall
 Advisor: Meredith Martin

Amanda Pina

A Renaissance of Nymphs: Reflecting on Female Sexuality in the Sixteenth-century Prints of the School of Fontainebleau
 Advisor: Colin Eisler

Sarah Poisner

The Ingenuity, Virtuosity, and Functionality of Fictive Drawings in Paintings by Guercino and his Predecessors
 Advisor: Linda Wolk-Simon

Samantha H. Rowe

Between Ephemera and Art: Reevaluating and Reassessing Archival Material in the Museum Context
 Advisor: Robert Slifkin

Anastasia Skoybedo

Life in Art: Aleksandr Labas and the "Third Current" of Soviet Art
 Advisor: Jean-Louis Cohen

Emily B. Stein

It's About Time: The Display and Integration of Contemporary Art(ists) at Historic Sites and Traditional Museums
 Advisor: Meredith Martin

Lauren Vaccaro

Accessorizing Identity: Fashion and Self-representation in Surrealism
 Advisor: Christine Poggi

Grace Walsh

Les regnars traversans and Its Models: Allegory, Iconography, and Mutable Identity from the Printed to the Painted Page
 Advisor: Robert Maxwell

Xiaofan Wu

At the Crossroads: Video Art in Post-Sense Sensibility: Alien Bodies and Delusion
 Advisor: Jonathan Hay

Yinxue Wu

Sonia Delaunay's Bal Bullier: A Female Artist Rendering the Tango
 Advisor: Christine Poggi

Ashley Nga-sai Wu

Buddhism and Artistic Practices on the West Coast
 Advisor: Thomas Crow

Fang Gina Xu

Unfired Clay Sculptures of Dunhuang
 Advisor: Hsueh-man Shen

Andrea Zambrano

The Female Voice in the Mexican Story: The Murals of Fanny Rabel, Regina Raul, and Valetta Swann at the Museo Nacional de Antropología, 1963-1964
 Advisor: Edward J. Sullivan

Shelly Zhang

The Social and the Ritual: Reconsidering Ni Zan's Painting and Inscription
 Advisor: Jonathan Hay

Sihan Zhang

Gustave Moreau: The Troubled Relation Between Two Sexes and the Complex Enigma of Androgyne
 Advisor: Thomas Crow

Jenni Zhang

The Overrepresentation of Tropical China in Eighteenth-century Meissen Chinoiserie: The Influence of Chinese Territorial Expansion, European Presence in Southern China, and Early Occidental Sinological Publications on Meissen Iconography
 Advisor: Colin Eisler



IFA Contemporary Asia organizing committee clockwise from left: Cindy Qian, Kristie Lui, Eric Goh, Eana Kim and Titi Deng.



May 2020 Master of Arts and Master of Science Dual-Degree Graduates and Thesis Titles

Rachel Mochon

Joan Mitchell: Drawings by a "Painter's Painter"
Advisor: Margaret Holben Ellis

Katherine Parks

Transcription de l'Égypte: Drawings, Prints, and Representation in the Description de l'Égypte
Advisor: Margaret Holben Ellis

Andrew Wolf

"Wild Grammar": Linguistic Experimentation in the Text-based Works of James Castle
Advisor: Kent Minturn

Jordan Famularo

Gems and the Media of Italian Art, ca. 1450-ca. 1550
Advisor: Alexander Nagel

Julia Pelta Feldman

Charles Simonds and the 1970s
Advisor: Thomas Crow

Elizabeth Frasco

American Women Artists of the New Deal and Mexico, 1934-1943
Advisor: Edward J. Sullivan

Madeleine Glennon

Medusa in Context: Mythological and Sensorial Connections of the Gorgon
Advisor: Clemente Marconi

May 2020 PhD Graduates and Thesis Titles

Emily Bauman

Performance and Video Work of Bruce Nauman, Paul McCarthy and Mike Kelley
Advisor: Thomas Crow

Brian Bentley

Pop Artists of Underdevelopment: 1960s Brazilian New Objectivity
Advisor: Edward J. Sullivan

Alexander Bigman

Specters of Fascism in Post-Conceptual Art, 1974 - 1984
Advisor: Robert Slifkin

Rachel Boate

Embodied Abstraction: The Crisis of Representation in 1930s France
Advisor: Robert Lubar Messeri

Grace Chuang

Bernard (II) Vanrisamburgh, Master Cabinetmaker in Eighteenth-century Paris
Advisor: Thomas Crow

Benjamin Carlos Clifford

Painting After Modernism: Rethinking Historical Change
Advisor: Robert Slifkin



the Institute

IN DISCUSSION



In this Section

PUBLIC PROGRAMMING AT THE INSTITUTE

Public Programming Highlights

This list includes events held between September 1, 2019 and June 31, 2020. Due to COVID-19 and with the health and safety of our community in mind, many of our annual lectures this spring were cancelled or postponed. Other public programs were moved to an online format. For more information about events at the Institute, please see [the events archive on our website](#).

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 2019 lecture was presented by **Roland R. R. Smith**, *Lincoln Professor of Classical Archaeology and Art, University of Oxford; Director of NYU Excavations at Aphrodisias*; and **Katherine Welch**, *Associate Professor of Fine Arts, The Institute of Fine Arts, NYU; Deputy Director at Aphrodisias*.

Archaeological Research at Selinunte

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

Archaeological Research at Samothrace

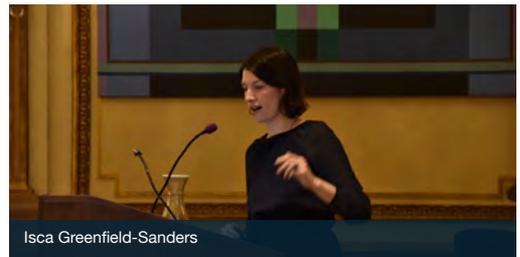
This lecture was presented by **Bonna Wescoat**, *Samuel Candler Dobbs Professor of Art History, Emory University; Director of Emory University and NYU Excavations, Sanctuary of the Great Gods, Samothrace*.

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. The 2019-2020 Coordinators were Kiki Barnes, Emireth Herrera, Blake Oetting, and Yinxue Wu.

2019-2020 Artists

Paul Chan
Isca Greenfield-Sanders
Pixy Liao



IFA Asian Contemporary Art Forum

IFA Contemporary Asia invites distinguished scholars, curators, artists, and writers to speak at the Institute in order to foster greater understanding and recognition of modern and contemporary Asian art around the world. Organized by students at the Institute with Professor Jonathan Hay as faculty advisor, this forum augments the Institute's long-standing engagement with Asia by highlighting new and dynamic scholarship on modern and contemporary Asian art. The series will consider Asian art from continental Asia, Asia Pacific, and the Asian diaspora. In doing so, the forum will address vital issues of cultural exchange, as well as promote the study of local artistic initiatives.

The 2019-2020 organizing committee were Eana Kim, Titi Deng, Kristie Lui, Eric Goh, and Cindy Qian.

Curating South Asian Modernism

Sean Anderson, *Associate Curator of Architecture and Design, The Museum of Modern Art*

Beth Citron, *Curator of Modern and Contemporary Art, Rubin Museum of Art*

Saloni Mathur, *Professor of Art History, UCLA*

Moderated by **Lynn Gumpert**, *Director, Grey Art Gallery, NYU*

Curators in Conversation

Eugenie Tsai, *John and Barbara Vogelstein Senior Curator of Contemporary Art, Brooklyn Museum*

China Project Workshop

Annette Juliano and **Judith Lerner**, Institute for the Study of the Ancient World, New York University, discussed an upcoming exhibition on Inner Mongolia. The discussion was moderated by **Adriana Proser** (Asia Society Museum).

Ying-chen Peng, Department of Art, American University, presented on her latest research project, "Ryuku Kingdom and the Fifteenth-Century Maritime Trade in East Asia." The discussion was moderated by **Buyun Chen** (Swarthmore College).

Thomas Kelly, Department of East Asian Languages and Civilizations, Harvard University, presented on Huizhou merchants and practices of inscribing objects in late Ming China. The discussion was moderated by **Michele Matteini** (Department of Art History, and The Institute of Fine Arts, New York University).

Jason Protass, Department of Religious Studies, Brown University, spoke on digital humanities and his GIS-inflected project "Buddhist Rituals across Social Topography of China, 1065-1130." The discussion was moderated by **Wen-shing Chou** (Hunter College).

Jessica Harrison-Hall, Department of Asia, The British Museum, discussed an upcoming British Museum exhibition on nineteenth-century China. The discussion was moderated by **Jonathan Hay** (The Institute of Fine Arts, New York University).



Eugenie Tsai, *John and Barbara Vogelstein Senior Curator of Contemporary Art, Brooklyn Museum*



Walter W.S. Cook Annual Lecture

The Walter W.S. Cook Alumni Lecture Series was inaugurated in 1959 on the occasion of the dedication of the James B. Duke mansion, the current home of the Institute of Fine Arts. The series, which invites prominent alumni to speak in honor of Dr. Cook, is organized by the Institute's Alumni Association.

Dr. Zainab Bahrani

Columbia University, New York

Title: Aby Warburg's Babylonian Paradigm: towards an epistemology of the irrational in the "Bilder Atlas"

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

Tyrone Whiting

Director of Music, Grace Church, Newark, NJ

Title: Musical Homage to Roberto Burle Marx

Joanna Groarke

Director of Public Engagement and Library Exhibitions Curator

Cristóbal Jácome-Moreno

Research Fellow, Metropolitan Museum of Art

Isabela Ono

Executive Director, Roberto Burle Marx Institute, Rio de Janeiro

Edward J. Sullivan

Helen Gould Shepard Professor in the History of Art; Deputy Director, The Institute of Fine Arts
Title: Brazilian Modern: The Living Art of Roberto Burle Marx

Dr. Anna Indych-López

Professor of Latin American and Latinx Art, The Graduate Center and The City College of New York, CUNY

Dr. Lynda Klich

Assistant Professor of Art History, Hunter College, CUNY

Madeline Murphy Turner

PhD Candidate, The Institute of Fine Arts

Title: Shifting Priorities: Mexican Muralism Revisited

The Paul Lott Lecture

Wolfram Koeppe

Marina Kellen French Curator, The Metropolitan Museum of Art

Title: Making Marvels: Science and Splendor at the Courts of Europe

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 who is advancing new areas for research and teaching in art conservation to the Institute each semester.

Yvonne Shashoua

Judith Praska Distinguished Visiting Professor (Fall 2019)

Title: Plastic - a witness to our time

Lucy Commoner

Judith Praska Distinguished Visiting Professor (Spring 2020)

Title: Outside In: Museum Conservators Collaborating with Guest Curators



Yvonne Shashoua



Lucy Commoner

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

Amanda Wunder

Associate Professor, City University of New York Lehman College and The Graduate Center

Title: A Couturier at Court: Making Spanish Fashion in the Age of Velázquez

Eleanor Harvey

Senior Curator Smithsonian American Art Museum

Title: Alexander von Humboldt and the United States: Art, Nature, and Culture

Aaron Hyman

Johns Hopkins University

Title: Reforming the Baroque, in Bits and Pieces, from Latin America

Medieval Art Forum

Charlotte Denoë

Chief Curator, Department of Manuscripts, Bibliothèque nationale de France

Title: The Drogo Sacramentary: New Perspectives on its Ivory Plaques

Isabelle Marchesin

Maître de conférences, Université de Poitiers & Research Advisor, Institut national d'histoire de l'art, Paris

Title: Early Carolingian Gospels: Giving Form and Substance to God's Word

Jerrilynn Dodds

Harlequin Adair Dammann Chair in the History of Art at Sarah Lawrence College

Title: Mozarabic and Romanesque

New York Aegean Bronze Age Colloquium

The New York Aegean Bronze Age Colloquium, founded in 1974, is celebrating its 46th year at the Institute. The Colloquium is internationally recognized as a premier venue for presenting new discoveries and ideas in the Aegean Bronze Age and related Eastern Mediterranean prehistory and

art. Distinguished scholars from abroad present about half of the papers in a typical academic year. Students of the Institute of Fine Arts are invited to attend these meetings and participate in the discussions. Doctoral candidates have presented papers describing their doctoral research and received comments and advice from scholars of international renown.

Evi Margaritis

Assistant Professor, Science and Technology in Archaeology and Culture Research Center, The Cyprus Institute

Title: Farming the Marginal Landscapes of the Aegean Bronze Age: The Site of Dhaskalio in the Cycladic Archipelago

L. Vance Watrous

Professor, Department of Art, University at Buffalo, SUNY

Title: Gournia: A Tale of Two Cities

Daniel H. Silberberg Lecture Series

The longest running lecture series at The Institute of Fine Arts, this program invites art historians, archaeologists, and conservators, specializing in a variety of periods and genres to share their latest research with the Institute community and the general public. The 2019-2020 Coordinators were Peter Johnson, Rebecca Salem, and Shannah Rose.

Philip Sapirstein

Assistant Professor of Art History, The University of Nebraska-Lincoln

Title: Digital Autopsy and the Temple of Hera at Olympia: Rethinking the Beginnings of Greek Monumental Architecture

Lia Markey

Director of the Center for Renaissance Studies, Newberry Library

Title: Mapping Brazil in Medici Florence: Dudley's Arcano del Mare (1646-1647)

Dr. Rune Nyord

Assistant Professor, Emory University

Title: Ancient Egyptian Living Statues: From Inhabiting Souls to More than Representation



Seminar on Ancient Art and Archaeology

The Seminar on Ancient Art and Archaeology invites scholars to share their current research with the research community at The Institute of Fine Arts and in the metropolitan area, and to meet and talk with IFA graduate students. The study of Ancient Art and Archaeology is at a critical stage in its development. In recent years, this field has been characterized by an ever-increasing range of approaches, under the influence of various disciplines such as sociology, semiotics, gender theory, anthropology, reception theory, and hermeneutics. The scope of this Seminar is to explore key aspects of ancient art and archaeology, and to assess the current state of the discipline by reviewing and subjecting its current larger theoretical implications, methodologies, and directions of research to critical scrutiny.

Ellen Morris

Professor, Barnard College, Columbia University
Title: Exploring the reverberations of social revolution in times of famine in Egypt's material worlds and cultural memory

Paul Stephenson

University of London
Title: Late Roman Lead Caskets from Lincoln

Verity Platt

Professor, Cornell University
Title: Bodies, Bases and Borders: Framing the Divine in Greco-Roman Antiquity

Janet DeLaine

Emeritus Fellow, Wolfson College, Oxford
Title: The Patron's Dilemma: Exploring the Economics of Roman Imperial Architecture

South & About!

With the aims of opening informal communication channels among graduate students of the New York Area focusing on topics related to the arts of Latin America and the Caribbean, IFA Latin America has created South & About! This workshop series is structured as a student-run initiative striving to open a casual space for dialogue and peer-to-peer feedback on the work in progress of emerging scholars in our field. South & About's thematic focus is broad and welcomes interdisciplinary

methodological approaches, including, but not limited to, temporal and geographic proposals of an innovative nature. Through this lens, South & About! seek to foster and strengthen further interconnections within communities via creative intellectual exchanges.

Amalia Cross

PhD Student in History, Pontificia Universidad Católica de Santiago, Chile. Visiting Research Scholar at CUNY.
Title: The Museum in Times of Revolution Taken Over by Red Muses

Mia Curran

PhD Student at the Graduate Center, CUNY
Title: 'Highlights of the Markets': The Newspaper Works of Alfredo Ramos Martínez

Elise Y. Chagas

PhD Student in Art History, Princeton University
Title: Axonometry Across the Atlantic: Architectonic Arte Madí

Luisa Valle

PhD Candidate in Art History, The Graduate Center, CUNY
Title: Twisting the Modernist Curve: Mary Vieira's Polyvolume: Meeting Point, 1960-1970.

Time-Based Media Lectures

Jonah Westerman

Assistant Professor of Art History, SUNY: Purchase College
Title: Performance Art and the Problem of Medium-Definitions and Documentation in Practice

Gloria Sutton

Associate Professor of Contemporary Art History at Northeastern University and a Research Affiliate in the Art Culture Technology Program at MIT
Title: Pattern Recognition: Contemporary Art in the Age of Digitality



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 2019-20120 coordinators were Sam Allen, Phoebe Herland, Rebecca Salem, Summer Sloane-Britt, and Peter Thompson.

Marvin Trachtenberg

Edith Kitzmiller Professor of the History of Fine Arts
Title: A false start: Brunelleschi's splendidly dysfunctional Innocenti project

Alexander Bigman

PhD Candidate
Title: Terror and Transcendence in Gretchen Bender's Electronic Theater

Shelley Rice

Arts Professor
Title: Frozen Reflections or Creative Evolutions?: Notes on Women, Imaging and Aging

Robert Slifkin

Associate Professor of Fine Arts
Title: Quitting Your Day Job: Chauncey Hare at Standard Oil

Chika Okeke-Agulu

Spring 2020 Kirk Varnedoe Visiting Professor
Title: El Anatsui: Triumphant Scale

Elizabeth Lee

PhD Candidate
Title: Stone Buddhas, Travellers, and the Constructed Landscape of Medieval Korea

Special Engagements

The Art of Music: Concerts by NYU Steinhardt Strings

The Institute hosted several classical concerts featuring students from Steinhardt's Department of Music and Performing Arts.

NYU Steinhardt Jazz Studies

The Institute of Fine Arts hosted an evening of jazz at the Duke House featuring students from NYU's Steinhardt Jazz Program.

The New Monuments and the End of Man

The Institute hosted a discussion between Robert Slifkin and Martha Rosler on Professor Robert Slifkin's new book *The New Monuments and the End of Man: U.S. Sculpture Between War and Peace, 1945-1975*.



Alexander Bigman in the *Works In Progress* series.





Representation and Reparation in Global Contemporary Art

The Institute hosted a conference which addressed the ways various issues impact the making and exhibition of contemporary global art, and the display and ownership of the art of formerly colonized peoples.

Sandrine Colard

Assistant Professor of African Art History, Rutgers University

Prajna Desai

Asia Research Fellow in the Global Research Initiative at the Museum of Modern Art, New York

Adrienne Edwards

Engell Speyer Family Curator and Curator of Performance, Whitney Museum of American Art

Sohl Lee

Assistant Professor in Modern and Contemporary East Asian Art History and Criticism, Stony Brook University

Ana María Reyes

Assistant Professor in the History of Latin American art and architecture, Boston University

Allison Young

Assistant Professor for Contemporary Art History, Louisiana State University

Healing Dust and Printed Cures: Technologies of Protection in Medieval Islam

Finbarr Barry Flood

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

Landscapes of Construction and Extinction: Art and Ecology in the Americas

Edward J. Sullivan

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

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

Natasha Kung, Aphrodisias Excavations, Turkey

Tess Hamilton, Archaeological Excavations in Samothrace, Greece

Nicole Feldman and **Derek Lintala**, Selinunte Archaeological Excavations, Sicily

Sarah Montonchaikul, The Archaeological Exploration of Sardis, Turkey

Looking Closer: Conservation in the Museum

OBJECTS CONSERVATION

Adrienne Gendron
University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA

Celeste Mahoney
Rosa Lowinger Associates to: RLA Conservation of Art + Architecture

TIME-BASED MEDIA

Taylor Healy
The Scottish National Gallery of Modern Art, Edinburgh, UK

PAPER, BOOK, AND PHOTO CONSERVATION

Catherine Stephens
New York Public Library, New York, NY

Shaoyi Qian
Shanghai Museum, Shanghai, China

PAINTINGS CONSERVATION

Kristin Holder
Museo Nacional del Prado, Madrid, Spain

Emma Kimmel
Kunsthistorisches Museum, Vienna, Austria

La Dolce Villa! Conservation Projects at La Pietra

Sasha Arden
Flash Migration Prototypes for Lynn Hershman Leeson's "Agent Ruby," SFMoMA

Sarah Montonchaikul
Armorial Tapestry treatment from Camera Blu
Consultant & Supervisor: Deborah Trupin '82

Celeste Mahoney & Sarah Montonchaikul
Treating statues from the Villa gardens
Consultant & Supervisor: George Wheeler '81

Nicole Feldman & Tess Hamilton
Stabilization and surface cleaning of polychrome sculpture, including "St. John" and "St. Jerome" from Sala Rossa, and "Bust of a Saint" from Sala Crocifisso
Consultant & Supervisor: Jack Soultanian, Jr. '79

Tess Hamilton & Natasha Kung
Treatment of 18th-century Medici prints from the Corridoio technico
Consultant & Supervisor: Rachel Danzing '92

Nicole Feldman, Emma Kimmel & Derek Lintala
Stabilization and toning of paintings in the Camera Blu (two Cretan panels; one Greek panel) and "Landscape with Ferry on a River" from the Corridor
Consultant & Supervisor: Jean Dommermuth '96

Soon Kai Poh '19 & Melissa Tan '15
Preventive conservation
Consultant & Supervisor: Hannelore Roemich

Adrienne Gendron
Conservation treatment of a maiolica pharmacy jar
Consultant & Supervisor: Pam Hatchfield '86





Fanny Sanin greeting a school group from The College of Mount Saint Vincent's printmaking program during the opening of her exhibition in the Duke House.

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. Authorized Personnel was made possible through the generous support of Valeria Napoleone XX. The 2019-2020 Great Hall Exhibitions were organized by Institute students Makenzi Fricker, Scout Hutchinson, Deborah Miller, and Juan Gabriel Ramírez Bolívar.

Fall 2019: Sarah Peters: Glossolists

Sarah Peters' figurative art emerges from her interest in the formal sculptural practices of distinct historical periods, from ancient to modern, resulting in a unique visual language creating a dialogue between the past and the present. Set within the Institute's beaux-arts interior, Peters' mid-size plaster sculptures embody and address aspects of human nature while resonating with the Great Hall's marble floors, gilded wrought iron details, and Neoclassical statues.

Panel Discussion with Sarah Peters

John Hopkins

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

Dakin Hart

Senior Curator, The Noguchi Museum

Spring 2020: Xaviera Simmons: Posture

Encompassing video, photography, performance, installation, and sculpture, Simmons' sweeping aesthetic practice is rooted in the interconnectedness of formal processes, rigorous archival research, and the concept of social and material reparations for the ramifications of colonialism with whiteness as its center.

Duke House Main Floor Exhibition Series

Duke House Main Floor Exhibition Series The Duke House Exhibition Series brings contemporary art to the walls of the landmarked James B. Duke House. 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. *Fanny Sanín's New York: The Critical Decade, 1971-1981* is generously funded by the Institute of Studies on Latin American Art (ISLAA). The spring 2020 exhibition was curated by Edward Chang, Megan Kincaid, and Anastassia Perfilieva.

Spring 2019: Fanny Sanín's New York: The Critical Decade, 1971-1981

Fanny Sanín's New York: The Critical Decade, 1971-1981 explores the artist's evolving practice of geometric abstraction during her first decade living and working in New York City after a successful career in Colombia, in London, and in Monterrey, Mexico. It also coincides with the publication of the major, multi-authored monograph of the artist *Fanny Sanín: The Concrete Language of Color and Structure*.

the Institute

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Photo by Wendy Doyon for the North Abydos Project
Instagram: @digabydos



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, *The History and Meaning of Museums*; Christine Poggi's *Jasper Johns and His Circle*; Margaret Holben Ellis' *The Technical Connoisseurship of Works of Art on Paper*; and Kathryn Howley's *Ancient Egyptian Art I: The Predynastic to the Second Intermediate Period*.

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. Due to the pandemic, we are currently organizing exclusive special events through a series of online

conversations to keep us connected with curators, conservators, and art historians. Past in-person events include a Private Tour of "The Last Knight: The Art, Armor, and Ambition of Maximilian I" exhibition at The Met with Pierre Terjanian, Arthur Ochs Sulzberger Curator in Charge, Department of Arts and Armor; a Private Tour of "Pan y Circo: Appease, Distract, Disruptat" at Estrellita Brodsky's ANOTHER SPACE; and a day trip to The New York Botanical Garden to visit the IFA Deputy Director, Edward Sullivan's exhibition, "Brazilian Modern: The Living Art of Roberto Burle Marx". 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) 992-5804 or [visit our website](#) and click "Support Us."

Executive Committee

Stephen R. Beckwith, Chair
William L. Bernhard
Anne Hoene Hoy
Richard Huber
Lois Severini
Marica Vilcek
Alicia Volk
Christine Poggi (ex-officio)

Legacy Society

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

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

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Anonymous (9)

*Institute Alumnus/a

Corporate Patron Program

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

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

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Institute Fellowships

Endowed Fellowships

Barbara P. Altman Fellowship
For student summer travel

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

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

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

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

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

Suzanne Deal Booth Fellowship in Conservation
To support conservation students

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

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

Robert Chambers Memorial Fellowship
For student travel

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

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

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

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

Robert H. Ellsworth Doctoral Fellowship Fund in Asian Art
For doctoral fellowships in the field of Asian art

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

Maria and Bri Fera Fellowship Fund
For students who demonstrate academic merit and financial need

Shelley Fletcher Scholarship Fund
For Conservation Center students from underrepresented communities

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

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

J. Paul Getty Trust Fellowship
For internships in conservation

Robert Goldwater Fellowship
Support for outstanding doctoral candidates

Donald S. Gray Fellowship
For student travel

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

Julia A. Harwood Scholarship
Support for doctoral candidates

The Egbert Haverkamp-Begemann Student Travel Fund
To provide travel funding for Institute of Fine Arts students

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

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

Elizabeth A. Josephson Fellowship
Tuition assistance for doctoral candidates





Florence and Samuel Karlan Memorial Fellowship

To support a student who presents evidence of creativity and initiative

Antoinette King Fellowship

Support for Institute students in paper conservation

Richard Krautheimer Fellowship

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

Nancy Lee Fellowship

Support for outstanding doctoral students

Robert Lehman Fellowships for Graduate Study in the Fine Arts

For students showing promise of making distinguished contributions to the field

Leon Levy and Shelby White Fellowship

For internships in the field of conservation

Paul Lott Fellowship

Tuition support for Institute students

McAfee Liberal Arts Scholarship Fund

Support for fellowship funding in ancient art

James R. McCredie Summer Grant

For student summer travel to archaeological excavations in classical lands

Andrew W. Mellon Foundation Fellowships

For the study of conservation

Valeria Napoleone Fellowship

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

National Endowment for the Humanities Fellowship

For the study of conservation



**Ann Wood Norton
Scholarship Fund**

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

**Maddalena Paggi and
Raffaele Mincione Fellowship**

For students with a focus in the study of ancient world

**Dorothy Shepherd Payer
Endowed Fellowship**

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

**Eleanor H. Pearson Travel
Fellowship**

For student summer travel

**Joe Pincus Fellowship for
Travel in Venice and Italy**

To establish an endowed student travel fellowship

**Khalil R. Rizk Travel
Fellowship**

For student travel in Italy

**Jean B. Rosenwald
Memorial Fund**

For student summer travel

**Anne-Marie Sankovitch
Fellowship**

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

**Theodore Rousseau
Scholarship Fund**

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

**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

**Judy and Michael Steinhardt
Fellowship**

Support for doctoral candidates at the discretion of the Director

Beatrice Stocker Fellowship

Tuition assistance for doctoral candidates

**Stockman Family
Foundation Art
Conservation Fellowship**

To support conservation students

**Stephanie Stokes Student
Travel Fund**

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

**Ko Tokikuni Fellowship
Fund in Asian Art**

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

**Marica and Jan Vilcek
Curatorial Fellowship**

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

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

To support outstanding doctoral students

**Marica and Jan Vilcek
Fellowship in Conservation**

To support conservation students

**Lila Acheson Wallace
Fellowship**

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

**Florance Waterbury
Fellowship**

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

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

To support training and research programs in art conservation

**Martin and Edith
Weinberger Travel Fund**

For travel and general scholarly purposes

**Rachel and Jonathan Wilf
Fellowship in Conservation**

For a graduate student enrolled in the IFA's Conservation Center

Willner Family Fellowship

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

**Eric Zafran Memorial
Fellowship Fund in
European Baroque Art**

For students specializing in European Baroque art



Annual Fellowships

Norbert S. Baer Fund for Student Support

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

Connoisseurs Circle Fellowship

Support for outstanding doctoral candidates

Rachel Davidson and Mark Fisch Fellowship

Support for outstanding doctoral candidates

Decorative Arts Prize

For outstanding essays by MA students on the topic of the decorative arts

Dedalus Foundation Fellowship in Conservation

Support for a third-year conservation student

The Gladys Kriebel Delmas Fellowship in Conservation

To support a student in the technical examination and documentation of Venetian works of art belonging to Villa La Pietra

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

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

Friends of the Institute PhD Students

To support travel for doctoral candidates

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

Donald P. Hansen Student Travel Fund

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

Roberta and Richard Huber Fellowship

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

Institute of Fine Arts Fellowship in Painting Conservation

For a conservation student studying traditional easel paintings

Samuel H. Kress Foundation Fellowship

Fellowship support for a student specializing in painting conservation

John L. Loeb, Sr. Fellowship

To support first- and second-year students at the Institute

Pierre and Tana Matisse Foundation Fellowship

To increase the stipends for doctoral students

Andrew W. Mellon Foundation Fellowships

Support for conservation students

Mario Modestini Fellowship in Paintings Conservation

To support paintings conservation students

National Endowment for the Humanities Fellowship

Support for conservation students

La Pietra Conservation Stipends

To support conservation students traveling to Villa La Pietra

Ida and William Rosenthal Foundation Fellowship

For the support of an incoming student at the Institute

The Selz Foundation Conservation Fellowship

Support for conservation students

Deanie and Jay Stein Dissertation Travel Fund

To provide travel stipend support for PhD students conducting dissertation research

Carl & Marilyn Thoma Art Foundation Time-based Media Conservation Fellowship

To provide support for a student at the Conservation Center in the field of time-based media art conservation

Trustee Fund for PhD Stipends

To provide stipend support by the Trustees of the Institute of Fine Arts to Institute Ph.D. students.

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

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

Shelby White and Leon Levy Travel Grants

To support student summer travel

Baroness Zerilli-Marimo Travel Fund

To support student travel and research in Italy



Annual Donors to the Institute

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

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