



the Institute

Annual 2020-2021

# the Institute

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



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THE INSTITUTE  
OF FINE ARTS

# Welcome from the Director

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The year 2020-2021 will be remembered as a time of challenge and turmoil brought on both by the pandemic and by an extremely divisive social and political climate. Racially motivated rhetoric and violence heightened our awareness of the need for fundamental change if we are to overcome systemic forms of injustice. As an educational and cultural institution, we recognized that we must respond to this moment of reckoning and work to foster a truly anti-racist and inclusive environment, both at The Institute of Fine Arts and in the world. That has been our goal for this past year, even as we know that much fresh thinking and work remains to be done. An overall sense of anxiety, precariousness, and isolation provided the framework for the year, although we also witnessed great resilience, creativity, experimentation, and community spirit.

NYU faculty and administrators spent much of the summer of 2020 working intensively to prepare for a safe return to our classrooms, laboratories, and libraries for hybrid (in-person and virtual) teaching and research in the fall. It was impressive to see the ten workstreams—handling everything from Covid testing, to classroom reconfigurations, to ordering and distributing PPE, to the installation of new and upgraded technology, to contactless library services—come together just in time for our fall opening. Many students reported that they appreciated the opportunity to take classes in person or online, even though there were some problems with the virtual technology. We are all extremely grateful to our superb building staff, led by Wilfred Manzo, and to Brenda Phifer Shrobe, our Head of Human Resources, for all they did to enable our return. We are also indebted to our problem-solving digital technology team, supervised by Jenni Rodda, who helped us make the most of the new virtual environment for teaching and research while also assisting us with classroom technology, and to our wonderful librarians, led by Lori Salmon, who provided research guidance and support while also mailing books to students and faculty anywhere in the US. It was a remarkable, all-hands-on-deck effort, and it meant that there was no classroom spread of Covid at The Institute or at NYU.

The faculty responded to the situation by rethinking the topics and organization of their courses. Many offered classes that addressed the social and racial concerns of this historical moment. Our public programming, which had pivoted to virtual formats in the spring of 2020, continued to offer a rich and varied set of talks, conversations, book launches, and exhibition presentations. These events, many of which were recorded, reached audiences in the hundreds with attendees hailing from many continents and time zones. On average over 1200 individuals RSVP'd for each of our four Frick Talks with more than 350 guests in attendance at each event, far more than could sit in our Lecture Hall.

During the summer, faculty members Thomas E. Crow, F. Barry Flood, and Edward J. Sullivan presented their research to NYU Alumni in well-attended and highly praised webinars. Among the highlights of the academic year's public programming were a presentation by Lonnie G. Bunch III, Secretary of the Smithsonian Institution; a conversation between artist Xaviera Simmons (whose installation *Posture* was featured in the fall Great Hall exhibition), William A. Darity Jr. and A. Kirsten Mullen; the Judith Praska Lecture with Lynda Zycherman, Conservator of Sculpture at the Museum of Modern Art; a new series of Ancient Art & Architecture Seminars; an exchange between artists Hank Willis Thomas and Chris Bernsten in the newly inaugurated Sam Wagstaff Photography lecture series; a conversation between artist Cauleen Smith (whose film *H-E-L-L-O: To Do All at Once* was the Great Hall exhibition this spring) and Professor Mabel O. Wilson of Columbia University; and a lecture by Max Hollein, Marina Kellen French Director of The Metropolitan Museum of Art.

Other fascinating events included talks by renowned conservators, and book launches by several faculty members, including Jonathan Brown, Michele Marincola, Jean-Louis Cohen, John Hopkins, Dipti Khera, and Pepe Karmel. These programs would not have been possible without the dedicated supervision of Sarah Higby, Director of Development and Public Affairs, Sofia Palumbo-Dawson, our new Manager of Public Programming, and our excellent digital media staff including Joe Rosario, George Cintron, and Fatima Tanglao.



Most of all, we want to thank our students for their contributions to our in-house exhibitions, to our public programming, and to the publication of *Lapis: Journal of the Institute of Fine Arts* overseen by managing editor Conley Lowrance. Institute students initiated important conversations on racial justice, diversity and equity with reference both to the IFA and to arts and cultural organizations more broadly. They have asked for a more global and inclusive curriculum, a goal we are working toward. We are proud of their achievements, hard work, and commitment to positive social change.

Although virtual, our 2021 graduation was an inspiring event. Honored guest Thom Collins, Executive Director and President of the Barnes Foundation, offered his reflections on the work of Félix Gonzalez-Torres as a model for creating a more communitarian and inclusive world. Distinguished alumna Rosa Lowinger, writer, curator, and conservator, gave a wonderful talk on her return to her home in Cuba, and her efforts to preserve the memory and cultural artifacts of marginalized people there.

It was an amazing, unforgettable year that brought out the best in our community in the face of a great deal of adversity and turbulence. As we send our MA students off on their travels supported by the Shelby White and Leon Levy grants, we begin to sense that a more normal life is beginning to return. We all look forward to an in-person fall 2021, and to welcoming the members of our broader community back to the Duke House for events, lectures and exhibition openings when that is safe.



*Christine Poggi*

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



Louise Bourgeois, The Institute, 2002.



# Message from the Chair

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As we continue to experience the ongoing devastation of the Covid-19 pandemic, it is heartening to witness how our community has remained unified over the past year. Faculty, students, trustees, alumni, staff, and close friends of the Institute have all contributed to the vitality of our programs and the training of our bright, talented, and resourceful students. As Chair of the Institute's Board of Trustees, I would like to thank each of you for the role you play in our ability to uphold a tradition of excellence even during the most challenging of times.

In a year of great sorrow, we also experienced the significant loss to the Institute community with the passing of Sheldon Solow. Sheldon joined the IFA board in 1985 and held the position of Chair for nine years from 1992-2003. During Sheldon's 36-year tenure on the board, he was instrumental in several initiatives at the Institute including the establishment of two faculty positions, numerous fellowships, the refurbishment of the Institute's façade, and the highly anticipated Sheldon H. Solow Library and Study Center at #3 next door. We know he will be with us in spirit when we finally open the doors of this new space. Sheldon was a visionary benefactor and a very special person, who will be profoundly missed. Our deepest sympathies are with Mia Fonsagrives Solow, and Sheldon's sons, Stefan and Nikolai, and each of his grandchildren.

The Institute remains actively engaged in the process of addressing inequities in the field of art history and in our community. We have begun to turn an internal lens on our approach to teaching, on the necessity to attract a more inclusive student body and faculty, and on the organization of public programs that address global interests. It is this opportunity for growth and learning from one another that ensures a bright future for the Institute.

We are profoundly grateful for the thoughtful gifts made in support of Institute students and programs this year. The unwavering commitment of trustees, alumni, friends, and staff has been instrumental in keeping everything running apace. Of particular note is the generous funding provided by Shelby White and the Leon Levy Foundation that made it possible for two cohorts of MA students to travel this past summer. With the easing of travel

restrictions, the White/Levy gift allowed us to offer grants to students so that they could visit works of art *in situ*. In addition, this year two dedicated alumni established legacy gifts for future Institute students. The first is an endowed fellowship in honor Bernard V. Bothmer and the second is an endowed student travel fund. We are grateful for these gifts that reflect the importance that the Institute's teaching and mentoring had on these alumni and their desire to give back through their estate planning. With the support of our donors, we were once again able to distribute emergency funding this summer via the Director's Discretionary Fund. We received an outpouring of gratitude from the students, many of whom continue to face challenges in the current environment.

The Institute is grateful to all those who participated in our thought-provoking public programs over the past year. Having the ability to reach a global audience through our online platform filled the academic year with vibrant discussions between scholars, curators, artists, conservators, archaeologists, museum leaders, faculty, and students. Over 60 online programs allowed us to connect with nearly 13,000 participants demonstrating the astounding reach of virtual platforms.

In the spring, the Alumni Association held its first online reunion with breakout rooms organized by graduation years. There was a flurry of enthusiasm as friends reconnected with each other for the first time in many years. As we all know, it is not always possible to attend events in person and this online evening affirmed the power of technology to bring us together. Also, throughout the year, alumni served as mentors for current Institute students. A heartfelt thank you to each of you who took the time to speak with a student. Institute students greatly value these opportunities to meet with alumni as they pursue their professional goals.

This past year we also saw notable changes at the Conservation Center with the retirement of our distinguished colleague, Margaret Holben Ellis. Her dedication to teaching and influential scholarship has left an indelible mark on those students and colleagues who worked with her. Hannelore Roemich did an outstanding job as Chair of the Conservation Center this past spring, and will pass



the baton to Michele Marincola for the coming academic year. Michele Marincola has been busy this summer overseeing a videography initiative in collaboration with the Alliance of Historically Black College and University Galleries and Museums and three students from HBCU colleges. The goal of the initiative is to create free instructional conservation videos to be shared on the Institute's website and promoted through social media to reach younger generations, low-income communities, and mid-career professionals. This exciting project broadens our relationships with colleagues and students in the field of conversation and we all look forward to seeing positive results.

We remain sincerely grateful to our Connoisseurs Circle members who provide vital fellowship support for our PhD students. After a year of auditing classes on Zoom, there is no doubt of this group's dedication to learning. In the spring, we were able to offer access to several undergraduate courses taught by Institute faculty; this allowed members to explore new areas of interest via classes with over 70 students. Among the highlights of our special events this year was our holiday gathering where we each shared a work of art that is especially important to us. Learning about our favorite works, and the discovery that Edward Sullivan's mother was an artist, opened the door to an enriching exchange.

The beginning of a new academic year is just around the corner! It will be wonderful to witness the return to in-person classes. We remain grateful for your ongoing involvement and hope you will consider ways to deepen your relationship by either taking a class, attending our public programs, or considering a gift in support of Institute students. We look forward to your continued involvement in our esteemed community – thank you for all that you do for us!



*Marica Vilcek*

Marica Vilcek  
Chair  
The Institute of Fine Arts



## Board of Trustees

**Marica Vilcek, Chair**  
**Anne Ehrenkranz, Vice Chair**  
**Stephen Lash, Chair Emeritus**  
**Judy Steinhardt, Chair Emerita**

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**Rick Kinsel**  
**Nancy Lee**  
**Valeria Napoleone**  
**Maddalena Paggi-Mincione**  
**Pope.L**  
**Jennifer Russell**  
**Lauren Berkley Saunders**  
**Harriet Stratis**  
**Graeme Whitelaw**  
**Rachel G. Wilf**

### *Ex-Officiis*

**Katherine Fleming**  
**Andrew Hamilton**  
**Philippe de Montebello**  
**Aisha Oliver-Staley**  
**Stephanie Pianka**  
**Christine Poggi**  
**Ann Temkin**  
**Ian Wardropper**  
**Daniel H. Weiss**

# The Great Hall Renamed for Marica Vilcek



The Institute of Fine Arts is renaming the Great Hall of the James B. Duke House in honor of its Board Chair, Marica Vilcek. A member of the Institute's board since 2013, Marica has supported numerous fellowships in art history, archaeology, and conservation. In 2018, Ms. Vilcek and her husband, Dr. Jan T. Vilcek, endowed the Institute's Marica and Jan Vilcek Curatorial Program, ensuring the Institute's position as a premier school in the training of curators for the global arts community.

William R. Berkley, Chairman of the Board of Trustees at NYU, said, "I'm thrilled to recognize Marica's incredible contributions to the Institute with the naming of the Marica Vilcek Great Hall at The Institute of Fine Arts. Marica's generosity, passion, and leadership have allowed the Institute to grow and thrive and we are honored to have her as such an important member of the Institute and the NYU community."

"As a Board Member and Chair," said Andrew Hamilton, President of New York University, "Marica has steadfastly supported the Institute's mission: excellence in scholarship, and

development of the next generation of leadership in art history and curation, archaeology, and conservatorship. I cannot think of a more apt distinction than to name the Great Hall, the heart of the IFA's long-time home, after Marica, who has so devotedly sustained the heart of IFA's work."

Christine Poggi, the Judy and Michael Steinhardt Director of The Institute of Fine Arts, said, "It is particularly fitting to have Marica Vilcek's name grace our Great Hall because it's emblematic of her role at the heart of the Institute. It is in this iconic space that we host so many of the Institute's events, gatherings, and exhibitions. Future events and celebrations in this hall will take on a new meaning as we recognize such a devoted patron of the arts and of the Institute."

Ms. Vilcek was born in Bratislava, Slovakia (then Czechoslovakia), and earned advanced degrees in art history from Comenius University in Bratislava and Charles University in Prague. Upon graduation, she began her professional career in a curatorial position at the Department of Prints and Drawings of the Slovak National Gallery in Bratislava.

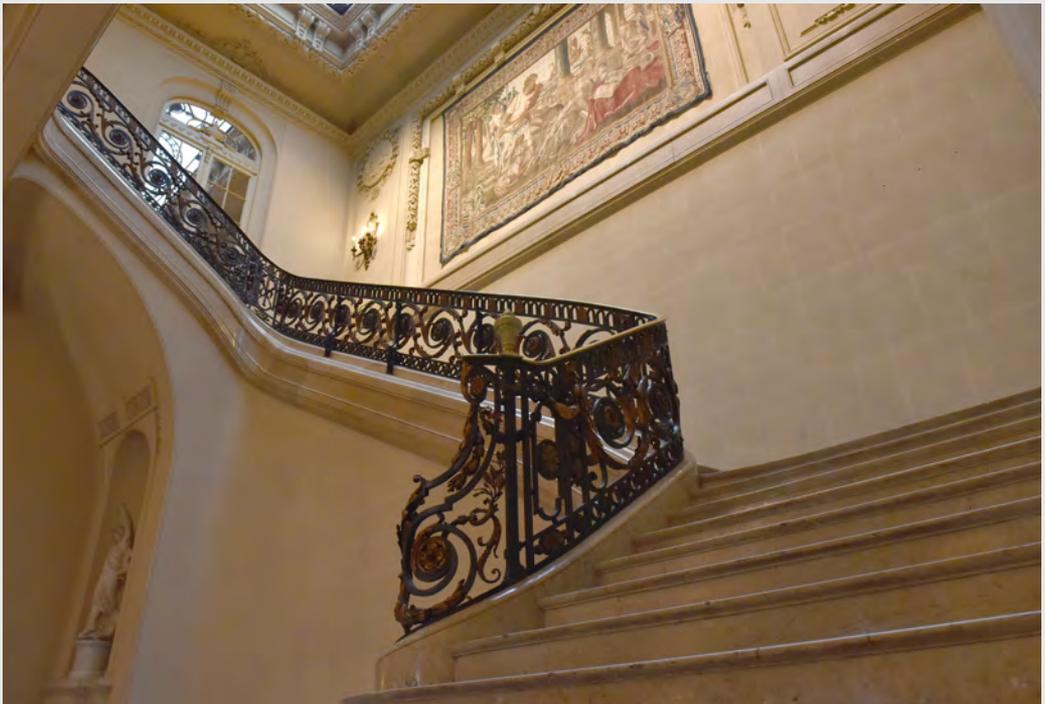
In 1965, Ms. Vilcek, with her husband Dr. Jan T. Vilcek, immigrated to the United States. Shortly after arriving in New York, Ms. Vilcek accepted a position at The Metropolitan Museum of Art, beginning a 32-year tenure at the institution. As the Metropolitan Museum's associate curator in charge of the Accessions and Catalogue Department, Ms. Vilcek dedicated the majority of her time with the museum to collections management and was responsible for processing and cataloguing the museum's new acquisitions. Ms. Vilcek authored the museum's procedural manuals on accessioning and cataloguing, and advised scores of curators, administrators, students, and interns on collections management.

Ms. Vilcek has served as a consultant to nonprofit organizations including the Commission for Art Recovery of the World Jewish Congress, the Jewish Museum in New York City, and the Jordan National Gallery in Amman. She is Chair of the NYU Institute of Fine Arts Board of Trustees, and a board member of the New York Youth Symphony and the Foundation for a Civil Society. Ms. Vilcek also serves as an honorary trustee of The Metropolitan Museum of Art.

In 2005, Ms. Vilcek joined her husband, a biomedical scientist, in giving the New York University School of

Medicine one of the largest gifts in its history. In recognition of their generosity, the school has named several programs, chairs, and facilities in their honor. In 2005, the Crohn's and Colitis Foundation of America recognized Dr. and Ms. Vilcek as Humanitarians of the Year, and in 2011 they received the Outstanding New Yorker award given by the Center for an Urban Future in New York City. In 2012, Ms. Vilcek accepted, on behalf of the Vilcek Foundation, the Steven K. Fischel Distinguished Public Service Award from the American Immigration Council in Washington, DC.

Ms. Vilcek co-founded the Vilcek Foundation with her husband in 2000. The Foundation's primary mission is to recognize and celebrate the contributions of immigrants in the United States. The Foundation's dual focus on biomedical research and the arts derives from the couple's respective interests and careers. Since the Foundation's inception, Ms. Vilcek has played an integral role in the conceptualization and administration of its programs and exhibitions. She has also used her experience as an art historian and curator in the development of the Jan T. and Marica Vilcek Collection, a promised gift to the Vilcek Foundation, which includes an unparalleled group of American Modernist works, as well as significant examples of pre-Columbian art and Native American pottery.



# 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



The James B. Duke House ca. 1910. Photo: Library of Congress.

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  
 2021 Hannelore Roemich

# Institute Faculty and Fields of Study

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## 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 (Fall 2020); Eugene*

*Thaw Professor Emerita 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

### Hannelore Roemich

*Chair of the Conservation Center (Spring 2021);*

*Hagop Kevorkian Professor of Conservation;*

*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

### 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;*

*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**

*Assistant Professor/Faculty Fellow*

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

**Robert Lubar Messeri**

*Director of Masters Studies;*

*Associate Professor of Fine Arts*

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

**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**

*Craig Hugh Smyth 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**

*Professor of Fine Arts*

Contemporary art; history of photography; nineteenth- and twentieth-century American art

**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



Briana Jackson defending her dissertation.



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

### 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

### Margaret Holben Ellis

*Chair of the Conservation Center (Fall 2020); Eugene Thaw Professor Emerita 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

### 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

### 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 Expedition 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

### Priscilla P. Soucek

*John Langeloth Loeb Professor Emerita in the History of Art*

Persian and Arabic manuscripts; portraiture; history of collecting



## Visiting Faculty

### Nancy Princenthal

*Adjunct Professor – Curatorial Studies, The Institute of Fine Arts*

### Linda Wolk Simon

*Adjunct Professor – Curatorial Studies, The Institute of Fine Arts*

### Lowery Stokes Sims

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



## Conservation Center Faculty

### Margaret Holben Ellis

*Chair of the Conservation Center (Fall 2020); Eugene Thaw Professor Emerita 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

### Christine Frohnert

*Research Scholar and Time-based Media Art Program Coordinator; Conservator of Contemporary Art, Modern Materials, and Media, Bek & Frohnert, LLC*

Conservation and technical art history of contemporary art, modern materials, and time-based media art

### Michele D. Marincola

*Sherman Fairchild Distinguished Professor of Conservation; Conservation Consultant, Villa La Pietra*

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

### Dianne Dwyer Modestini

*Clinical Professor, Kress Program in Paintings Conservation*

Conservation of Old Master and nineteenth-century paintings

### Hannelore Roemich

*Chair of the Conservation Center (Spring 2021); Hagop Kevorkian Professor of Conservation; 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

## The Samuel H. Kress Program in Paintings Conservation

### Dianne Dwyer Modestini

Clinical Professor, Kress Program in Paintings Conservation, Conservation Center

### Shan Kuang

Samuel H. Kress Assistant Conservator and Assistant Research Scholar

### Laura Turco (until 06/01/2021)

Samuel H. Kress Fellow in Painting Conservation

## Institute Lecturers for the Conservation Center

### Reinhard Bek

Time-Based Media Conservator, Bek + Frohnert, LLC

### Lisa Bruno

Carol Lee Shen Chief Conservator, Brooklyn Museum

### Brian Castriota

*Freelance Conservator, Time-Based Media & Contemporary Art, Scottish National Gallery of Modern Art, Edinburgh; Freelance Conservator, Time-Based Media & Contemporary Art, Irish Museum of Modern Art, Dublin*

### Emily Frank

*Objects Conservator, PhD Candidate, Institute for the Study of the Ancient World, NYU*

### Maria Fredericks

*Sherman Fairchild Head of Conservation, Thaw Conservation Center, The Morgan Library & Museum; Conservation Consultant, Villa La Pietra*

### Leslie Ransick Gat

*Objects Conservator and Proprietor, Art Conservation Group*

### Jakki Godfrey

*Objects Conservator, Proprietor, Boro 6 Art Conservation*

### Dr. Abed Haddad

*The David Booth Fellow in Conservation Science, The David Booth Conservation Department, Museum of Modern Art*

### Alexis Hagadorn

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

### Matthew Hayes

*Paintings Conservator, Proprietor, The Pietro Edwards Society for Art Conservation*



**Nora Kennedy**

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

**Laura McCann**

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

**Chris McGlinchey**

*Conservation Scientist, NYC*

**Kristin Patterson**

*Paintings Conservator, NYC*

**Katherine Sanderson**

*Associate Conservator of Photographs,  
The Metropolitan Museum of Art*

**Anna Serotta**

*Associate Objects Conservator,  
The Metropolitan Museum of Art*

**Kerith Koss Schragar**

*Objects Conservator,  
Proprietor, The Found Object*

**Chantal Stein**

*Objects Conservator, 2020-21 FAIC/Kress Fellow  
in Plastics Conservation, Barbara Goldsmith  
Preservation and Conservation Department,  
New York University Libraries*

**Steven Weintraub**

*Conservator, Proprietor,  
Art Preservation Services*

## Research Faculty in the Conservation Center

**Dr. Marco Leona**

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

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

**Lynda Zycherman (spring 2021)**

*Sculpture Conservator, Museum of Modern Art*

## 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 Wheeler**

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



Antonia Pocock defending her dissertation.

# 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 Khara

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



# 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, NYU*

### **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, NYU*

### **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, NYU*

### **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, Department of Drawings and Prints, 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 and Marlay Curator of the Fitzwilliam Museum at the University of Cambridge*

### **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, as well as Chair of the UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials*

## Adjunct Instructors in Languages

### **Uwe Bergemann**

*Teacher of German reading comprehension; Adjunct Instructor, Deutsches Haus, Faculty of Arts and Science*

### **Eileen Hsiang-ling Hsu**

*Adjunct Instructor in Classical Chinese*

### **Rosalia Pumo**

*Adjunct Instructor in Italian*

### **Adelheid Ziegler**

*Teacher of French and German reading comprehension; Adjunct Instructor, Deutsches Haus, Faculty of Arts and Science; Adjunct Instructor, German Department, Faculty of Arts and Science*



## 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*

### **Doris Salcedo**

*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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## Director's Office

(212) 992-5806

### **Brenda Phifer Shrobe**

*Assistant to the Director for Administration and Human Resources*

## Development and Public Affairs Office

(212) 992-5804

### **Sarah Higby**

*Director of Development and Public Affairs*

### **Sofia Palumbo-Dawson (as of 11/30/2020)**

*Manager of Public Programming and Special Events*

### **Sophie Phoenix Lo (until 10/20//2020)**

*Manager of Public Programming and Special Events*

### **Joseph Moffett**

*Development Associate*

## Academic Office

(212) 992-5868

### **Conley Lowrance**

*Administrator of Academic Programs*

### **Vanessa Stone**

*Academic Advisor*

### **Hope Spence**

*Academic Assistant*



Conley Lowrance, Administrator of Academic Programs

## Building Office

(212) 992-5811

### **Wilfred Manzo**

*Facilities Supervisor*

### **Richard Nealon**

*Building Operator*

### **Robert Doucette**

*Building Operator*

## Conservation Center

(212) 992-5888

### **Aminah Ibrahim**

*Administrative Aide*

### **Aakash Suchak**

*Grants Administrator*

### **Amelia Catalano (until 12/30/2020)**

*Manager, Laboratories and Study Collection*

### **Lauren Klein (as of 03/15/2021)**

*Manager, Laboratories and Study Collection*

### **Kevin Martin**

*Academic Advisor*



## Digital Media and Computer Services

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

### Jenni Rodda

*Department Manager*

### Jason Varone

*Web and Electronic Media Manager*

### Joe Rosario

*Computer Services Manager*

### George L. Cintron

*Computer and Network Support Technician*

### Nita Lee Roberts

*Photographer*

### Fatima Tanglao

*Classroom Support Technician*



Jenni Rodda, Manager Digital Media and Computer Services

## Finance Office

(212) 992-5895

### Jennifer Chung

*Director of Budget and Planning*

### Lisa McGhie

*Financial Analyst*



Lori Salmon, Head of The Institute of Fine Arts Library

## Library

(212) 992-5825

### 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)*

### Marina Mikhaylova

*Public Safety Officer*

### Darius Segure

*Public Safety Officer*



# Sheldon H. Solow (1928-2020)



The Institute of Fine Arts mourns the loss of Sheldon Henry Solow, who passed away on November 17, 2020 at the age of 92. Born in Brooklyn in 1928, Solow attended NYU, studying engineering and architecture, but left in 1949 to begin a career in real estate development. He eventually became one of New York City's most influential builders, often choosing innovative architects to design elegant and distinctive towers. Among his most iconic skyscrapers is the Solow Building at 9 West 57th Street, designed in 1974 by Gordon Bunshaft. Solow also assembled a remarkable collection of Renaissance and Modern art, as well as Egyptian antiquities and African art. His collection comprises important paintings and sculptures by Sandro Botticelli, Henri Matisse, Joan Miró, Franz Kline, Vincent Van Gogh, Pablo Picasso, Roy Lichtenstein, Jean-Michel Basquiat, and Cy Twombly, among others.

Sheldon Solow was a generous, even visionary, benefactor to the Institute, whose many gifts ranged from student fellowships, to faculty positions, to the renovation of the façade of the James B. Duke House, to two floors of the building at #3 East 78th Street for the construction of the Sheldon H. Solow Library and Study Center. Sheldon and his wife Mia Fonssagrives Solow, a sculptor and jewelry designer, joined the Institute's Council of Friends in 1973 (today's Connoisseurs Circle). Solow became a trustee of the Institute in 1985, and served as Chair of the Board of Trustees from 1992 to 2003. He established two professorships: the Sheldon H. Solow Professor in the History of Architecture (currently held by Jean-Louis Cohen), and the Rosalie Solow Professor of Modern Art in honor of his sister (currently held by Thomas Crow). During the financial crisis of 2009-2011, his generosity provided financial support to over 200 Institute students. As recently as last August, he made a gift to the Director's Discretionary Fund to assist students affected by the pandemic.

On December 31, 1998, Sheldon Solow gave the basement and first floor of #3 East 78th Street to The Institute of Fine Arts for a library, reading room, seminar room, and several offices. Owing to various complicated legal proceedings, construction only began in January 2020. In March, construction was again suspended because of the health crisis. Sheldon kept abreast of the project during every phase for over twenty years, and was delighted to see it advancing again this past winter. We regret that he will not be with us to see the completion of the Sheldon H. Solow Library and Study Center and to join in the long-awaited opening celebrations. As we toast the moment, when it finally arrives, we know he will be with us in spirit.

Christine Poggi  
Judy and Michael Steinhardt Director; Professor of Fine Arts



# Honorary Fellowship

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

## Thomas “Thom” Collins

*Neubauer Family Executive Director and President,  
The Barnes Foundation.*

*Comments excerpted from Director Christine Poggi’s  
introduction at Commencement*

It is my great pleasure to introduce Thom Collins, the Neubauer Family Executive Director and President of the Barnes Foundation. The Barnes is world-renowned for its collection of African art, Impressionism, early 20th century European and American art, native American out of the southwest as well as American decorative arts, among other works of art. But, equally important, it is an institution whose mission is devoted to “the advancement of education and the appreciation of the fine arts in horticulture.”

Thom Collins received a BA and an MA in art history from Northwestern University. He began his curatorial career as the Newhall Curatorial Fellow at the Museum of Modern Art in New York. Before joining the Barnes Foundation he served as Director of the

SUNY/Purchase Neuberger Museum of Art and of Miami’s Perez Art Museum.

As an institution whose primary mission includes education, the Barnes has been remarkably innovative in finding new approaches to engaging diverse audiences and to creating an inclusive work environment. Under Thom’s direction, but with the collaboration of a dynamic team of curators and educators, the Barnes has expanded its educational initiatives, public programming, exhibitions, and research mission.

As someone who has been involved with the Barnes in various ways, since my many years in Philadelphia, I have found these initiatives and programs both inspiring and thought-provoking. Since Thom Collins arrived at the Barnes, a new level of energy and a renewed commitment to diversity, inclusion and excellence have been palpable. Please welcome Thom Collins, our Distinguished Guest Speaker, who will offer his thoughts on this occasion, and thank you, Thom, for being here with us.

## Distinguished Alumna

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### Rosa Lowinger

*CEO and Chief Conservator,  
Rosa Lowinger and Associates, Inc.*

*Comments excerpted from Conservation Center Chair  
Hannelore Roemich’s introduction at Commencement*

Rosa Lowinger is a leader in the field of cultural heritage conservation. She is a dedicated and sometimes outspoken advocate for overlooked and misunderstood monuments and sites. Rosa embodies the passion, intellect, creativity, and academic rigor for which the Institute is known. Rosa is President and Chief Conservator of RLA Conservation of Art and Architecture, a firm with offices in Los Angeles and Miami. RLA specializes in outdoor sculpture and integrated architectural artworks.

A 1982 graduate of the Institute of Fine Arts Conservation Center, Rosa is a Fellow of the

American Institute for Conservation, the American Academy in Rome and the International Center for Conservation in Rome (ICCROM). She co-curated the 2013 exhibits Concrete Paradise: Miami Marine Stadium at the Coral Gables Museum, and Promising Paradise: Cuban Allure, American Seduction at the Wolfsonian in 2016.

Rosa served as a guest editor for the vandalism issue of the University of Pennsylvania’s journal Change Over Time and writes regularly for mainstream media about culture and historic preservation in her native country of Cuba.

As a loyal alumna who never hesitates to wade into controversy, Rosa was invited to represent the Institute at the NYU 2020 Alumni Weekend, where she presented a wonderful lecture “Understanding the Role of Vandalism in Protest and Public Art.” You can view a video of this talk on the institute’s website. We are honored that Rosa has agreed to address our graduates as our Distinguished Alumna.



# A Retirement Tribute to Margaret Holben Ellis



## Harriet Stratis, CC 1989

*Formerly Senior Conservator of Prints and Drawings & Head of Paper Conservation, The Art Institute of Chicago*

Retirement is not a word that comes to mind when one thinks about the indefatigable Margaret Holben Ellis – better known to friends, students and colleagues as Peggy. That is why her 2020 retirement came as a surprise to many. Yet in hearing about her plans for “retirement,” it became clear that Peggy would not be slowing down any time soon! As the Eugene Thaw Professor *Emerita* at the Conservation Center she will continue to dedicate time to teaching, ever enthusiastic about training a new generation of paper conservators. A tireless researcher, she will also continue her studies of the papers used by Leonardo and Rembrandt (among others), visually documenting watermark moldmates and paper characteristics using state-of-the-art computational characterization and imaging technology that she has had a major role in developing.

Peggy began her tenure at the IFA’s Conservation Center as an adjunct associate professor of paper conservation, after graduating from the Institute with an MA in Art History and Advanced Certificate in Conservation and while working at the Metropolitan Museum of Art. After her

hire as Chair and Professor of the Conservation Center she overhauled the curriculum, starting formalized coursework in archaeological conservation and launching the Kress Paintings Conservation Program. As the Eugene Thaw Professor of Paper Conservation, an endowed position that she helped to establish, Peggy was able to concentrate on her teaching and research. Throughout her time at NYU, Peggy has been an inspiring teacher, effective grant writer, fundraiser, and diplomatic administrator who could successfully navigate the complexities of a large university. She also served as the Director of the Thaw Conservation Center at the Morgan Library and Museum for two decades.

Over the years she has taught *Technical Connoisseurship of Prints and Drawings*, *The Conservation Treatment of Prints and Drawings* and *Readings in Paper Conservation*. The latter, a graduate seminar, informed the content of her acclaimed *Historical Perspectives in the Conservation of Works of Art on Paper*. In her acknowledgment Peggy credits her “always inquisitive and challenging students” for their insight and honesty and the frank classroom discussions that led to the new discoveries presented in the volume. In addition to her teaching, Peggy hosted many interns and fellows at the Morgan Library and Museum over the years, providing the hands-on experience they needed to develop their confidence



and to learn to be sympathetic to the needs of the works of art in their care. Foremost among Peggy’s numerous achievements over three decades at the Conservation Center and the Morgan Library are her generous mentorship of students, her guidance as they entered the field, and her encouragement as they advanced in their careers.

Peggy is a prolific writer. Although her publications are too numerous to cite here, suffice it to say that she has greatly augmented the ever-growing body of conservation literature. She has published on a variety of artists’ materials including the ubiquitous porous pointed pen (better known as fiber-tipped pen to many), Day-Glo paints, wax-based drawing media and artists’ fixatives. Her scrupulous studies of artists’ materials and techniques include those of Jean Dubuffet, Albrecht Dürer, Paul Klee, Roy Lichtenstein, Jackson Pollock, and Lucas Samaras, among others. Peggy has presented papers, lectured and taught across the globe from Washington DC to Los Angeles, from London to Beijing. On a number of occasions I’ve attended Peggy’s presentations at conferences, envious of the ease with which she captures her audience’s attention. But none of these was more memorable

than her 2016 presentation of *Paper is Part of the Picture* during which she ate – yes ate – a piece of paper with great aplomb to make her point.

The end of the fall semester 2020 brought with it a surprise virtual celebration of Peggy with over 150 friends and colleagues in attendance from around the world via Zoom. A handful of colleagues gathered “live” in the Duke House to share kind words and present her with gifts, among them a print by artist Chakaia Booker. Other colleagues and former students made presentations virtually. Through it all, Peggy’s style, grace and good humor prevailed. Dr. Norbert Baer bestowed Peggy with the fitting appellation “Peerless Protector of Papyrus, Parchment, Paper, Pen and Pencil.” Michele Marincola, Sherman Fairchild Distinguished Professor of Conservation, emphasized Peggy’s collegiality, and her “passion and devotion” to her chosen profession and students. Perhaps Peggy’s former students said it best as they marveled at her “endless positivity, her sense of style, her limitless energy and vivacious spirit.” Although she will be missed, it’s reassuring to know that we’re not saying goodbye and that Peggy will remain a vital part of the IFA community for years to come.





# the Institute

IN THE FOREFRONT

**In this Section**

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**SPOTLIGHT ON FACULTY STUDENT AND STAFF ACCOMPLISHMENTS**



# Faculty and Staff Accomplishments

## Faculty

### Jean-Louis Cohen

#### Conferences organized, lectures

“Villes parallèles: l’interurbanité entre hier et demain,” Contribution to the *Rencontres Français Ascher 2021*, Plan urbanisme, construction et architecture, École d’urbanisme de Paris, February 10, 2021.

“L’architecture en Russie: nationalisme, internationalisme, transnationalisme.” Five lectures at the Centre Georges Pompidou, January to May 2021.

“Errances de la Ville verte: Moscou, Barcelone, Milan, Paris.” Lecture at the École polytechnique fédérale de Lausanne, September 23, 2020.

“The Invention of Frank Gehry.” Lecture at the Technological University Delft, September 17, 2020.

Conversation with Frank Gehry, Gagosian Gallery, Los Angeles, February 15, 2020.

Contribution to the “Conversation on the Rehang,” Museum of Modern Art, New York, January 31, 2020.

#### Books

*Des Fortifs au Périf*. Paris: Éditions du Pavillon de l’Arsenal, 2021. With André Lortie.

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

Simultaneous French edition: *Construire un nouveau Nouveau Monde; l’amerikanizm dans l’architecture russe*. Montréal: Centre canadien d’architecture / Paris: Éditions de la Villette, 2020.

[\*Architecture et urbanisme dans la France de Vichy\*](#). Paris, Collège de France, 2020.

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

#### Introductions

“Un Gesamtkunstwerk didattico.” In *La Fabbrica degli ingegneri: architettura, arte e costruzione cel Politecnico di Napoli*. Ed. Francesco Viola (Naples: CLEAR, 2021), 10-11.

#### Essays in edited volumes and catalogues

“Tri knigi, kotorye potriasli arkhitekturny mir.” In *Zapadnoe isskustvo XX vek; shestidesiatye gody*. Ed. Alexei Bartochevich and Tatiana Gnedovskaya (Moscow: BuksMart, 2021), 526-533.

“Vers une architecture transnationale: circulations, transferts, interferences.” In *Ici par ailleurs; l’international en question*. Ed. Benjamin Chavardès and Cécile Régnauld (Paris: Éditions du Patrimoine, 2021), 20-37.

“[La colline et la pente](#).” *Matières premières, Les papiers Damisch*. Institut mémoire de l’édition contemporaine, 2020.

“André Lurçat, agent français des Néerlandais.” In *Dutch Connections: Essays on International Relationships in Architectural History in Honour of Herman Van Bergeijk*. Ed. Sjoerd van Faassen, Carola Hein and Phoebus Panigyrakis (Delft: TU Delft OPEN, 2020), 59-70.

“Les écrits du passeur solitaire.” In *De l’architecture à la ville; une anthologie des écrits de Bernard Huet*. Ed. Juliette Pommier (Paris: Arguments, 2020), 13-23.

“Aleksandr Deineka; We Will Turn Moscow into a Model Socialist City of the Proletarian State, 1931.” In *Engineer, Agitator, Constructor; the Artist Reinvented: The Merrill C. Berman Collection at MoMa*. Ed. Jodi Hauptman and Adrian Sudhalter (New York: Museum of Modern Art, 2020), 132-135.

“Henri Lefebvre and Anatole Kopp, or the the Russian Sources of the ‘Urban Revolution.’” In *Book for Mary: Sixty on Seventy*. Ed. Irena Lehkoživová and Joan Ockman (Brno: Quatro Print, 2020), 118-127.



“Les envois de Rome au début du XXe siècle et l’invention de l’urbanisme en France.” In *Figurations de la Cité*. Ed. Jean-Pierre Péneau and Paul Quinrand (Paris: Académie d’architecture, 2020), 11-21.

“Kenneth Frampton’s Elusive Constructivism.” In *Modern Architecture and the Lifeworld; Essays in Honor of Kenneth Frampton*. Ed. Karla Cavarra Britton and Robert McCarter (London: Thames & Hudson, 2020), 106-119.

“L’invention dans le sang.” In *Massimo / Maxime Ketoff; parcours entre architecture, art et technique avec Marie Petit*. Ed. Marie Petit and Francesco Moschini (Rome: Gangemi, 2020), 26-35.

“Les Champs de la modernité.” In *Champs-Élysées, histoire & perspectives* (Paris: Pavillon de l’Arsenal, 2020), 84-95.

“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*. Ed. Rémi Baudouin (Paris: Tallandier, 2020), 83-97 and 27-39.

“L’École des Beaux-Arts, de Paris à Marseille et à la Prusse orientale.” In *Architecture et urbanisme dans la France de Vichy*. Ed. Jean-Louis Cohen (Paris: Collège de France, 2020), 165-182.

## Journal articles

“Architecture et formes urbaines au défi des épidémies.” *Lettre de la Fondation du Collège de France*, no. 18 (November 2020): 20-21.

“‘Vivre sa vie’ - Sein Leben leben.” *Neuer Realismus in der französischen Architektur, Arch+*, no. 240 (2020): 14-19.

“Frank Gehry Drawings [Conversation with Frank Gehry].” *Gagosian Quarterly* (Fall 2020): 90-94.

“[Frottage City](#).” *Matières 16* (2020): 60-79. In Portuguese: “*Cidade-frotagem*.” *Revista brasileira de estudos urbanos e regionais 22* (January 2020).

## Major Conferences, Lectures

“Villes parallèles : l’interurbanité entre hier et demain.” Contribution to the *Rencontres François Ascher 2021*, Plan urbanisme, construction et architecture, École d’urbanisme de Paris, February 10, 2021.

“L’architecture en Russie : nationalisme, internationalisme, transnationalisme.” Five lectures at the Centre Georges Pompidou, January to May 2021.

“Errances de la Ville verte: Moscou, Barcelone, Milan, Paris.” École polytechnique fédérale de Lausanne, September 23rd, 2020.

“The Invention of Frank Gehry.” Technological University Delft, September 17, 2020. Conversation with Frank Gehry, Gagosian Gallery, Los Angeles, February 15, 2020.

Contribution to the “Conversation on the Rehang.” Museum of Modern Art, New York, January 31st, 2020.

## Audiovisual Productions

*Metropolitan Casablanca*, 2M Television [Casablanca], main witness, June 20, 2020.



## Thomas Crow

### Awards, Honors, Fellowships

2020 Laura Shannon Prize, Nanovic Institute for European Studies, silver medal, for *Restoration: The Fall of Napoleon in the Course of European Art* (Princeton University Press, 2018).

### Conferences Organized, Lectures

Alumni lecture, "French Landscape at the Margins of Survival," Aug. 10, 2020.

### Publications

"John Baldessari," *Artforum* (April 2020), 121-125.

"The Hidden Mod in the New Art History," Res: *Anthropology and Aesthetics* no. 73-74 (2021), 276-294.

"Confessional Complications in Maritime Trade," in Lauren R. Cannady and Jennifer Ferng, eds., *Crafting Enlightenment: Artisanal Histories and Transnational Networks* (Oxford: Voltaire Foundation, 2021), 241-243.

"Cults or Subcultures? Reckoning with Collective Creation in the English Pop World," in Mona Hadler and Kalliopi Minioudaki eds., *Pop Art and Beyond: Gender, Race and Class in the Global Sixties* (London: Bloomsbury, forthcoming 2021).

### Other Publication

"Pop Eye: Thomas Crow in Conversation with Massimiliano Gioni," in Gioni ed., *Peter Saul: Crime and Punishment*, exh. cat. (New York: New Museum and Phaidon, 2020).

## Finbarr Barry Flood

### Awards, Honors, Fellowships

Ed. and introduction by Finbarr Barry Flood, *There Where You Are Not: Selected Writings of Kamal Boullata* (Hirmer, 2019). Kamal Boullata was awarded the 2020 Palestine Book Awards Lifetime Achievement Award posthumously for this book, and Professor Flood accepted the award on his behalf.

## Conferences Organized, Lectures

In addition to the *Silsila* program:

Discussant for the panel "Historicizing Relic Practices in Islamic Pieties and Societies," Middle East Studies Association conference (online, October).

Discussant for the panel "*AfricAsian Materialities*," in the conference *AfricAsia: Overlooked Histories of Exchange*, Smithsonian Institutions, Washington, DC (online September).

"Modernity, Iconoclasm and Anticolonialism – Other Statue Histories," George Levitine Lecture, MidAtlantic Symposium organized by the University of Maryland and CASVA, National Gallery of Art, Washington, DC. (March).

"Mobilizing Mimesis: Modernity, Statuary and Iconoclasm in 19th-Century Egypt," Vanderbilt University (April).

## Jonathan Hay

### Conferences Organized, Lectures

In addition to co-organizing the China Project Workshop with Professors Hsueh-man Shen and Michele Matteini:

"Painting Formats in the Xuanhe huapu: A Reverse Engineering Project," China Project Workshop, The Institute of Fine Arts, 09/25/2020.

## Kathryn Howley

### Conferences Organized, Lectures

"New excavations at Sanam Temple: Or, how to Worship Amun like a Kushite," Friends of the Petrie Museum, London, UK, November 20, 2020.

"IFA Fieldwork in Sudan: 2020 Sanam Temple Project Field Season," IFA, November 2020.

"Tattooing and the 'Aesthetics of Erotics' in Egyptian Representation," IFA Works in Progress Series, February 3, 2021.



Co-moderator of panel discussion, "Approaches to Diversity in the Ancient World," IFA Seminar in Ancient Art and Archaeology, February 25, 2021.

## Publications

"Worshipping Amun in Nubia: new work at the Temple of Taharqo at Sanam," *Egyptian Archaeology* 58 (2021), 24-29.

New Discoveries at Sanam Temple and its Surroundings: Sanam Temple Project, 2019-20," *Sudan & Nubia* 24 (2021), 119-132.

"Kushites in Egypt, 664 BCE–24 CE: Egypt and Kush in the Borderlands of Lower Nubia," in *Oxford Handbook of Ancient Nubia* (eds. Geoff Emberling and Bruce Williams). Oxford University Press, 2021, 491-510.

Howley K. E., MacLeod and Creasman. "Artistic and Textual Analyses of the Third Intermediate Period Coffins at the Denver Museum of Nature and Science," *The Egyptian Mummies and Coffins of the Denver Museum of Nature & Science: History, Technical Analysis and Conservation* (eds. Michele Koons & Caroline Arbuckle). University Press of Colorado, 2021.

## Clemente Marconi

### Awards, Honors, Fellowships

2021: Named a member ("Socio Corrispondente") of the Accademia dei Lincei, for Archaeology.

### Exhibitions curated

Invited to curate an exhibition on Picasso and Ancient Art at the Museo Archeologico Nazionale in Naples, scheduled for the Summer and Fall 2022.

### Conferences organized, lectures

2021. Webinar: University of Salerno, April 27,

2021: "Picasso and the Minotaur: A Chapter in Modern Mythmaking."

2021. Webinar: University of Oxford, Ancient Architecture Discussion Group, February 23, 2021: "Towards an Archaeology of Cult in a Greek Colony in the West: The IFA-NYU and UniMi Excavations in

the Main Urban Sanctuary of Selinunte."

2021. Co-organizer (with Prof. Ortwin Dally, Director of the German Archaeological Institute in Rome), Session *Current Archaeological Research in Selinunte*, Virtual Annual Meeting of the Archaeological Institute of America, 5-10 January, 2021.

## Books

2021. Boshier, Kathryn G., *Greek Theater in Ancient Sicily*, edited by Edith Hall and Clemente Marconi. Cambridge and New York: Cambridge University Press.

## Articles

2020. "An Unfinished Marble Statuette from Selinunte." In ΣΠΟΝΔΗ. Αφιέρωμα στη μνήμη του Γιώργου Δεσπίνη, eds. A. Delivorrias et al., 81–87. Athens: Benaki Museum.

2020. Marconi, Clemente, Adriano Orsingher, and Babette Bechtold. "Selinunte's Pre-409 BC Phoenician and Punic Connections: A Ceramic Perspective from the Main Urban Sanctuary." *Römische Mitteilungen* 126: 235–310.

2020. "Un incendio nel Tempio R di Selinunte in età tardo arcaica." In *Studi in onore di Stefano Vassallo*, eds. M. Chiovaro and R. Sapia, 31–35. Palermo: Regione Siciliana.

2020. "La risposta di un archeologo al manifesto La storia cambi passo di Carlo Ruta." In *Dibattito sulla storia: Il manifesto di Carlo Ruta e la discussione in Europa e oltre*, ed. G. Corradini, 35–40. Ragusa: Edizioni di storia e studi sociali.

2020. "Architecture of Sicily and Magna Graecia." In *Oxford Bibliographies, Architecture Planning and Preservation*, ed. Kevin D. Murphy. New York: Oxford University Press, 11.24.2020. [www.oxfordbibliographies.com](http://www.oxfordbibliographies.com).

2019. Review of Clemens Voigts, *Selinus VI: Die Altäre in den Stadtheiligtümern. Studien zur westgriechischen Altarchitektur im 6. und 5. Jahrhundert v. Chr.* (Wiesbaden: Reichert, 2017). *The American Journal of Archaeology* 123.4.



## Michele Marincola

### Awards, honors, fellowships

The 2021 American Institute for Conservation Sheldon and Caroline Keck Award for excellence in teaching and training of conservation professionals.

### Conferences organized, lectures

Book Publication Webinar, March 18, 2021, The Institute of Fine Arts/NYU, to discuss new publication, *The Conservation of Medieval Polychrome Wood Sculpture* (Getty Publications, 2020).

## Robert Maxwell

### Publications

“La crédulité, le doute et la pratique artistique au XII siècle.” *Cahiers de civilisation médiévale* 252, no. 4 (2020), 233-266.

## Dianne Modestini

### Awards, honors, fellowships

Elected fellow of the International Institute for Conservation of Historic and Artistic Works (IIC).

### Conferences organized, lectures

Lecture for NYU students in quarantine, January 2021.

Panel member, Renaissance Society of America, April 13, 2021.

Lecture at the Lowe Museum, University of Miami, Florida, May 13, 2021.

## Alexander Nagel

### Awards, honors, fellowships

Named Craig Hugh Smyth Professor of Fine Arts

## Publications

*Ravenna in the Imagination of Renaissance Art* (edited with Giancarla Periti), Brepols, 2020. Essays by Alexander Nagel, Giancarla Periti, Sarah McHam, Nicholas Herman, Linda A. Koch, Debra Pincus, Silvia Foschi, and Claudio Franzoni.

“Introduction: Ravenna Made Visible,” in *Ravenna in the Imagination of Renaissance Art*, eds. Alexander Nagel with Giancarla Periti (Turnhout: Brepols, 2020), 3-28. (Co-author: Giancarla Periti).

“Raphael, Riccio, and Romanino in a Letter by Gregorio Cortese, Cassinese Monk and Man of Letters,” in *The Networks of Cassinese Arts in Renaissance Italy*, eds. Alessandro Nova and Giancarla Periti (Milan: Officina Libraria, 2020).

“Shared Ground (Marie Denise Villers’ portrait of Marie Joséphine Charlotte du Val d’Oignes at the Metropolitan Museum),” in *4Columns*, June, 2020.

“[Hell Is for White People: A painting from 1515 turns a mirror on its viewers.](#)” *Cabinet Magazine*, June 10, 2020.

“[Raphael 2020](#),” *Air Mail*, March 7, 2020.

### Conference organization

*Conservation / Making / Art / History*, Clark Art Institute, April 8-9, 2021 (co-organized with Caroline Fowler, Director of Research and Academic Programs, Clark Art Institute).

### Presentations

Invited lecture: “Raphael’s Global Philosophy,” Villa I Tatti Council Lecture, May 12, 2021.

Invited lecture: “Raphael and the Transfiguration of Art,” The Brick Church, New York, October 18, 2020.

“Conservation as Performance,” opening address of conference *Conservation / Making / Art / History*, Clark Art Institute, April 8, 2021.



## Hsueh-man Shen

### Conferences organized, lectures

In addition to co-organizing the China Workshop with Professors Jonathan Hay and Michele Matteini.

### Endowed lecture

The 2020 Sammy Lee Lecture of Chinese Archaeology and Art History, hosted by the UCLA Center for Chinese Studies. November 7, 2020 [postponed due to COVID pandemic until further notice].

### Invited lectures and talks

"Authentic Replicas: Buddhist Art in Medieval China," Art History: New Scholarship Reading Group, co-hosted by Columbia University and the University of Chicago, October 2, 2020.

"How Much Do We Know about How the Dunhuang Art Was Made," Dunhuang & Silk Road Seminar Series, organized by the University of Cambridge, May 20, 2021.

### Presentations at conferences, symposia, and workshops

"The Languages of Chinese Art History," China Project Workshop, organized by The Institute of Fine Arts. November 13, 2020.

"Agents of Appropriation: Sino-Japanese Trade of Artisanal Crafts, ca. 1050-1250," International workshop, Antecedents of BRI: Empires, Religions, Material Culture, and Economics of the Silk Road, organized by the University of Virginia. December 3-4, 2020 [rescheduled from March 23, 2020].

"Standardization and the Rise of Ningbo in the Sino-Japanese Trade of Art, ca. 1050- 1300," Stanford Humanities Center Blokker Research Workshop, Standardization in Ancient Economies, organized by Stanford University, May 4, 2021.

"Too Many Stories to Not Be Told," Conference, Exhibiting East Asian Art in the West, organized the Center for the Art of East Asia at the University of Chicago. June 4-6, 2021.

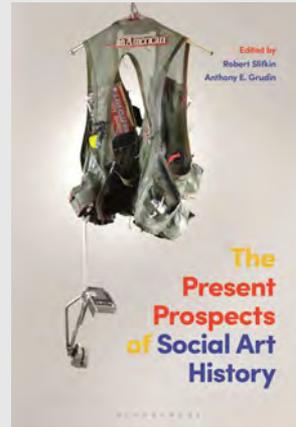
## Robert Slifkin

### Conferences organized, lectures

"Chauncey Hare's Corporate America," *Art Intermediation in the United States Since 1945*, Sorbonne Nouvelle (Université de Paris 3), 8-9 April 2021 (online).

### Book

*The Present Prospects of Social Art History* (co-edited with Anthony Grudin) (London: Bloomsbury, 2021).



### Articles and chapters in books

"Donald Judd's Credibility Gap," in Annie Ochmanek and Alex Kitnick, eds., *Donald Judd*, October Files (Cambridge: MIT Press, 2021).

"Abject Art History," in Robert Slifkin and Anthony Grudin, eds., *The Present Prospects of Social Art History* (London: Bloomsbury, 2021).

### Exhibition reviews and criticism

"Justine Kurland: SCUMB Manifesto," *The Brooklyn Rail* (April 2021), 22.

"Ugly Feelings: On Philip Guston and White Privilege," *Artforum* (January/February 2021), 112-117.

"Ari Marcopoulos: Fast Breaks," *The Brooklyn Rail* (September 2020), 27.



## Edward J. Sullivan

### Conferences organized, lectures

“Les choses américaines: Histoires réelles, métaphoriques et anachroniques de traumatisme, colonialisme, d’esclavage, de racisme et de terreur social à travers les âges et les géographies de l’hémisphère,” Zoom lecture, January 20, 2021 Sciences Po, Paris.

“Landscapes of Construction and Extinction: Art and Ecology in the Americas,” online lecture, NYU Alumni Association, June 9, 2020.

“Arte político / arte documental: 5 fotografías norteamericanos, 1930-1965,” October 26, 2020, Centro Nacional de Arte Reina Sofía, Madrid, invited lecture in series: El auge de la fotografía” (Zoom).

“Brazilian Art in the U.S. 1939-2001,” Zoom lecture, Department of Art History, UT Austin, November 6, 2020.

“The Role of Latin American/Latinx Art in Graduate Student Art History Curricula,” Art History Graduate Students, University of Pittsburgh, March 2, 2020.

### Publications

#### Articles and book chapters

“Francisco Oller and France: New Observations,” submitted, forthcoming (September 2021) in *Essays on the Art of the Long Nineteenth Century in Honor of Susan Grace Galassi*, a special issue of *Nineteenth Century Studies* (eds. Joanna Sheers Seidenstein, Eloise Owens and Margot Bernstein).

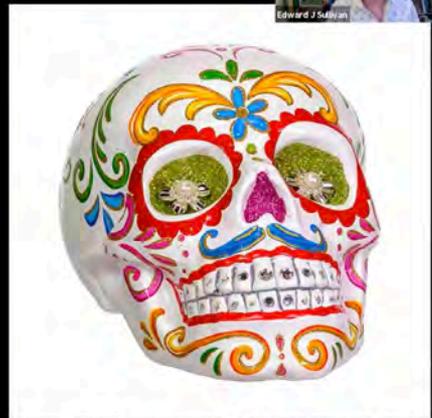
“Maruja Mallo transatlántica: Mujeres artistas en las vanguardias del continente Americano,” in Antonio Gómez Conde, Guillermo de Osma and Juan Pérez de Ayala (eds.), *Maruja Mallo. Catálogo razonado de óleos* (Madrid: Centro Nacional de Arte Reina Sofía and Fundación Azcona, 2021), 435-449.

“Re-thinking Roberto Burle Marx” in online journal *PLATFORM*, CUNY: The Bernard and Anne Spitzer School of Architecture, February 2021.

“Les Choses Américaines: Histoires réelles, métaphorique et anachroniques de traumatisme, colonialism, d’esclavage et de terreur sociale à travers les âges et les géographies de l’hémisphère” published in online journal *Arts et Sociétés du Séminaire* (Paris: Sciences Po, March 2021).



Tezcatlipoca (Dieu azteque de la nuit), 15ème-16ème siècles  
British Museum, Londres



Crane du sucre pour "Día de los muertos"  
Mexique

“Xawery Wolski: Intimate Conversations with Nature,” in *Xawery Wolski* (Milan: Skira, 2020), 15-27.

“El arte brasileño en el extranjero: exposiciones y adquisiciones desde 1940 hasta hoy,” in exhibition catalogue (eds. María Sánchez Llorens and Manuel Fontan del Junco), *Lina Bo Bardi: Tupi or Not Tupi* (Madrid: Fundación Juan March, 2019).

### **Selected book and exhibition reviews**

Book Review: *Alexander von Humboldt and the United States: Art, Nature and Culture*, Eleanor Jones Harvey. September, 2020, Burlington Magazine, 1203-1205.

Exhibition review: *Vida Americana: Mexican Muralists Remake American Art 1925-1945*, Whitney Museum of American Art, *Apollo*, May 2020, 58-59.

## **Thelma K. Thomas**

### **Conferences organized, lectures**

Participant: “Textiles in Manuscripts Workshop” for *The Book and the Silk Roads* project at the University of Toronto (a multi-year workshop funded by the Mellon Foundation and hosted at The Institute for Advanced Study, Princeton), 2020-2021.

Project Coordinator: “Syriac Manuscripts,” a year-long project undertaken with Aaron Butts and Giorgios Boudalis on the unpublished Williams College Syriac Codex Ms. 37. Made video and organized workshop discussion sessions, May 4-5, 2021.

“Approaches to Ethnicity in the Ancient World,” panel discussion, IFA, Seminar on Ancient Art and Archeology. Co-organizer and co-participant with Kathryn Howley, Stuart Tyson-Smith (University of California, Santa Barbara), and Roland Betancourt (University of California, Irvine), February 24, 2021.

Co-organizer, panel discussion on the modern co-option of classical art and architecture in America and Europe, IFA Seminar on Ancient Art and Archaeology, January 28, 2021.

## **Marvin Trachtenberg**

### **Online lecture**

“Building-In-Time: From Giotto to Alberti and Modern Oblivion.” April 20, 2021. Sponsored by EPFL ([École polytechnique fédérale de Lausanne](#))

## **Associate Faculty**

### **John Hopkins**

#### **Honors, awards, fellowships**

Elected Member, Institute for Advanced Study, Princeton 2020-2021.

#### **Conference organized**

Co-Director, *New York Workshop of Etruscan Art*, April 29-May 1, 2021.

#### **Lectures/talks**

“Reassembling the Biographies of Ancient Mediterranean Objects,” invited lecture, Archaeological Institute of America, New York Society: 9/21/2020.

Panelist, “Classical Art and Supremacist/Nativist Narratives in Modern Culture and the Discipline of Classics,” invited talk, University of Wisconsin-Madison: 11/12/2020.

Panelist, “Co-opting the Classical in Today’s America,” organized at NYU, IFA: 1/28/2021. “Building Diversity in Early Rome,” The Archaeological Institute of America, Annual Meeting, Virtual: 1/9/2021.

“When Rome is not Rome” Institute for Advanced Study, Princeton: 4/14/2021.



## Dipti Khera

### Honors, awards, fellowships

The American Institute of Indian Studies' Edward Cameron Dimock, Jr. Prize, for *The Place of Many Moods: Udaipur's Painted Lands and India's Eighteenth Century*, awarded for the best book manuscript in the Indian Humanities in April 2019.

### Publications

#### Book

*The Place of Many Moods: Udaipur's Painted Lands and India's Eighteenth Century*. Oxford and Princeton: Princeton University Press, 2020.  
Published Companion Website: <http://theplaceofmanymoods.org>

#### Blogposts and Podcasts

["In the mood for art in India's eighteenth century"](#)  
*Princeton University Press Ideas Blog* (October 29, 2020)

["Material unfurling, digital scrolling, urban strolling, c. 1830–now,"](#) *Princeton University Press Ideas Blog* (January 14, 2021)

Conversation with Professor Vikramaditya Prakash, Professor of Architecture at the University of Washington in Seattle, USA, about how moods and cultural objects work in the construction of history, politics, and place. [Architecture Talk](#) (April 8, 2021)

Conversation with Dr. Anandi Silva Knuppel, a media specialist working with the American Institute of Indian Studies (AIIS), and Dr. Deborah Hutton, Professor of Art History at The College of New Jersey, about AIIS fellowships, workshops, and book prizes for emerging scholars. [AIIS Book Prize Winner](#) (January 8, 2021)

Conversation with Shrishti Malhotra, producer at *The Swaddle*, about the cultural importance of eighteenth-century Indian art, what lake palaces tell us about the relationship between pleasure, water, and politics. [The Swaddle Podcast](#) (December 21, 2020)

## Carol Herselle Krinsky

### Lectures

"Understanding Manhattan in Sixty Minutes," Pomona College, February 2020.

"Rockefeller Center: From its Completion to the Present," Brown University, February 2020.

## Michele Matteini

### Published essays

"Written on a Body Leaf," *RES: Anthropology and Aesthetics*, "Fashioned from Holy Matter" (accepted, expected publication date May 2021).

"Patterns of Patronage in Qing Beijing: Decentering Chinese Art History in the Long Eighteenth Century." Association of Asian Studies Conference, March 23 (Panel Organizer and Discussant).

"Western Painting Inside Out: Pak Chi-won and the Connoisseurship of Western Painting in Eighteenth-century East Asia." American Society for Eighteenth-Century Studies (ASECS), April 2021 (Presenter).

"The Brush and the Needle: Juhkyang's Painting and Courtesans' Material Culture in Late Chosŏn Dynasty" in Kuniko Tanaka, ed. *Bellezza in Fiore: Colori e Parole nell'Estetica Asiatica*. Milan: Asiatica Ambrosiana, vol. 9, Biblioteca Ambrosiana, 2020, pp. 155-169.

"Painting in Total Clarity: On Hongli and His Paintings" and "The Texture of Samsara: Painting and Un-enlightenment in Eighteenth-century China." Phoenix Art Museum (February).

"Pierre Bourdieu and Chinese Studies" Roundtable Discussion, Association for Asian Studies Conference, March 2020 [canceled].

"On the Longevity of Things: Repurposing, Recycling, Remaking in Late Imperial China" Special Roundtable, China Project Workshop [October 2020].



## Kathryn A. Smith

### Honors, awards, fellowships

Senior Fellowship, Paul Mellon Centre for Studies in British Art, Yale University  
(January – September 2022)

National Endowment for the Humanities Fellowship  
(for September 2022 - August 2023)

Both awarded to support the advanced research and writing of *Scripture Transformed in Late Medieval England: The Religious, Artistic, and Social Worlds of the Welles-Ros Bible* (book project)

### Lectures (all via Zoom)

“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, October 14, 2020.

“Scripture Transformed in Late Medieval England: The Religious, Artistic, and Social Worlds of the Welles-Ros Bible (Paris, BnF fr. 1),” University of Edinburgh College of Art, History of Art Research Seminar, October 15, 2020.

“Responsive Books in Some Fourteenth-Century English Illustrated Manuscripts,” Works-In-Progress series, The Institute of Fine Arts/NYU, November 5, 2020.

“Found in Translation: the ‘Makers’ and Making of the Welles-Ros Bible (Paris, BnF MS français 1),” University Seminar on Religion and Writing, Columbia University, February 11, 2021.

### Publications

“Found in Translation: Images Visionary and Visceral in the Welles-Ros Bible,” *Gesta* 59, no. 2 (Fall 2020): 91–130.

“‘A Lanterne of Lyght to the People’: English Narrative Alabaster Images of John the Baptist in their Visual, Religious, and Social Contexts,” *Studies in Iconography* 42 (2021): 53–94.

“Responsive Books in Some Fourteenth-Century English Illustrated Manuscripts,” *The Medieval Book as Object, Idea and Symbol*, Proceedings of the 2019 Harlaxton Symposium, ed. Julian Luxford, Harlaxton Medieval Studies, XXXI (Donington, UK: Shaun Tyas, 2021): 105–28 + plates.



# Spotlight on Research

## Matthew Adams

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

### *Abydos in the News — World's Oldest Industrial-Scale Brewery Found in Egypt*

One of the most important results of the Abydos project's work in recent years, and one that has garnered considerable global media attention, is the discovery, or more properly rediscovery, of a 5000-year-old brewery at the site. Originally found more than a century ago by British archaeologist T. E. Peet, its nature and significance were not recognized at the time, and the exact location was lost in the intervening years. The Abydos team identified the brewery site and began excavation in 2018, with a second season following in 2020. This work has demonstrated conclusively that features Peet interpreted as kilns for drying grain were in fact used for brewing beer. Even more significant, however, is the picture that has emerged of the scale of beer production.

The 2018 and 2020 excavations exposed six long narrow structures, each approximately 20 x 2.5 meters and containing around forty large ceramic vessels. These vessels, or vats, were used for slow cooking, or mashing, a mixture of grain and water that was then filtered and fermented to produce beer. The interiors of the structures served as gigantic fire boxes; they were filled with wood fuel and set alight, providing the heat for cooking. Each individual vat could hold up to 70 liters of liquid, which means that each structure with its 40 vats could produce up to 2800 liters per production cycle. The six structures documented in the current excavations, plus two more mentioned by Peet, make a total brewery facility of at least eight individual structures with a total production capacity of approximately 22,400 liters per batch. A useful point of reference for appreciating how much beer this is: It's enough to serve a pint to every person in a full 40,000-seat baseball stadium. Although earlier brewing facilities are known from a few other sites in Egypt, these are quite modest in comparison. The production capacity of the Abydos brewery is nothing short of an order of magnitude greater than anything else in early Egypt. Why would the Egyptians have made beer on such a scale 5000 years ago? The answer may be in what was happening more broadly at that time in the development of Egyptian society.

Around 3000 BCE Egypt experienced profound changes that today we might characterize as the emergence of Egyptian civilization. Political unity, state administration, and control of the vast human and productive resources of a huge territory all crystalized at just this time. The early kings who achieved this, including the well-known King Narmer, were from Abydos. It was their ancestral home, and generations of these kings established Egypt's first great royal necropolis, or cemetery, akin to the Valley of the Kings later, at the site. As part of this phenomenon, each king with a tomb at Abydos also built a monumental structure, or cultic enclosure, in which funerary and other royal rituals were conducted. The Abydos project's longstanding excavations of these monuments have demonstrated that beer was used in these rituals and on a huge scale. In fact, the scale of the use of beer seems entirely commensurate with the scale of production at the brewery just a few hundred meters



Two brewery structures excavated in 2020, bringing the total investigated by the Abydos project to six. These had been cut through and built over by later tombs. Photo: Ayman Damarany.



Excavation technician (Qufi) Wagi Hamed Ali, right, and assistants excavating part of brewery structure 6, 2020. Photo: Matthew Adams.

away. It seems extremely likely that the brewery was a royal institution, part of the larger royal footprint at the site, purpose-built to supply beer in the quantity needed for royal ritual.



Overhead view of vat emplacements in brewery structure 5, 2020.  
Photo: Ayman Damarany.

The Abydos brewery would have required a workforce of some hundreds of people: not only specialist brewers, but also people to cut and transport wood fuel, to produce and deliver grain, and to ensure a supply of clean water. All of these moving parts required careful coordination, in other words, good administration. The ability to marshal and administer human and staple resources on a huge scale was to be a hallmark of kingship and the state throughout ancient Egyptian history. It is perhaps best seen in the incredible wealth and labor mobilized to construct the great royal pyramid complexes of just a few centuries later. In the unparalleled scale of the Abydos brewery, we may see the first manifestation of this most fundamental—and most visible to visitors to Egypt still—aspect of ancient Egyptian kings.



Overhead view of vat emplacements in brewery structure 5, 2020.  
Photo: Ayman Damarany.

## Michele Matteini

Assistant Professor of Art History, Department of Art History

Despite all the difficulties the last year brought, I was able to find time to complete old projects and begin new ones. My book manuscript, tentatively titled *The Ghost and the City: Luo Ping and the Craft of Painting in Late Eighteenth-century Beijing*, is at the finishing stages of production. The book considers the activities of the artist Luo Ping (1733-1799) in Beijing and is intended as an introduction to the world of independent artists, scholars-for-hire, entertainers, and antique dealers that thrived in the Qing capital outside the court. Luo Ping's encounter with that world led the artist to reflect on some conventions of the ink painting practice that resulted in some of the most stunning pictures of the late imperial period. My ongoing research on Beijing and its place in the modern historiography of Chinese painting led me to co-organize a successful conference panel that I hope to turn into a large, interdisciplinary conference, once we will be able to reconvene in person. Another project on histories of recycling and reusing in the material culture of the late imperial period was presented at a special event of our ongoing China Project Workshop, but the richness of the topic lends itself to another large-scale scholarly event. As I am outlining a new research project on artists training and art education in early modern East Asia, I published an essay on a curious album by an enigmatic 19th century Korean courtesan and began exploring the ink paintings of the emperor Qianlong (r. 1736-1795). A portion of this work was presented at the Papp Chinese Painting Seminar in Phoenix, AZ, in February 2020 and is now in the process of being revised for a forthcoming essay. Lastly, I continued to offer undergraduate and graduate courses at the Institute and the Department of Art History and work closely with undergraduate, MA, and PhD students in overcoming the many challenges our community faced over the tumultuous 2020.



## Robert Lubar Messeri

Director of Masters Studies; Associate Professor of Fine Arts

### *Intellectual Resilience*



To describe the past year and a half as “challenging” is an understatement. Amidst the ravages wrought by the Covid 19 pandemic, Americans have had to reckon with racial injustice at all levels of society, with economic collapse, with sustained assaults on truth, and with political insurrection. It is a testimony to the commitment of our graduate students at The Institute of Fine Arts that they have persevered through so many obstacles and have been able to move forward with their studies among multiple signs of social upheaval.

As Director of Masters Studies I have had the privilege of working with the IFA faculty to help our students navigate these difficult circumstances and to adapt to online instruction as a new normal. Our collective task has been complicated by the closure of museums, libraries and archives, by the inability to travel to conduct research abroad and in other parts of the United States, and by the serious contraction of professional opportunities outside of academia. And yet, as devastating as the past fifteen months have been, there are many reasons to celebrate the accomplishments of our students and the vigor with which the IFA community has been able to move forward. Online instruction has been a curiously mixed blessing. Although it can never

replace the intimacy of direct contact among students, faculty, and staff, our online platforms have allowed us to reach a much greater audience for the many public activities that the Institute sponsors, from individual lectures and lecture series to symposia such as the Frick Talks, which were attended by more than 1,400 people this year. In the future, this may provide a model for new levels of public outreach, in which activities will have both an in-person and virtual component.

Despite the challenges they have faced, our MA students have continued to excel in their studies and produce remarkable work. A brief look at this year’s thirty-four MA thesis topics underscores the range, breadth and depth of their reach: documentary practices in WPA tax photographs; Sheedi portraiture; amorous couples in Ottoman painting; women land artists; Tiepolo’s royal commissions in Madrid; textile allusions in the *Book of Durrow*; Bruce Connor and the San Francisco punk scene; the National World War II Memorial in Washington, DC; Chinese religious icons in the early Republican era; Tang Dynasty bronze mirrors; computational art; Hans Haacke, Fred Wilson and Institutional critique; womanliness as a masquerade in Surrealist practice; racial typologies in the work of Otto Dix; and the Ethnographic Museum series by Hannah Höch, among others. These topics in turn reflect the intellectual versatility and openness of our faculty, and the wide-ranging interests of our diverse student body. To say that we are especially proud of this year’s MA recipients is an understatement. Their accomplishments are remarkable by any standards, and a credit to intellectual work carried out under conditions of extreme adversity. A hearty congratulations to this year’s MA class.



## Robert Slifkin

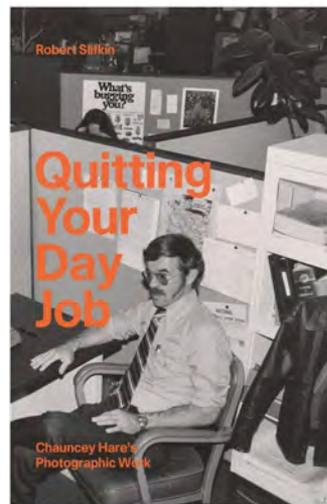
Professor of Fine Arts



I am currently working on two book projects that expand upon my interest in the history and theory of photography and modern art's engagement with questions of identity, especially as they are articulated in the intersection of race, gender, and class. This summer I began writing a short critical biography of Chauncey Hare (1934-2019) which is scheduled to be published by Mack Books as part of their new DISCOURSE series in the Summer of 2021. Although Hare received a significant, if fleeting, degree of professional success, including a solo exhibition at the Museum of Modern Art in 1977, an Aperture monograph, and three Guggenheim fellowships, his work has not received the critical attention it deserves and his extraordinary life story remains obscure. This lack of recognition has much to do with Hare's obsessive aversion to the commercial realms of the art world even at the height of his professional success. Perhaps his most overt declaration of aesthetic disavowal was his ultimate decision to renounce his identity as an artist in 1985 and pursue a career as a clinical therapist specializing in "work abuse" (which is also the title of a book he co-authored on the subject in 1997). Hare would subsequently donate his entire archive to the Bancroft Library at the University of California—notably not the Berkeley Museum of Art—with the provision that the original prints cannot be exhibited and that any reproduction of his work must include a caption that states that the photograph was created "to protest and warn against the growing domination of working people

by multinational corporations and their elite owners and managers."

My book, *Quitting Your Day Job: Chauncey Hare's Photographic Work*, will consider the vexed relation between art and politics that defined Hare's career. Drawing upon largely unexamined archival materials and new interviews and analyzing Hare's photographs alongside the prolix prefaces he wrote for the three collections of his photographs I intend to present a wide-ranging critical account of Hare's life and art. In particular, I intend to analyze the inconsistencies I have identified within his literary self-portrayal and consider Hare's self-fashioning in terms of the inevitable ways that subjectivity serves as an indispensable component to documentary photography's rhetorical power. In this way I hope to resonate with contemporary concerns about the agency of the artist as well as the reach of corporations into everyday life, documentary photography's long standing complicity with the politics of liberal guilt, and art's vexed relation to elite channels of power. On a more art historical level the book will consider art's association to more practical and instrumental forms of cultural production, a theme that can be traced as far back as the Renaissance but finds a particular trenchant legacy in the history of photography where the boundaries separating functional and aesthetic practices have been ambiguous since its emergence in the 1840s.



My biographically-based study on Hare relates to a more broadly encompassing project that I have been working on which is tentatively titled *As Little As Possible: Art and Liberalism in Post-Civil Rights America*. This project will consider the ways in which the political and cultural transformations argued by the Civil Rights Movement and the related politics of liberation associated with feminism, gay rights, the labor movement, and the decolonization of significant regions of the southern hemisphere informed a wide array of artistic practices, including many examples that do not directly address such matters. The underlying hypothesis of the project asks how the work of artists, and in particular artists who occupy the hegemonic subject position of a white male, engaged with the ideals of the various liberation movements that essentially posed a fundamental challenge to their authority. This is no doubt a question that is crucially informed by contemporary discussions about the legacy of white supremacy in the history of the United States and the ways that the rhetoric of universalism central to western modernity has excluded and subjugated numerous peoples. My study seeks not to castigate these artists for the ways in which their works operated within the dominant institutions and discourses but will instead revisit their practices by considering the ways in which their works engaged in both sympathetic and paradoxical ways with central tenets of such movements even as many of them no doubt benefited from the typically unspoken and even unconscious advantages of their identities. In this regard I see this project as a supplement to the important work of numerous scholars who have brought increased attention to artists who have been historically marginalized often because of race, gender, and sexual orientation. My aim is to bring these practices in dialogue with works that have largely marginalized, thus recalibrating the canonical account of postwar art.

I am particularly interested in investigating how this demand to reconcile an ideology that would theoretically if not practically demote the standing of major figures in the art world may have informed an array of artistic practices in the postwar period. Is it possible to discern in certain aesthetic strategies signs of—and perhaps even solutions to—these tensions? For instance, how does the rhetoric of spontaneity associated with Abstract Expressionism and the Beat Movement draw upon these artists' oftentimes romanticized notions of

Black culture, as well as the material practices of these cultures which were shaped by the stresses of racism? Can the austere and dematerialized practices associated with minimalism and the associated anti-authorial ethos of such gestures express, however paradoxically, a desire for the renunciation of what were increasingly understood to be patriarchal and imperial values of artistic authority and individual expression? Does the forensic and clinical semblance of much street and conceptualist photography of the 1970s by artists such as Diane Arbus and Douglas Huebler express a sense of guilt and culpability, however unconscious or ironized through strategies of self-reflexivity? Do the various instances of performance art that posed male bodies in pain through acts of masochism, as in works by Vito Acconci and Chris Burden, express a degree of self-contempt that might be understood in social-historical or even racialized terms? And finally, did the embrace of systems theory with its conception of social structures as complex networks offer both models of individual agency and impunity in the face of a growing awareness of the institutional basis of power? Admittedly these are still embryonic and perhaps seemingly audacious conjectures but I am excited to continue this research especially as I feel that it raises crucial questions regarding political equality, the question of reparations, and the tension between symbolic and material actions that resonate into the current moment.



## Thelma K. Thomas

Director of Graduate Studies;  
Associate Professor of Fine Arts



When I wrote last June following my first year as Director of Graduate Studies, we were emerging from the worst of the pandemic in the city to work with NYU leadership and on our own to mitigate the academic and financial crises affecting our students and plan for the coming year. Like everyone else, we were doing this all online in Zoom meetings and phone calls. Fairly early on, it became clear that Zoom meetings were more tiring than meetings in person but at least we could see each other and be together virtually. Zoom also presented the unlooked-for means of capturing in screen shots the joy at the successful conclusion of dissertation defenses.

Throughout the summer, challenges to our social and political lives continued to mount in waves of protests on all sides, racist violence, and confusing piece-meal legislation that targeted students from abroad. So much was happening or coming undone so quickly that communication emerged as our greatest need at the Institute. Like everyone else, I continue to miss serendipitous productive conversations and nipping into an office to check on or pick up one little thing. I came to realize as well how much working from home would restrict access to records reserved only as print outs (or handwritten!) and put pressure on my storage capacity at home for paper records.

When the fall semester began, I tried to create opportunities to hear more from students by continuing to run professionalization workshops, host group conversations, and participate in listening sessions. I'm behind schedule (as usual) but still trying to give each doctoral student the opportunity to meet with me individually. Organizing these brief conversations by cohort has thrown light on how each cohort experiences the program differently. Requiring an annual report has enhanced my understanding of each doctoral student's progress through the program. I hope my letters in reply provided useful feedback.

I have been working with doctoral students and faculty to clarify policies and procedures and hope we can work together to make our program as ethically responsible as possible. Before the pandemic, I had come to realize that part of my role as Director of Graduate Studies was pastoral, which led me to write the occasional letter addressed to all students in which I might consider aspects of the world we live in as well as academic concerns. Using these letters to encourage students to take care of themselves and each other is even more important after the past year of keeping up with the relentless academic calendar while already stressed and exhausted.

Now, we look forward to turning away from the fragile framework cobbled together from various remote options to inhabiting Duke House once again. I can hardly wait.



# Student Voices: Art History

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## MA Students

### Miquael Williams, MA 2021

*President, Graduate Student Association, 2020-2021*



I am currently writing wall labels for a gallery rotation. A challenging task under any circumstance, but especially for an individual—like myself—who seems viscerally opposed to brevity and conciseness. While I could go on endlessly about how loquacious I am, I mention the wall labels because of how relevant I feel the ideas I am attempting to thread into these short texts are to broader discussions taking place within the IFA community this year. Focused on artists' works from the 60's and 70's, the primary thematic undercurrents of this gallery are tied to material experimentation and—most importantly—collaborative art practices. These are ideas that are not only reflective of the work we as a community have been doing this year but of the work I hope we will all continue doing going forward.

The past year was one of abundant and seemingly endless chaos. We not only faced unprecedented loss, fear, and isolation as a result of the Global

Pandemic, but also dealt with the emotional and psychological toll of confronting white supremacy and bigotry in its many insidious forms. Throughout all of this we were also students, researchers attempting to remain focused, engaged, and creative under circumstances which actively worked to stifle those things. These conditions required us to experiment with new technologies and educational models—Zoom, Hathitrust, and hybrid classes. It was all new, exhausting, overwhelming, and a struggle on many a day to show up, so it is important to give ourselves a round of applause for simply being present and existing under these arduous circumstances. However, we also did more than show up. I remain constantly amazed by everyone's adaptability and fruitful contributions to the classroom and to our field as a whole. While this moment necessitated experimentation in many areas we did and continue to persevere through it, a reflection of our collective resilience.

Similarly, this past summer's demonstrations for social justice, while not new to the world—or to our community—brought important issues to the fore. As such, we were tasked with considering, how do we make the IFA a more diverse, equitable, and inclusive space? Though this year has not resulted in an easy solution to this question, there has been some headway in an area integral to addressing these larger issues. Effective and open lines of communication are a necessity if the goal is to institute transformative change for the betterment of our community. It has been exciting to see spaces become available for students to speak with one another about pressing issues and to present those concerns to faculty and the administration. I am grateful to those who spoke candidly about their personal struggles and to the administrators and students who worked to facilitate these necessary forums. I know definitively that continuing to maintain these channels will be needed not only to address pressing DEI issues but also to strengthen our community.

To end, I also must acknowledge how amazed I've been by everyone's willingness to collaborate and share their energy with one another in a time in which extra energy felt in short supply. Consistently, I encountered students, professors, and staff who were willing to provide so much of their time to helping one another, be that with detailed edits on



swapped papers, in-depth questions following presentations, or sharing scanned resources with one another. Though certainly not the same as the type of engagement possible in-person, I was thankful to see our community come together to support one another. We joined together as colleagues in pursuit of our various research goals and also as friends going through this time of intensity with one another and offering support and kindness throughout it. Next fall will hopefully bring with it a greater sense of normalcy and while I am certain that many students are excited to shed practices that have become standard during this period, I must say I hope that there are aspects that remain the same. Namely our willingness to experiment with new technologies and pedagogical approaches, a maintenance of spaces for open communication, and a continued willingness to collaborate and support one another.

## PhD Students

### Juan Gabriel Ramírez Bolívar, PhD candidate

*What does it mean to be part of a PhD program while staying at home (in another country) during the pandemic?*



**B**y now, we can see and feel different ways in which 2020 created a disruption in our communities at a local and global scale. As

an international graduate student at The Institute of Fine Arts, New York University, the pandemic led me to come back to my home country, Colombia, and continue with the PhD program in art history while living outside the United States. I initially thought that it would be a remote experience of a couple of months, but it became an entire year divided between coursework and the study for my major exams. The feeling of isolation was challenging, and the transition to a virtual environment of classes was sudden and relentless. However, the new tools for virtual education and gatherings allowed me to experience different manners in which to build bridges and maintain some academic interactions while living abroad.

The first few months of the pandemic were marked by the adaptation to new digital tools such as Zoom, and the development of classes in a virtual environment. During that period, it seemed impossible to find solutions to continue with the organization of student-organized events, which have been a crucial part of my student experience at the Institute. Yet, in the summer of 2020, it was clear that through Zoom, it would be possible to organize some of these events and reach a broader public without the constraints of in-person gatherings. Thus, the first step for my fellow students Francesca Ferrari, Chloë Lorrie Courtney, and me was to figure out the most dynamic way to held *South and About!*, a workshop that strives to open a casual space for dialogue on the work in progress of emerging scholars in the field of Latin American Art. During the academic year, we invited graduate students from different universities in New York City and the state to discuss their research. Since my arrival at the Institute of Fine Arts in 2017 as a master's student, this workshop was one of the most important anchor points to get to know students with interests similar to mine. But this year, the workshop was a significant place of inspiration to continue my work and research.

Another project postponed due to the pandemic, and one that seemed impossible to arrange remotely, was the Fifth Annual Symposium of Latin American Art: *Touch, Taste, Turn: Unleashing the Senses in the Art of the Americas*. The event initially planned for April 2020 and organized by six graduate students from the Institute of Fine Arts, The Graduate Center (CUNY), Columbia University, had to be reconsidered to make it suitable for an online environment. One of the benefits of planning this event online was that we could bring speakers



living in Latin America and other parts of the world. However, the main challenge was to deal with the multiple time zones in which the speakers lived. Therefore, we asked each one of them to pre-record their talks, and I developed a platform on the webpage ifalatinamerica.org so that the attendees could see the presentations for a limited time. This event made me realize the importance of digital humanities and digital tools in spreading knowledge in the twentieth-first century.

But maybe, the two most important events that I helped to organize in the past academic year were the public programs arranged in connection to the Great Hall Exhibition of Xaviera Simmons, *Posture*. The exhibition took place at the Duke House in spring and fall of 2020, and with a team of three fellow student curators, we planned two different programs related to the show. For the first event held on September 23, 2020, we invited Sally Tallant, Executive Director of the Queens Museum, and John Hatfield, Executive Director of Socrates Sculpture Park. With them, Xaviera Simmons discussed racial disparities in museum practice and how museums and art spaces can confront racial inequality in their public spaces, exhibitions, and collections. This conversation was reinforced with the second event, held on October 27, 2020. On that day, my colleague Scout Hutchinson and I

engaged in conversation with William A. Darity and Andrea Kirsten Mullen, co-authors of the book *From Here to Equality: Black Reparations in the Twenty-First Century* (2020). The two panelists examined how the United States' economy has historically upheld white supremacy at every level of society and considered some methods of enacting federal-level social and material reparations for descendants of North American chattel slavery.

The two conversations were significant for me. While sitting at a desk in a small town near Bogota, Colombia, I realized that even if the histories of the United States and Colombia are very different, there are certain similarities in the history of oppression of Afro-American and Afro-Colombian communities. This is an account that expands through centuries and that we need to learn and understand. With these events, art became a tool to open conversation about our past and the possibilities of changing the present. It also opened a space to consider some of these histories in a hemispheric logic and see art history as a relevant area of study in the twentieth-first century.



Xaviera Simmons, *Posture*, 2020, installation view in the Marica Vilcek Great Hall.

## Eana Kim, PhD candidate

### *Contemporary Asia Forum*



IFA Contemporary Asia 2020-2021 Members: Front (Left to right): Kollen Ku (PhD), Cindy Qian (2nd year MA), Titi Deng (PhD) Back (Left to right): Eana Kim (PhD), Kristie Lui (2nd year MA)  
Credit: Kristie Lui

March 9, 2020 marked the final day of ‘life as usual’ prior to the university-wide closures implemented in response to COVID-19. My co-organizers and I from IFA Contemporary Asia forum organized a much-anticipated event, the “Curators in Conversation” series with guest speaker Eugenie Tsai, Senior Curator of Contemporary Art at the Brooklyn Museum. As the moderator of the event, I will never forget the mixed feelings I had going into the event, vacillating between excitement and nervousness. In spite of the growing anxieties around the uncertainties, we were pleased to welcome a large audience. However, NYU’s announcement of the university-wide closures arrived just a half hour before we were due to begin. While we were delightfully able to move forward with this event, the following day, we immediately reassessed and quickly adjusted ourselves to virtual programming.

Starting fall 2020, the online format allowed us to expand the scope of our guest speakers internationally, and we were excited to invite the Institute’s alumna Yeon Shim Chung, Professor of Department of Art Studies (Art History Theory) at Hongik University in Seoul, South Korea. Her lecture

focused on Korean experimental avant-garde art in the 1960s and 1970s featuring her latest edited book, *Korean Art From 1953: Collision, Innovation, Interaction*, published by Phaidon in June 2020. This event was the first keynote lecture we organized via Zoom. Our new member Kristie made a number of promotional designs for this event and moderated the Q&A session.

This spring, Kollen and Kristie organized a “Curators in Conversation” event moderated by Prof. Gayatri Gopinath, Director of the Center for the Study of Gender & Sexuality at NYU. The conversation centered on The Whitney Museum of American Art’s exhibition *Salman Toor: How Will I Know*. We have invited exhibition curators Christopher Y. Lew and Ambika Trasi to discuss Toor’s engagement with queer, diasporic, and transnational identity. They also discussed the exhibition of contemporary art from the perspective of Asian diaspora within a New York context, as well as valued insights into their curatorial background and career trajectory. These two webinars drew more international audiences than ever before, and we have recorded these events with the greatest demands from the audience.

Throughout this year, we also continued two iterations of the Emerging Scholar Workshop led by Titi. Each workshop featured one or two papers by PhD candidates with professor respondents. This year’s topics include Chinese socialist literature, mid-century Chinese photography, and the visual cultures of childhood in 20th Century Modern China. The other new member Cindy contributed to promoting these workshops with various professional designs. These intimate events connected graduate students from diverse fields and engaged them with interdisciplinary discussions.

Above all, without the wonderful collaboration of my fellow co-organizers Titi, Kristie, Cindy, Kollen, and the Institute’s generous support, these events would not have been possible. Particularly, we are tremendously grateful for the Institute’s digital service team, who assisted us in transitioning to online events during these uncertain times. As we strengthen our digital capacities, we look forward to continually organizing our events next academic year, either online or potentially in-person in the near future when it is safe for everyone.



## Shannah Rose, PhD candidate

### *Making the IFA-Frick Symposium Virtual*

The onset of the COVID-19 pandemic raised important questions for whether, and how, academic symposia and conferences could still be held successfully in a virtual format. Hello, Zoom.

The past two years, I have had the great pleasure of co-organizing the IFA-Frick Symposium on the History of Art, an annual Symposium for graduate students from fifteen institutions in the northeastern United States. The Symposium has been jointly sponsored by the IFA and the Frick Collection for more than half a century. Advanced doctoral students are nominated by their programs to represent their departments. In pre-pandemic days, the Symposium offered candidates the opportunity to present their original research in any field of art history in a one-day public forum at the Duke House.

The precarious status of the global public health crisis forced us to re-evaluate the traditional format of the IFA-Frick Symposium. For both the 2020 and the 2021 Symposia, my colleagues at the Frick, the Institute and I redesigned the Symposium to take place via webinar. Over the course of four consecutive Fridays in April and May, we welcomed fifteen-minute talks from three or four

graduate students each whose papers drew mostly from their dissertations, which ranged widely geographically and temporally.



The shift to a virtual format was a huge success: we were able to welcome a more diverse audience and a greater number of people than ever before. Each session averaged nearly three hundred and fifty unique attendees, and over 1,400 visitors in total registered via the RSVP. Specialists and non-specialists from around the world engaged in lively Q&A sessions after each speaker's talk. And at the end of every Friday, we held a post-Symposium virtual toast to chat with and congratulate our incredible speakers in an informal setting.

Nothing can replace the excitement of live events and the thrill of making new connections in person. Yet it is undeniable that the turn to virtual public programming has allowed students to present their research to a broader audience than ever before.



# Student Voices: Conservation

## Derek Lintala, MA/MS candidate

### *Kress Program in Paintings Conservation*

As a third-year student in the Kress Program in Paintings Conservation, my studies focus on developing skills used in the treatment of easel paintings, while at the same time learning analytical techniques that can be used to better understand a painting's manufacture and history. In the summer of 2020, I began the treatment and technical study of the portrait *Lady Willoughby de Broke* by the late 18th-century British painter George Romney. The painting is part of the collection of the Arkansas Museum of Fine Arts. Treatment was prompted by a severely discolored varnish that disrupted the original color relationships, as well as by discolored retouching applied in a previous restoration. The accompanying technical study revealed certain idiosyncrasies of Romney's technique, and was particularly rewarding as Romney is an understudied artist overshadowed by better-remembered portrait painters of 18th-century London.

What at first appeared to be a straightforward cleaning was a challenging one. The painting was coated with multiple varnishes: the upper, most recent layer was composed of a natural resin, and readily soluble in a solvent mixture often used in the cleaning of paintings. Underneath this layer was an older varnish containing natural resin with the addition of an oil component, making it much more tenacious and less soluble in the same solvent mixture. To remove this, I used a combination of techniques including a solvent gel. A gel increased the amount of time that solvent was in contact with the varnish, causing it to shrink and release from the paint surface. This technique also reduced the amount of mechanical action necessary to remove the varnish. I am currently retouching areas of lost original paint, as well as continuing the painting's technical study.

Many analytical techniques used to study paintings make use of areas of the electromagnetic spectrum that fall outside the visible region, including infrared radiation and X-rays. I captured an X-radiograph of the portrait of Lady Willoughby, which revealed that her proper left arm and hand had been moved multiple times throughout the painting process.



*Lady Willoughby de Broke* by George Romney (British, 1734- 1802); 1779-188; oil on canvas; 50" x 40"; Arkansas Museum of Art (2019.006.001). Left: The painting before treatment; Right: The painting following the removal of discolored varnishes and retouching, with some new retouching applied.



This type of imaging reveals passages of the radio-opaque pigment lead white, which prevents X-rays from penetrating through the painting and exposing an X-ray plate. The paint mixture used to create Lady Willoughby's flesh tones is rich in lead white, and even passages that have been painted over and are not visible in the final image are apparent in the X-radiograph. It reveals that the proper left hand had originally been extended and grasping the carved arm of a chair but was repositioned and refined to achieve the final version where it rests elegantly on a Neoclassical pedestal, grasping a book. Infrared imaging is a technique used most often to visualize underdrawings, but it can also reveal changes made during the painting process based on the differential absorption or reflection of infrared radiation by materials. This imaging technique revealed a further change made during the painting's creation: The neckline of Lady Willoughby's dress had originally been embellished with a lace-like material, which was then covered entirely with flesh tones in the final iteration of the painting.



Based on the X-radiograph and on comparisons with unfinished works by Romney, I suspected that the artist used canvas adjacent to Lady Willoughby's face to clear his brush and test flesh tones as he worked, knowing that he would eventually cover these random strokes with the background sky. With the instruction and guidance of James Martin, Sotheby's Department of Scientific Research Chief Science Officer, I was able to conduct a macro-X-ray fluorescence scan of the portrait.

This non-invasive analytical imaging technique focuses an X-ray beam on the paint layers, causing certain heavier elements present in the pigments like mercury, lead, and cobalt to re-emit characteristic X-rays of lower energy. By taking point-by-point measurements across the entire surface of a painting over an extended period of time, a pigment map can be created. Because the incident X-rays have a certain degree of penetration into the paint layers, pigments below the surface that have been covered by subsequent paint layers can sometimes be distinguished. The mercury map of the portrait of Lady Willoughby reveals the suspected exploratory brush strokes to the right of the sitter's face. Mercury signals the presence of the pigment vermilion, a brilliant red often used in flesh tones.



My work on the portrait of Lady Willoughby has been an incredibly rewarding experience. The treatment has brought the painting closer to what the artist and his sitter would have experienced. Through technical study, a glimpse into Romney's creative process and decision-making has been achieved, allowing for an increased sense of his immediate presence in the work.



## Celeste Mahoney, MA/MS candidate

Delalus Foundation Fellow in Objects Conservation

### *Metallic Mysteries: The Investigation and Treatment of the Zinc Sculpture “Flora”*

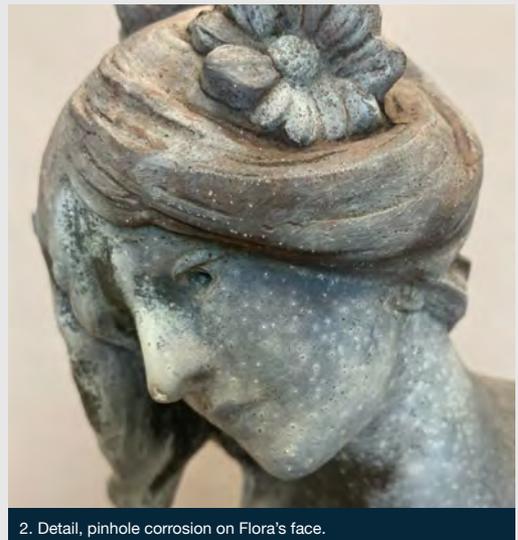
After a long winter overshadowed by the COVID-19 pandemic, I was delighted to have the opportunity to work on an object in Lynda Zycherman’s class “Practical Problems in the Conservation of Modern and Contemporary Objects” that seemed to embody the spirit of spring itself. This ~26” high zinc sculpture of a woman in a diaphanous dress gathering flowers (figure 1) is modeled after a design by French artist Auguste Moreau (1834-1917). She is formally titled *Reine-des-Prés*, which means “meadowsweet,” but to the family of owner Henry Lowengard, she has always been known as “Flora.” Flora was displayed in a garden for decades, and enduring years of outdoor conditions had taken their toll. Zinc is a brittle metal that tends to creep<sup>1</sup>, and there was a crack near the base by her proper right foot. The zinc’s patina was uneven. The most distracting condition issue, however, was the pinhole corrosion covering most of the surface (figure 2). It was the investigation of these tiny spots that led to a greater understanding of Flora’s history and ultimately had a significant impact on my treatment of this sculpture.

In the late 19th and early 20th century, zinc was marketed as an affordable alternative to pricier materials like bronze and stone. However, the metal’s natural dull grey color was unpopular, and so various coatings and treatments were employed to make these works more palatable to the public. To imitate bronze, statues were often either copper plated or coated with a copper-flake paint. Though zinc treated in this manner was sometimes displayed outdoors, these methods of aesthetic improvement were decidedly not weatherproof. Zinc is often used in other applications because it will preferentially corrode, protecting and preserving metals like steel. In copper-plated sculptures, the zinc develops a characteristic spotty appearance as it corrodes faster than the copper atop it.

<sup>1</sup> “Creeping” is a phenomenon where a material slowly changes shape over time under its own weight.



1. *Reine des Prés* (known as “Flora”), after Auguste Moreau, c. late 19th–early 20th century, copper-plated zinc and iron, H 65.5 x W 28.5 x diam. 20.3 cm. Collection of Henry Lowengard. Before treatment.

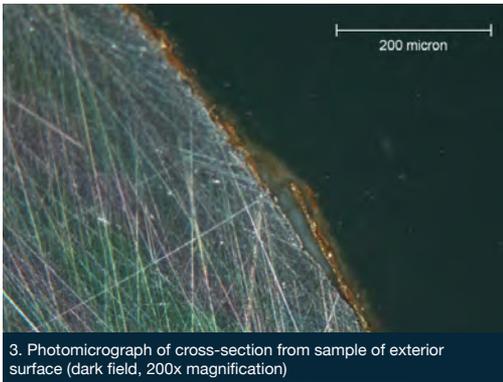


2. Detail, pinhole corrosion on Flora’s face.

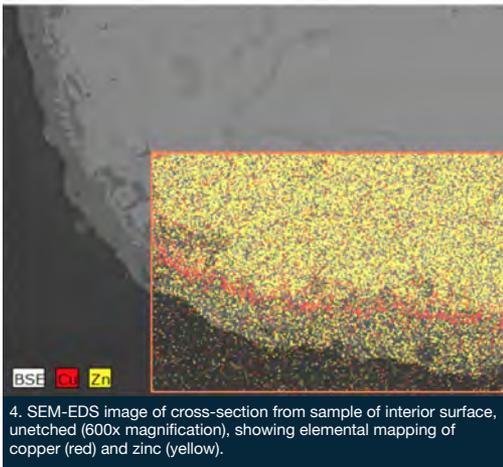


So, was Flora originally as bright and shiny as a new penny<sup>2</sup>? To find out, I first investigated with x-ray fluorescence spectrometry, which indicated the likely presence of both zinc and copper on the surface. But was the sculpture made of a zinc and copper alloy, or was the copper a separate layer? Under magnification, I scraped away some of the patina, and found a coppery, metallic surface under both light and dark areas. Next, I took samples of the metal and examined them in cross-section using reflected light microscopy, which showed a thin metallic layer over top of a silvery-grey core (figure 3). I used scanning electron microscopy-energy dispersive x-ray spectroscopy (SEM-EDS) to analyze the elements present in both the core material and the coating (figure 4)—and voila! I found that the core is most likely a fairly pure zinc, plated with copper, and covered with corrosion.

I remove this corrosion without damaging the plating? Zinc is a surprisingly delicate metal, with the potential to dissolve in both acidic and alkaline solutions, and the corrosion was insoluble, which eliminated most of the available chemical cleaning possibilities. Mechanical cleaning with polishing compounds, air abrasive units, and even high water pressure have been used to prepare zinc sculptures for recoating, but this carries a high risk of removing original copper plating. Flora's owner also wanted to preserve the blue-grey zinc surface instead of covering it up with any type of coating. Ultimately, we accepted that the most ethical path forward was to clean the surface with detergent and water without attempting to even out the surface patina or remove the pinhole corrosion; this would ensure no damage was done to the original copper plating. Because the crack near the base wasn't affecting Flora's structural integrity, I concealed it using a patch made of thin Japanese tissue which I then painted with acrylics to match the surrounding area (figure 5).



3. Photomicrograph of cross-section from sample of exterior surface (dark field, 200x magnification)



4. SEM-EDS image of cross-section from sample of interior surface, unetched (600x magnification), showing elemental mapping of copper (red) and zinc (yellow).

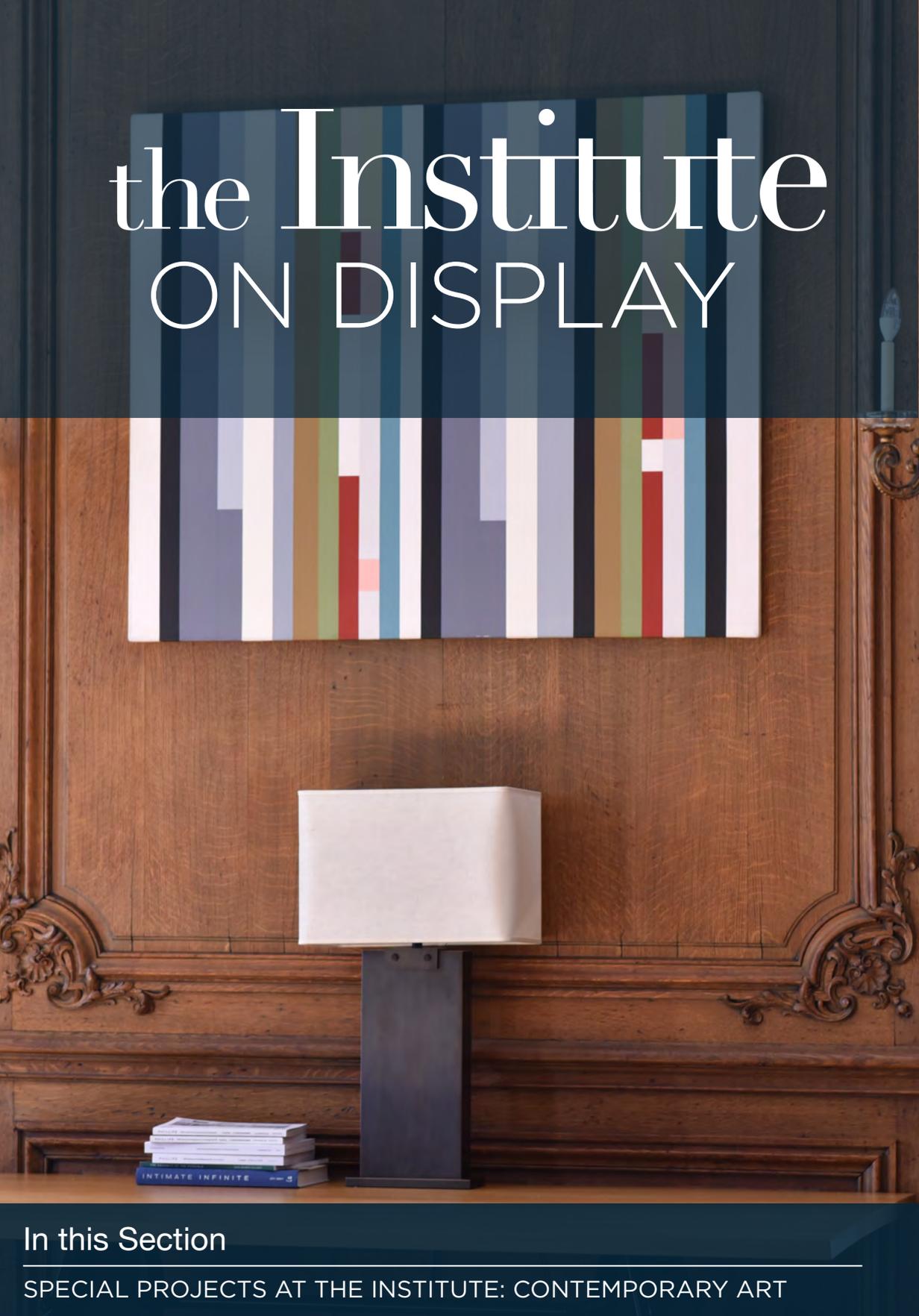


5. Before (left) and after (right) disguising the crack in the base with Japanese tissue and acrylic paint. All images courtesy of the author.

The mystery of the pinhole corrosion was solved—but now that I knew there was original copper plating hiding under the sculpture's patina, could

Conservators must keep an open mind about the direction a treatment might go; you never know what could be hiding just under the surface. It is also crucial to keep objects' owners in the loop when researching their history and devising possible treatment options. Through the use of analytical equipment available to me at the Conservation Center, I was able to thoroughly investigate the sculpture's materials and devise an ethical treatment plan that preserved as much of the original material as possible. Even though Flora does not appear very different after her treatment, we now know much more about her history, which is still a rewarding result.

<sup>2</sup> Numismatists will know that pennies have been made of copper-plated zinc since 1982.



# the Institute ON DISPLAY

In this Section

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SPECIAL PROJECTS AT THE INSTITUTE: CONTEMPORARY ART

# Exhibitions at the Institute

## The Duke House Exhibition Series

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

We are delighted to announce the extension of the Duke House Exhibition *Fanny Sanín's New York: The Critical Decade, 1971-1981* which will remain on view at the Institute's Duke House until January of 2022. We are deeply grateful to Fanny for agreeing to extend the loans of her four exquisite large-scale pieces installed in the Loeb Room and the Lecture Hall, where they appear to have been painted precisely for these elegant spaces. This show is 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. It is an honor to give our community members further opportunity to view this exhibition curated by Anastassia Perfileva, Megan Kincaid and Edward Chang.

This show was the result of an initial class project for the fall 2019 seminar taught by Edward Sullivan on Curatorial Practice and Museum History. *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](http://www.islaa.org). Special thanks to the Fanny Sanín Legacy Project.



Installation view: Fanny Sanín's New York: The Critical Decade, 1971-1981

## The Great Hall Exhibitions Series

### Cauleen Smith H-E-L-L-O: To Do All At Once



Cauleen Smith, *H-E-L-L-O* (video still), 2014, digital video, 11:06 minutes. Courtesy the Artist and Corbett vs. Dempsey, Chicago.

The Spring 2021 Great Hall Exhibition presented a solo exhibition of the acclaimed contemporary artist and filmmaker Cauleen Smith. *Cauleen Smith, H-E-L-L-O: To Do All At Once* was the first show in the series to take place entirely online and marked new opportunities for digital engagement. The exhibition focused on the artist's 2014 short film, *H-E-L-L-O*, first commissioned as a response to Carnival traditions in North America. Set in the physical and psychic imaginary of post-Katrina New Orleans, the film casts isolated bass-clef performers amid the secular and sacred haunts of the city marked by devastation. In this way, Smith generates a constellation of artistic activity born amid the aftermath of regional devastation exacerbated by racial inequity. The exhibition website was designed in conjunction with the artist and included an illustrated biography and catalogue essay penned by the co-curators Megan Kincaid and Summer Sloane-Britt. In addition, the exhibition featured three responses to Smith's film by colleagues and admirers of her work: Nikita Gale, Sky Hopinka, and The Black School. Each contributor considered *H-E-L-L-O*'s theoretical and formal approach in connection with their own practice—enlivening new dimensions and affordances of the film.

*The 2020-2021 Great Hall Exhibition Series is made possible through the generous support of Valeria Napoleone XX. We extend special thanks to the artist for lending the work on view, and additional thanks to her gallery, Corbett vs. Dempsey. Megan Kincaid and Summer Sloane-Britt curated the exhibition. Lizette Ayala designed the website. Miquael Williams contributed to the exhibition as an advisory curator, and Dr. Edward J. Sullivan provided faculty support.*

## NYU Curatorial Collaborative

The NYU Curatorial Collaborative began as a student-led initiative in 2014, designed to pair graduate student curators from the Institute of Fine Arts' MA and PhD programs in Art History with rising seniors from the Steinhardt School's Department of Art and Art Professions BFA program in Studio Art. The project fosters interdisciplinary teamwork that prepares both the artists and art historians for future projects in their respective fields. Each year, the Collaborative hosts six student exhibitions—one group exhibition curated by three Institute students and five exhibits at 80WSE Gallery featuring student artists from Steinhardt's Senior Honor Studio, each curated by one Institute student. In recent years the Collaborative also uses digital media to create virtual, online exhibitions.

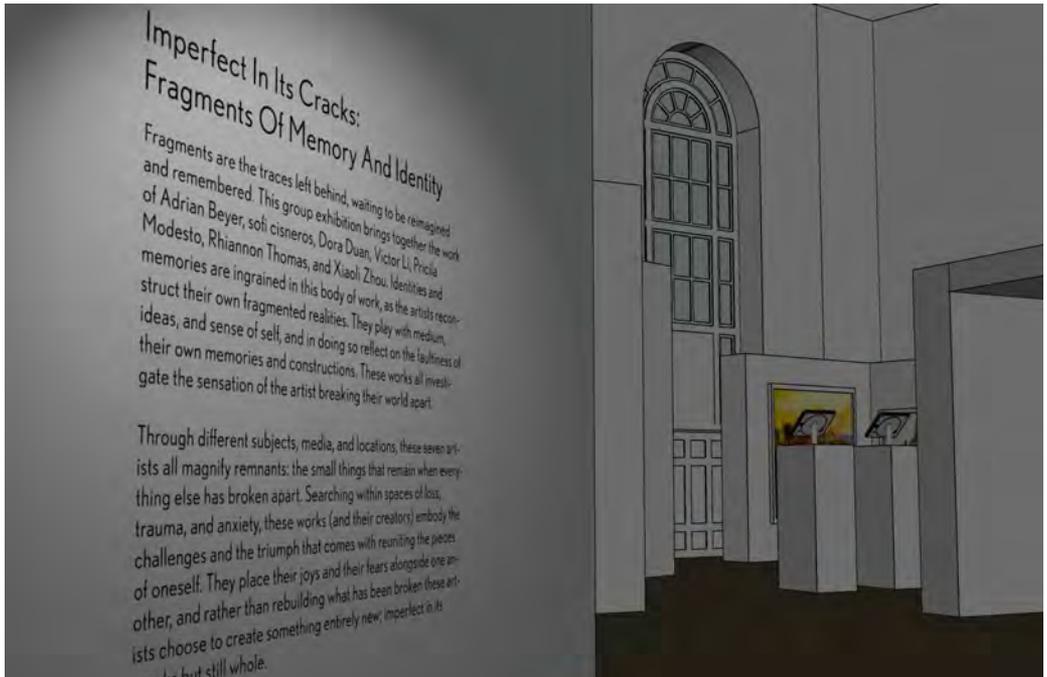
The 2021 exhibitions included the first-ever virtual exhibition, an innovation born of the COVID-19 pandemic. This group exhibition was curated by Shelby Bray, Emma Flood, and Kaylee Kelley, and brought together the work of Adrian Beyer, sofi cisneros, Dora Duan, Victor Li, Pricila Modesto, Rhiannon Thomas, and Xiaoli Zhou in a discussion of fragmented memory and rebuilt identities.



Xiaoli Zhou, *Installation (Tree)*, 2020, plaster, wire, LED lights, photographs. Dimension variable.

In-person exhibitions were curated by Chloë Courtney, Martina Lentino, Janelle Miniter, Madeleine Morris, and Leigh Peterson; the exhibitions brought possibility to a world of uncertainty, with collaborations spanning across the globe. In person exhibitions included the works of artists Oona Bebout, Yinan Chen, Naava Guaraca, Derek Koffi-Ziter, Les-lie Lopez, Eleisha Faith McCorkle & Tonisha Hope McCorkle, Giovanna Pedrinola, Camila Rodriguez, Isabella Wang, and Shane Weiss.

[www.nyucuratorialcollaborative.org](http://www.nyucuratorialcollaborative.org)



Virtual Exhibition view: entrance to *Imperfect In Its Cracks: Fragments of Memory and Identity*





## In this Section

SPOTLIGHT ON ALUMNI

# the Institute

## IN THE WORLD

# Alumni in the Field

## Andaleeb Badiee Banta, MA 1999, PhD 2007

Senior Curator and Department Head of Prints,  
Drawings & Photographs at the Baltimore Museum  
of Art



**A** lot can happen in a decade. When I opened my acceptance letter from the IFA, now 24 years ago, I had little inkling of the opportunities and encounters that would transpire over the following decade as I pursued both master's and doctoral degrees at NYU. In addition to receiving a remarkable art historical education during that time, I experienced life-defining milestones: living on my own in a major city, living abroad, losing an advisor to cancer, marriage, losing a parent to cancer, making life-long friends, publishing my first article, securing fellowships, interviewing for my first "real" job, and owning a home. Many of these events would have occurred regardless of my enrollment at the IFA, but because they unfolded within the context of that community of friends and colleagues, they are inextricably linked in my understanding of what it is to be an art historian and museum professional. While the curricular requirements provided the basis for my intellectual growth, the seemingly collateral events that occurred during this period—professional access, personal connections, and real-world challenges—indelibly shaped my identity.

Fresh out of college, I was thrilled to have been accepted at the graduate program of my choice. Despite the generous financial aid I received, which

fundamentally made it possible for me to attend, it still was not sufficient to meet the high costs of living in New York City, even as a frugal graduate student. As a result, I had to work throughout my entire graduate career. Though it was exhausting to balance the requirements for coursework and the dissertation with the demands of employment, it turned out to be quite valuable. The IFA provided access to a wide variety of experience in the multi-faceted New York art world, a characteristic of the program that had attracted me to it in the first place. First-hand experience at various universities, museums, and galleries contributed to a healthy resume that served me well when it came time to leave the graduate school nest and face the vicissitudes of the job market.

The diversity of the coursework required at the IFA offered the latitude to consider alternative paths of study. Ultimately, this broad approach equipped me to be not only a specialist in Italian Baroque art, but also a generalist, a descriptor that I would have dismissed while in graduate school. Nevertheless, it became the skill that has served me best in my post-graduate career. Few newly minted PhDs have the luxury of working at institutions where they focus on their chosen field of specialty. Moreover, training alongside other students who would go on to specialize in other fields meant that I would always have someone to consult years later when faced with the task of assessing objects from cultures and time periods that were outside of my area of expertise.

Perhaps the most formative aspect of my tenure at the IFA was taking classes held at New York City museums. Often taught by curators and conservators, these classes demonstrated the singular experience of learning directly from objects and made clear that teaching and museum work did not have to be mutually exclusive. This proved to be a constant thread throughout my career as I have sought opportunities to work closely with students, interns, and fellows in the museum setting and to teach directly from collections. Acting as a mentor to emerging scholars as they determine their own paths, I feel that I am returning the investments made in me by the IFA during that decade of my life.

## Jean Dommermuth, MA and Certificate in Conservation, 1996

Suzanne Deal Booth Fellow at the American Academy in Rome; Lecturer, Conservation Center, The Institute of Fine Arts; Conservator, ArtCare Conservation



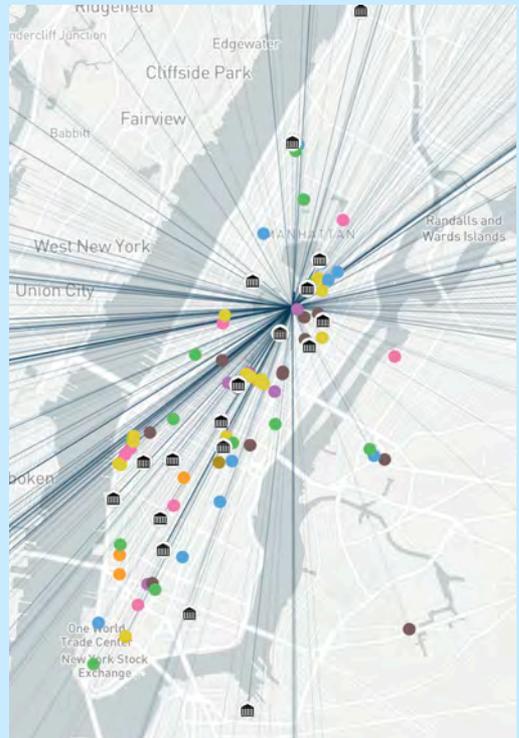
For years I've seen the posters announcing the call for applications for the Rome Prize, and was really inspired by the phrase "time and space to think and work." But when I applied in the fall of 2019, I couldn't have imagined how strange time and space would come to seem. The American Academy in Rome, however, is now more than 125 years old; it has seen pandemics - not to mention wars and natural disasters - before. After a few months' delay, my cohort arrived to think and work. A Covid-testing program was set up and protocols established to keep everyone - living and working in close proximity - safe and healthy.

My project has been to conduct research on sixteenth-century Florentine canvas painting, hoping to re-contextualize works that were not originally conceived of as independent paintings but rather as parts of elaborate, multimedia productions. Direct visual examination provides vital evidence about seaming, scalloping and craquelure indicative of the original construction and later alterations. This is not about sophisticated tools but about just really looking and thinking about materials.

All of the fellows - including fellow IFA graduate Maggie Popkin - here this year have adjusted their projects due to travel and access restrictions.

But while museums and restaurants have been closed for much of this time, the Academy's incredible library has remained open. And the collegial community - rebuilt every year - has thrived. We've been a smaller group than usual and have less opportunity for meals together than in "normal times," but we've shared walks and drinks, trivia nights and treasure hunts. Conservators can sometimes get too focused on our own world; the Academy necessarily gets you out of that. Fellows get as excited about each other's projects as their own.

As for the time and space, it is the Eternal City after all.



## GET ON THE MAP!

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



## Ellen McBreen, PhD 2007

Associate Professor and Chair, History of Art Department, Wheaton College;  
Founder, Muse Education Group



one its primary actors. Some of my ideas and new archival materials served as the basis for the recent 2019-2020 *Matisse: Metamorphosis* exhibition at the Kunsthau, Zürich, and Musée Matisse, Nice.

Since 2010, I've been back in the US, teaching art history at Wheaton College in Massachusetts. My courses are inspired by my ongoing research interests, focusing on what objects and related texts can tell us about the histories of gender and sexuality, the myths and perceptions surrounding race and nationalism, and the enduring impacts of imperialism, colonialism, and creative resistance to both. My favorite classes are seminars like *Cultural Appropriation in a Postcolonial Context*, or *Race and Place in Art History*. After decades of teaching, I'm still up for the challenge of trying to articulate to a first-year college student why studying art history (or any of the humanities) is potentially empowering. Many of them get hooked making discoveries with primary research.

One thread connecting my personal and professional lives throughout has been fellow IFA alums. Wheaton is just outside Providence, home to the RISD Museum, with Sarah Ganz Blythe at its helm. I often take my students to explore its collections, and like to think of it as an extension of our classroom. In 2017, I co-curated *Matisse* in the Studio with Helen Burnham, an exhibition that took place at the Museum of Fine Arts, Boston and Royal Academy of Arts London. As for curatorial work, more recently I collaborated on *Migrating Objects: Arts of Africa, Oceania and the Americas in the Peggy Guggenheim Collection* in Venice, Italy in 2020. That was my last install before the pandemic grounded us and radically upended the world and art's place in it. Now, in my capacity as an advisor to Paris Muse, I'm helping to transition the team's Paris-based museum educators to online instruction, with a new venture called Muse+Connect. After figuring out (slowly!) how to engage undergraduates in the disembodied digital space of Zoom, I'm trying to expand on ways to communicate authentically with adult learners, too. While first-hand contact with objects and primary materials is still a motivating pleasure (a much missed one, as I write) a flexible embrace of new post-pandemic realities may, in the end, help us to focus on art's potential impacts with more inclusive audiences. Like everyone else, the *annus horribilis* made clear to me all the work that lies ahead.

When I left the IFA in 2000 for a year of research in Paris I had zero inkling that I'd be living abroad for over a decade.

With an admittedly hazy dissertation proposal about Henri Matisse approved, and a Metropolitan Museum fellowship in hand, I left New York with Robert Rosenblum's sage advice ringing in my ears: get into the archives and storerooms to do primary research. That's been a great guide ever since. My very first article was based on the unpublished drawings of the gay Harlem Renaissance artist and poet Richard Bruce Nugent, whose work I found in Elizabeth, NJ for a project in Rob Lubar's seminar on Queer Art. It seems even more abundantly clear now that writing new stories is going to require more listening and leg work.

While based in Paris working on my dissertation, I started Paris Muse, a private educational company that leads art history programs for individual travelers, school and university groups in Paris museums, which I directed until 2009. I wrote reviews of contemporary art for *ARTnews*, *Art in America*, and *Tema Celeste*. All of those "side" projects--and figuring out how to create stories for different kinds of audiences--made for a much longer dissertation gestation than I had hoped. But the support and patience of IFA advisors made the transition to publication a bit smoother. I published *Matisse's Sculpture: The Pinup and the Primitive* with Yale University Press in 2014, a book which examines the artist's conceptual reliance on figural sculpture by West and Central African makers, in conjunction with erotic and ethnographic photography. It was an attempt to reassess early 20th-century modernist primitivism in France though

## Jeongho Park, PhD 2017

Assistant Professor, Department of Archaeology and Art History, Seoul National University

### *From Museum to University*



**I**n August 2018, after exactly twelve years in the United States, I returned to South Korea to teach art history at Seoul National University. It was quite a change for me, as I had been pursuing a museum career and well on my way to settle in the United States permanently. With the incredible collections of artworks as well as the active community of scholars in the field of early modern European art, American museums seemed ideal for an art historian.

My years at The Institute prepared me for a curatorial career. As Professor Mariët Westermann emphasized at the student orientation in 2006, the Institute's program was firmly grounded on object-based research. Frequent visits to The Metropolitan Museum of Art, The Frick Collection, and The Morgan Library with Professors Jonathan Brown, Jonathan Alexander, and Alexander Nagel for different classes stoked my passion for working with objects. Professor Dianne Modestini's course on materials and techniques of European and American paintings opened my eyes to see beyond the image on the surface. When I was done with coursework, I was fortunate to be able to continue close observation of art works and hone connoisseurial

skills in European collections for a year through the generosity of the Theodore Rousseau Fellowship from The Met. This experience laid the foundation for my two years as an Anne L. Poulet Curatorial Fellowship at The Frick, where I organized an exhibition focusing on El Greco's early portrait *Vincenzo Anastagi* and Scipione Pulzone's *Jacopo Boncompagni*.

Approaching the end of my tenure at The Frick, an exciting opportunity emerged at the Blanton Museum of Art in Austin. First as Curatorial Research Associate and then as Assistant Curator, I conducted research on approximately 300 paintings in its European art collection, most of which were Italian works from the fifteenth to the eighteenth centuries. It came from the Suida-Manning Collection assembled by two generations of art historians based in New York. The paintings had been studied in the late 1990s, but there was still room for further research for the 2017 reinstatement of the entire collection, in which I actively participated. One of the exciting discoveries I made in the vault of the museum was a beautiful polychrome terra cotta by the seventeenth-century Spanish sculptor Luisa Roldán, which had fallen off the map since the mid-twentieth century.

My transition from museum to university and from the US to Korea has given me unexpected joy. Teaching various courses that range from Renaissance art to modern art has allowed me to broaden my perspective. Following Professor Edward Sullivan's model, my plan is to continue research on early modern Spanish art and at the same time introduce modern Latin American art to the academia in Korea. Exploring new paths in the world of art with brilliant, eager students at my alma mater, I would like to think that I am carrying on the legacy of the department's founder, the late Professor Won-yong Kim, who had received a PhD from The Institute in 1959. In every phase of my career, I have enjoyed the support from The Institute and its network of alumni, of which I am proud to be a member.



## Maggie L. Popkin, PhD 2012

Robson Junior Professor and Associate Professor of Art History, Case Western Reserve University



I arrived at The Institute of Fine Arts in August 2005 to study Greek art. Or so I thought. From my first courses with Katherine Welch on the art, architecture, and archaeology of the ancient Roman world, however, I felt my intellectual interest pulled toward the Roman Empire. Rome felt so distant and yet, at the same time, so modern. In the first seminar I took with Katherine Welch, for example, I wrote my final paper on the Italian city of Pozzuoli, where ancient glassworkers produced a series of souvenirs flasks engraved with the cityscapes of Pozzuoli and neighboring Baia: early travel souvenirs, a phenomenon familiar to us today, but responding to the particular historical and economic circumstances of the ancient Bay of Naples. I went on to write a dissertation about the buildings erected along the route of the Roman triumph, Rome's greatest military ritual. Since published by Cambridge University Press as *The Architecture of the Roman Triumph: Monuments, Memory, and Identity* (2016), my research showed how the public monuments constructed by triumphant Roman generals and emperors manipulated how Romans (mis)remembered one of their society's major rituals and the victories it celebrated, an object study in the power of images to distort historical memory that feels sadly relevant today.

While my first book focused on monumental public architecture, I always remained intrigued by the glass flasks from Pozzuoli. As a graduate student, I had focused on how the scenes on the glass flasks could help us identify the spectacular marble temple extant on Pozzuoli's acropolis. As an assistant professor of art history at Case Western Reserve University in search of my second book, I now turned to the glass flasks as souvenirs—that is, as objects meant to evoke personal experiences and capable of shaping both individual and shared memories of the represented cities. I began to view them not as topographical sources but rather as valued personal possessions that carried intentionally curated images of Pozzuoli and Baia to the far reaches of the Roman Empire's western provinces.

As I explored further, I found an extensive range of souvenirs produced in the Roman Empire, including miniatures of famous cult statues, vessels picturing Hadrian's Wall, and lamps commemorating circus and arena spectacles (predecessors of today's sports merchandise!). Portable, affordable, and widely accessible, these souvenirs were a key way for many Romans to encounter various people, places, and events. Like social media today, ancient souvenirs offer indispensable evidence of the experiences, interests, and aspirations of a broader range of Romans than we can access through literary accounts alone.

This year, my research on Roman souvenirs, the seeds of which were planted so many years ago in my first IFA seminar, led me to win the Rome Prize, one of the most prestigious awards in ancient studies. Since January 2021 I have been in residence at the American Academy in Rome, working on my book, *Souvenirs and the Experience of Empire in Ancient Rome* (forthcoming from Cambridge University Press). It has been an incomparable joy to complete this book in the city that inspired my desire to become an ancient art historian and archaeologist, surrounded by the kind of intellectually diverse, dynamic community I enjoyed as a student at The Institute.



## Yeon Shim Chung, PhD 2006

Professor, Department of Art History and Theory,  
Hongik University, Seoul, Korea

### *Publishing Korean Art from 1953: Collision, Innovation, Interaction*



I immersed myself in the fields of modern and contemporary art while studying at The Institute, and following the curriculum and methodologies I learned there I also worked on several art and research projects as an independent curator. As I think back, reading Alicia Yang's *Why Asia?* around the year 2000 was very inspirational, as was my going to see many exhibitions at museums, galleries, and alternative spaces. Although my formal training was oriented to European and postwar American art, I always wanted to work on Korean material because it is under-represented in the West, especially in the domain of feminist and contemporary art. This interest increased after I left NYU and was teaching at FIT, SUNY, and elsewhere.

Having spent time based in Seoul, I decided to explore more original and primary documents since my office was close to the studios of artists such as Park Seo-bo, Ha Chong-hyun, and Kim Kulim. My research work was like the "bricolage" of Levi-Strauss, combining teaching, writing and curating. The first result was my co-editing the book *Lee Yil, Dynamics of Expansion and Reduction – Selected Writings on Korean Contemporary Art*, with Les Presses du réel.

In 2015, I was asked to organize a conference at the Asian Culture Center in Gwangju, Korea. After this collaboration, I co-organized a Postwar Korean art symposium at LACMA with the curator Christine Kim. I joined with Sunjung Kim, Kimberly Chung and Keith B. Wagner, and tried to find a publisher for an expanded version of this symposium.

Due to the general lack of work on Korean art, major publishers declined, noting the lack of data on marketability. One university press was interested in our book but we would have been limited to five reproductions in each chapter, a completely unsatisfactory outcome. Meeting with Michele Robecchi at Phaidon in 2017 in London, however, allowed us to go ahead with the book. I wanted it to be both scholarly and informative, with color reproductions of artworks and photographic archives, in particular for experimental art, process art, time-based art, feminist performance, and installation work in postwar Korea. It took more than four years from the formation of the idea to the realization of the project, but it was completed while I returned to The Institute as a Fulbright Fellow in the academic year of 2018-2019. It was a euphoric moment as a scholar to be without teaching commitments while finishing an exhibition at the 2018 Gwangju Biennale edition.

The publication received good critical reviews and is being reprinted. Covid-19 made me think about exploring the possibility of a revised e-book version in the next few years. Covid-19 has isolated all of us physically but has also meant more time to read books and interact online. Currently I am working on *Borderless DMZ*, an exhibition and book project questioning the social-political, cultural and psychological border, and ecology of the Korean Demilitarized Zone (DMZ) with Haegue Yang, Francis Alys, Studio Other Spaces, Marjetica Potrč and others.

Professor Yeon Shim Chung joined our *Contemporary Asia* forum this year via Zoom and spoke about her book, *Korean Art From 1953: Collision, Innovation, Interaction*, published by Phaidon in June 2020.

[Professor Yeon Shim Chung's lecture may be viewed online in our video archive.](#)





# the Institute

ART HISTORY  
ARCHAEOLOGY  
CONSERVATION

In this Section

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STUDY AT THE INSTITUTE

# Study at the Institute

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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 third 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 been able to create a new 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.

The first introductory seminar was taught by Edward J. Sullivan and focused on curatorial practice and collection history. This course, open to all Institute students, combined in-class discussions, dialogues with museum curators, directors, and other museum staff members at a wide variety of institutions throughout the City. As final projects, students were 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 return to lead the introductory curatorial seminar. We further look forward to welcoming Martina Rugiadi (The Metropolitan Museum of Art), who will teach a seminar on Islamic arts in Fall 2021, and Patricia Marroquin Norby (The Metropolitan Museum of Art), who will teach a seminar on Native American art in Spring 2022.

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.



Meredith Martin teaching her seminar, "Visual and Performing Arts in France, 1660-1815."



# 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.

## 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 statues, 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 8,1, *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.





Project director Matthew Adams, right, and archaeologist Joel Gamache discussing the remains of brewery structure 6, 2020.  
Photo: Ayman Damarany.

## 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 pandemic prevented fieldwork going ahead in the winter of 2020, but plans are already underway for the next season, in which we plan to conduct geophysical survey to ascertain the extent of the early first millennium BCE monumental mud brick building uncovered by the project to the north of the temple in 2018-2019. We are hoping that this will provide further insight into Nubian occupation at the site in the period before the temple was built, a comparative “dark age” in Sudanese archaeology that could provide exciting new data on Kushite state formation.

## 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

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The Institute's curriculum is vibrant and varied. Below are highlights of the 2020-2021 course listings, and a preview of the 2021-2022 offerings. A full list of courses past and present can be found on the Institute's web site.

## Art History Course Highlights

### Fall 2020

*THE MATERIALS OF MAGIC:  
FROM LATE ANTIQUITY TO ISLAM*  
(seminar)

#### 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.



## *VIOLENCE AND REPRESENTATION: SLAVERY IN AFRICAN AND AFRICAN DIASPORA ARTS*

(seminar)

### **Prita Meier**

Associate Professor of Art History, Department of Art History

This seminar explores the problem of representation in relationship to the modern slave trade and slavery. Our global present is fundamentally shaped by the unprecedented scale of enslavement and the forced migration of millions of Africans across oceans beginning in the fifteenth century. Considering the African response to these events is fundamental to understanding the terror and promise of modernity and ongoing struggles for global justice. How has slavery shaped the arts, cultural landscapes, and images of Africa and its diasporas? What are the ethics of representing subjugation and dispossession? What is the visual regime of slavery? What does its rejection and subversion look like?

The seminar explores these questions by framing our analysis in a global and transregional context,

with Africa at its center. The North Atlantic world will be considered, but we will emphasize that there is no single diasporic movement or monolithic diasporic community. Students will learn to develop a comparative method, unpacking these issues as they have been discussed in relation to Africa, the modern African diaspora in the Americas, but also in relation to diasporas within Africa and across the Mediterranean and the Indian Ocean.

Key themes of the seminar include:

1. The afterlife of slavery in art and visual culture
2. Uses of modern visual technologies in visualizing the racialized regimes of slavery.
3. The relationship between terror, spectacle, and pleasure in slaving cultures.
4. The implications of picturing racialized and minority oppression.
5. The relationship between aesthetic modernity and racialized violence.
6. Consumption, commodities, and the body of the enslaved.
7. Refusing the violence of representation and self-fashioning.
8. Global formations of race, racism, and racialized visibility.



## Spring 2021

### *DECOLONIZING ANCIENT EGYPT*

(seminar)

#### **Kathryn Howley**

Lila Acheson Wallace Assistant Professor of Ancient Egyptian Art

In 1807, the British Navy conquered France at the Battle of Rosetta, off the northern coast of Egypt. As part of their spoils, they took the recently discovered Rosetta Stone to London. The decipherment a few years later of the Egyptian hieroglyphic script on this monument changed our understanding of ancient Egyptian civilization. Does it matter that contemporary Egyptians had no part to play in this story? Where does the Stone now belong? Why does everyone care so much about what amounts to an ancient tax receipt?

This course will deconstruct why the material culture of ancient Egypt is still so important to modern populations, and discuss whether it is ever possible to study ancient Egypt from a politically and ethically neutral standpoint. We will explore issues of cultural ownership and memory, and how we create meaning from imagined pasts. Examining the reception of ancient Egypt from early modern times to the present, the course will interrogate the methodologies that led to the foundation of the discipline and still shape it today. We will survey major theoretical movements to which ancient Egyptian evidence has been central, including Afrocentrism, post-colonialism and theories of culture contact and ethnic identity. We will also examine alternative Egyptologies, and make liberal use of modern evidence from the media, art market and international politics.

### *AWAW: RETHINKING 25 YEARS OF ART BY WOMEN*

(seminar)

#### **Nancy Princenthal**

Adjunct Professor-Curatorial

To mark the twenty-fifth anniversary of the establishment of Anonamous Was a Woman, a foundation that has made ten awards annually of \$25,000 each to women artists over the age of 40, a major exhibition is being organized at the Grey Art Gallery of NYU. This seminar, led by the

exhibition's co-curator, will follow the organization of the show as it progresses. Winnowing the more than 250 award recipients, all highly distinguished women who are otherwise enormously diverse, will require exploring various pathways through their work—thematic, political, disciplinary, regional, generational and personal. We will also look at associations to the foundation's name, which alludes to Virginia Woolf's famous assertion, "I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman"; in the same essay, Woolf's further declared, "a woman must have money and a room of her own if she is to write fiction." Some questions we will address are, what do artists non-negotiably require, materially and socially as well as intellectually? How have art institutions served women artists over the past 25 years? And, What is the status of anonymity, in a cultural climate that encourages collaborative work unsigned by individuals, while also insisting on the importance of individual identity? Students will have the opportunity to conduct research for the substantial catalogue that will accompany the exhibition.

## Fall 2021

### *GREEK ARCHITECTURE AND WHITE SUPREMACY IN AMERICA* (seminar)

#### **Clemente Marconi**

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

This course is a critical review of the history of reception of Greek Architecture in the United States from the end of the eighteenth century up to Trump's Executive Order "On Promoting Beautiful Federal Civic Architecture." This history is generally recounted without reference to the long-standing association of the adoption of Classical Architecture with White Supremacy, best revealed by White Supremacists' response to Trump's Executive Order and their use of icons of Greek Architecture such as the Parthenon in Nashville. After a general introduction on the modern reception of Greek architecture, the course will address the use of Greek architecture in Washington, Thomas Jefferson's relationship with



Greek Architecture and the Classics, “Greek Revival Architecture,” the Classics and the antebellum South, City Beautiful and the World’s Columbian Exposition, the Parthenon in Nashville, and Trump’s Executive Order.

## *THE MODERN MONUMENT* (seminar)

**Robert Slifkin**  
Professor of Fine Arts

With its conventional connotations of heroism, historical commemoration, and the survival of tradition, the monument may seem categorically antithetical to the convention-defying and critical practices associated with many strands of artistic modernism. Yet as Alois Riegl famously noted, the monument serves as an effective paradigm for understanding the way in which all material objects relate to the moment of their historical creation and their subsequent reception across time. This temporal and referential capacity of the monument has allowed it to remain a vital category of artistic creation into the modern era and many artists associated with modernism have engaged with the monument whether sincerely or parodically. This course will consider the literature addressing the concept of the monument and the various ways in which the tradition of the monument has been addressed by artists in modernity paying special attention to recent debates about the role of public memorials as vessels of white supremacy. Beginning with the challenges of figuring what seemed to be a disordered and divided conception of ‘the people’ in post-Revolutionary France and post-Civil War America we will subsequently examine a series of case studies which will include Vladimir Tatlin’s Monument to the Third International (1919-20), Claes Oldenburg’s series of proposed monuments beginning in the mid-1960s, Maya Lin’s Vietnam Veteran’s Monument (1982) and contemporary instances of artistic monumentalism by such artists as Rachael Whiteread, Sam Durant, and Hank Thomas Willis.

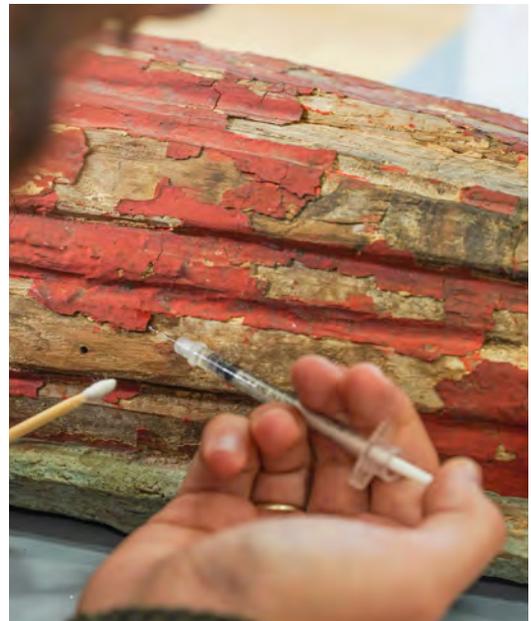
## Conservation Course Highlights

Fall 2020

### *TECHNOLOGY & STRUCTURE OF WORKS OF ART I: ORGANIC MATERIALS*

**Michele Marincola**  
Coordinator; Sherman Fairchild Distinguished  
Professor of Conservation

The course introduces first-year conservation students to organic 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 or written reports per semester on objects in the study collection and at The Metropolitan Museum of Art. In addition, grading will be based on a final exam. Classes may be a combination of lecture and laboratory.



## THE CONSERVATION OF PHOTOGRAPHS

### **Nora Kennedy**

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

### **Katherine Sanderson**

Associate Conservator, Photograph Conservation, The Metropolitan Museum of Art

This treatment course is designed for both students with no background in the conservation of photographs and those at a more advanced level. The course combines a brief overview of the technical history of photography with the treatment of photographs. Lectures focus on two or three major photographic processes, their technology, manufacture, deterioration characteristics, and their place in the history of the medium. Basic treatment techniques are discussed, demonstrated, and implemented. The course includes lectures, demonstrations, and laboratory work. Requirements include readings, the completion of a number of conservation treatments, and the production of a portfolio.

## Spring 2021

### *PERSISTENT PICTURES: EASEL PAINTINGS & THEIR CONSERVATION*

### **Matthew Hayes**

Paintings Conservator; Proprietor, The Pietro Edwards Society for Art Conservation

Works of art persist in time, but age leaves its traces. Conceived as an introduction to the conservation of Western paintings, this seminar will explore the concerns of that discipline as perennial yet historically inflected. The course will consider the structural and aesthetic treatment of paintings with regard to practical procedures, historical implementation, and philosophical implications. Painting and conservation materials, lining, cradling, transfer, consolidation, varnish reduction, varnishing, and common means of technical study are among the fundamental subjects covered. More theoretical topics include the removal of earlier additions, cleaning and the notion of patina, approaches to loss and theories of retouching, and

the challenges of modern paintings. The seminar aims to develop visual acuity through object-based study in galleries and the laboratory, and will combine lectures, discussion, and museum visits – especially The Metropolitan Museum. Each student will lead a session based on course readings and prepare a final paper on the technical examination, conservation assessment, and potential treatment of a painting.

### *INTRODUCTION TO IMAGE-BASED DOCUMENTATION FOR CONSERVATION*

### **Anna Serotta**

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

### **Emily Frank**

Coordinator; Objects Conservator, PhD Candidate, Institute for the Study of the Ancient World, NYU

This course provides a foundation in the theory and practice of image-based documentation, focusing primarily on techniques which use DSLR cameras. Taught as a combination of lectures and hands-on sessions, weekly sessions will cover the following topics: documentation theory, standard visible light imaging, multiband imaging, reflectance transformation imaging, photogrammetry, micro-imaging, videography and data management. Deliverables will include a mixture of small technique-specific assignments and a broader outreach project.



*EXHIBITION & INSTALLATION OF  
TIME-BASED MEDIA ART*

**Kate Lewis**

The Agnes Gund Chief Conservator, The David Booth Conservation Department, The Museum of Modern Art

Time-based media works are best understood as functional systems that must be installed for the artwork to be experienced. Components of these systems may include video files, media players, monitors, speakers, projectors, cable connections, furniture, sculptural or installation elements, carpets, wall colors, or other architectural features. The choice of components and their constellation is often loosely defined by the artist; for a majority of time-based media works, variability and change are inherent and artworks are frequently reconfigured in response to given exhibition spaces, curatorial concepts, or changing technological landscapes. This lack of fixity and the resulting necessity to interpret the artwork's "score" for every iteration makes time-based media works highly vulnerable to misinterpretation and poor display that compromises the artwork's integrity. This course will cover (1) the introduction and comparison of a variety of contemporary and legacy display devices and technologies and their impact on artworks, (2) the discussion of display scenarios that can be considered harmful to an artwork's integrity, and (3) the documentation of iterations and the decision-making process determining them.

**Steven Weintraub**

Conservator, Proprietor, Art Preservation Services

This course will explore aspects of the science and technology of color in works of art. The subjects covered will include a brief discussion of the history and development of pigments and dyes and how pigments and dyes differ in their properties, their chemistry and the ways in which color is generated. The mechanisms of dyeing and the interaction with the substrate to be dyed will be described briefly. In looking in more detail at the technology of a pigment in a paint film, the role of the binder will be highlighted and thus some of the physical properties of pigments and paint. Color theories, color order systems, and color appearance models will be surveyed, with an examination of how late nineteenth-century artists responded to observations about vision and color in their work. Color change is an important aspect to be discussed as this affects many paintings and dyed materials; while the effect of light is an important factor, it is by no means the only parameter—other changes may also take place within a paint film that can affect the color and appearance of the paint. Color measurements and accelerated light ageing are important tools to observe and record changes in color and to document how rapidly these changes may occur. It is intended that some of these topics will be explored through laboratory experiments.



# the Institute

## 2020-2021 GRADUATES



# Institute Graduates

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## May 2020 Master of Arts Graduates and Thesis Titles

### **Alexa Elena Breininger**

Advisor: Robert Lubar Messeri  
Thesis: (In)animate Women: Mannequins, Masquerade, and the 1938 *Exposition Internationale du Surréalisme*

### **Alexa Troy Chabora**

Advisor: Robert Slifkin  
Thesis: Art & Taxes: The Convergence of Art, the Vernacular, and the Instrumentalized in the 1940s WPA Tax Photographs

### **Yunhao Chen**

Advisor: Hsueh-Man Shen  
Thesis: A Place of Pargeron: The Spatiality of Mogao Cave 231 at Dunhuang

### **Andrea Chu**

Advisor: Jonathan Hay  
Thesis: From Grid to Cloud: An Exploration of Materiality through Contingency in Ian Cheng's Emissaries

### **Ling Ding**

Advisor: Hsueh-Man Shen  
Thesis: Indian Stupas inside a Chinese Pagoda: Building a Buddha Land in Hangzhou in the Wuyue Kingdom

### **Tara Sami Dutt**

Advisor: Prita Meier  
Thesis: Portraits of Sheedis in the Ishqnama: A Study of the Perceived Invisibility of the Lucknow Sheedi Community

### **Miray Eroglu**

Advisor: Finbarr Barry Flood  
Thesis: In the Market for Love: Depictions of Couples in Late 17th-18th Century Ottoman Paintings

### **Drue Henegar**

Advisor: Robert Slifkin  
Thesis: Difference and Decoloniality in the Work of Women Land Artists: Michelle Stuart, Ana Mendieta, Agnes Denes, Alice Aycock, and Beverly Buchanan

### **Juan José Herrera de la Muela**

Advisor: Alexander Nagel  
Thesis: Beyond iconography: Reflections on G.B. Tiepolo's Royal Ceiling Fresco (1762-64)

### **Xiaohan Hu**

Advisor: Hseuh-Man Shen  
Thesis: From Ruixiang to State Icon: The Transmission and Transformation of the Acuoye Guanyin Ruixiang in Yunnan

### **Kaitlin Johndrow**

Advisor: Roger Wieck  
Thesis: Robes Reconsidered: Textile Allusions and their Exegetical Function in the Book of Durrow's Symbol of the Evangelist Matthew

### **Stephanie Katsias**

Advisor: Thomas Crow  
Thesis: Combat Photography: Bruce Conner, Search & Destroy, and the Politics of the San Francisco Punk Scene

### **Hannah Sage Kay**

Advisor: Robert Slifkin  
Thesis: Weathering the Storm: Media Hoaxing as a Quasi-Antidote to Disinformation

### **Charlotte Kinberger**

Advisor: Thomas Crow  
Thesis: Absent Bodies, Material Histories: Surrogates and Stereotypes in the Work of Gary Simmons

### **Angelika Klein-Amunategui**

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

### **Lilia Kudelia**

Advisor: Robert Slifkin  
Thesis: The Problem of Scale in Television as an Art Medium: Robert Rauschenberg's Brazos River Project (1976)

### **Aiqi Li**

Advisor: Jonathan Hay  
Thesis: Painting Religious Icons in the Early Republican Era: Wang Yiting's Buddhist Art and Practices in the Mid-1920s



**Liqiao Li**

Advisor: Jonathan Hay

Thesis: Between Worldly and Sacred: Wu Bin's Portable Illustrations of Arhats and the Popularization of Lay Buddhism in Late Ming Dynasty China

**Man Yin Kristie Lui**

Advisor: Hsueh-Man Shen

Thesis: The Mirror and its Image: Subject-Object Legibility in Tang Dynasty Bronze Mirrors

**Kathleen Maher**

Advisor: Thomas Crow

Thesis: Mary Corse and the Power of Painting: Understanding Perception in Mary Corse's White Light Series

**Patricia McCall**

Advisor: Roger Wieck

Thesis: Crossing the Threshold: Liminal Identity in the Illustrations of London, BL, MS Cotton Nero A.x.

**Shen Qu**

Advisor: Robert Slifkin

Thesis: The Same Pattern Shared by Street Art and Conceptual Art: From Sherrie Levine and Louise Lawler to JR, Banksy and Mr. Brainwash

**Chloe Rudolph**

Advisors: Colin Eisler and Dennis Geronimus

Thesis: From Grit to Oil: A Study of Select Carpaccio Sacra Conversazione Works from Drawing to Painting

**Charles Sainty**

Advisor: Jonathan Hay

Thesis: The Logical Medium: A Theoretical Overview of Computational Art under Three Computer Scientific Paradigms

**Alya Sama**

Advisor: Pepe Karmel

Thesis: The Weight of Words: Understanding Language in the Art of Zarina Hashmi

**Megan Seldon**

Advisor: Kathryn Howley

Thesis: Wonder and Decolonization Within the Same Sphere: The Application of Emergent Strategy and Land Based Activism to Museum Spaces

**Elizabeth Skalka**

Advisor: Pepe Karmel

Thesis: Critiquing the Institution: Hans Haacke and Fred Wilson at the Venice Biennale

**Xitong Tang**

Advisor: Robert Lubar Messeri

Thesis: Rethinking the Photomontage Series From an Ethnographic Museum by Hannah Höch

**Linda Tauscher**

Advisor: Kathryn Howley

Thesis: The Temple of Dendur: The Modern Use of Ancient Objects and the Narrative of Global Cultural Heritage

**Kaitlin Anne Vervoort**

Advisor: Robert Lubar Messeri

Thesis: Negrophilia[phobia]: Racial Typologies and Performance in Otto Dix's An die Schönheit and Großstadt

**Miquael Williams**

Advisor: Edward Sullivan

Thesis: Give Me Your Reverence and Your Love: Belkis Ayón's Syncretic Icons and the Remaking of the Stations of the Cross

**Tong Xue**

Advisor: Hsueh-Man Shen

Thesis: Design and Construction: Southern Dynasties Molded Pictorial Brick Tombs

**Atoosa Youkhana**

Advisor: Katherine Welch

Thesis: Women in Rome: Power, Influence, and Ambiguity

**Keqinhua Zhu**

Advisor: Jonathan Hay

Thesis: A Sense of Place: Synesthetic Experience in Zhao Zuo's Atmospheric Landscape Paintings



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

### **Nicole Feldman**

Advisor: Clemente Marconi

Thesis: Roman Copies of Polykleitos' Diadoumenos and the Role of Struts

### **Taylor Healy**

Advisor: Michele Marincola

Thesis: Potential Futures: Preserving the Physical, Digital, and Conceptual Integrity of 3D Printed Artworks

### **Kristin Holder**

Advisor: Thelma K. Thomas

Thesis: Reframing Approaches to Painted Panels in Late Antique Egypt: Close Examination of Fragmentary Carved Panel with a Saint

### **Emma Kimmel**

Advisor: Thomas Crow

Thesis: "Je recommence tout vingt-cinq fois": Reinvestigating Honoré Daumier's Iterations of The Third-Class Carriage

### **Sarah Elizabeth Montonchaikul**

Advisor: Kathryn Howley

Thesis: Mutable Efficacy: Considering the Object and Space of Memorial Monuments

### **Catherine Stephens**

Advisor: Margaret Holben Ellis

Thesis: Metamorphosis insectorum Surinamensium: A Comparative Analysis and Technical Reconstruction of Maria Sibylla Merian's Over-Painted Counterproofs on Vellum

## May 2020 PhD Graduates and Thesis Titles

### **Jennifer G. Buonocore**

Advisor: Thomas Crow

Dissertation: Possible Poems: The Poetics of Carl Andre and Dan Graham, 1959-1969

### **Kristen Gaylord**

Advisor: Thomas Crow

Dissertation: "Infiltrate the Masses": Corita Kent's Didactic Pop

### **Katerina Harris**

Advisor: Alexander Nagel

Dissertation: The Moment of Death in Renaissance Art

### **Briana Jackson**

Advisor: David O'Connor

Dissertation: The Geographic and Social Spread of Aten Cult throughout Egypt and Sudan

### **Marina Kliger**

Advisors: Meredith Martin and Thomas Crow

Dissertation: Une Histoire Particulière: The Troubadour Style and Gendered Historical Consciousness in Early Nineteenth-Century France

### **Samuel Delehanty Omans**

Advisor: Jean-Louis Cohen

Dissertation: El Lissitzky: Architecture as Spatial Form, 1910-1939

### **Sana Mirza**

Advisor: Finbarr Barry Flood

Dissertation: An African Scriptorium? The Qur'an of Harar and their Globalizing Milieu





# the Institute

## IN DISCUSSION

In this Section

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PUBLIC PROGRAMMING AT THE INSTITUTE

# Public Programming Highlights

*This list includes events held between September 1, 2020 and June 30, 2021.*

*Due to COVID-19 and with the health and safety of our community in mind, our public programs remained virtual this past year. Despite the challenges we collectively faced, we embraced the opportunities created by online public programming that allowed us to organize a wide-ranging series of engaging presentations. Our virtual events brought scholars, artists, conservator, curators, and students together in conversation with a diverse, international audience, often from as many as twenty different countries. We look forward to staying connected to our ever-expanding community, and to gathering in the hallways of the James B. Duke House once more.*

*For more information about events at the Institute, please see the events archive on our website. While there, we hope you will enjoy viewing the recordings of many of our past events.*

## Annual Lecture Series, Colloquia, and Consortia

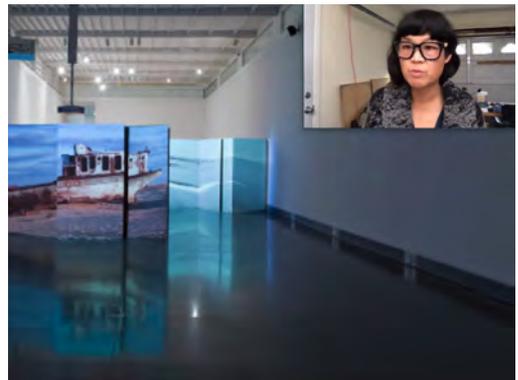
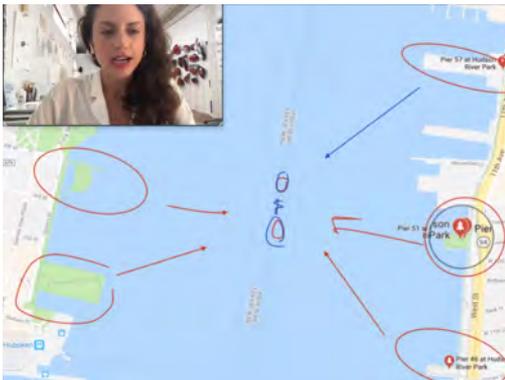
### Artists at the Institute

*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, the series normally includes two presentations per semester. The 2020 - 2021 student coordinators are Lilia Kudelia, Alexa Chabora, and Xitong Tang.*

**Madeline Hollander** is an artist who works with performance, film and installation to explore how human movement and body-language negotiate their limits within everyday systems of technology, intellectual property law, and daily ritual. Her performances and installations present continuously

looping events that intervene within spatial, psychological and temporal landscapes, and engage with alternate modes of viewership, replication and archive.

**Patty Chang** discussed her practice starting from performance, moving through video, expanding to research projects such as the acclaimed exhibition titled *Patty Chang: The Wandering Lake 2009-2017* at the Queens Museum in New York, up to her current multichannel project *Milk Debt* on view at Pioneer Works in Red Hook, Brooklyn from March 5 to May 16, 2021. Chang is an artist working in performance, video, writing, and installation. Her early performance work was influenced by 1960s and '70s performance work, as well as identity politics of the 1980s and '90s. More recently, her work has been focused on site-specific, performative, narrative projects that deal with cultural imaginaries, the environment, and the body.



# IFA Contemporary Asia

*IFA Contemporary Asia* is a new forum organized by students at The Institute of Fine Arts 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.

*IFA Contemporary Asia* provides a platform for scholars, curators, artists, and writers to consider their fields from different perspectives. This forum will comprise two annual lectures, as well as panel discussions, artist talks, and workshops with the aim of fostering new dialogues on modern and contemporary Asian art.

This forum is supported by the Director's Fund, The Institute of Fine Arts, NYU.

Organizing committee: Eana Kim, Titi Deng, Kristie Lui, Kolleen Ku, and Cindy Qian

**Yeon Shim Chung**, Professor, Hongik University in Seoul, South Korea  
 Title: *Historicizing the Avant-Garde Context in Korea: From Experimental Arts to Collective Groups*

**Christopher Y. Lew**, Nancy and Fred Poses Curator, the Whitney Museum of American Art; **Ambika Trasi**, Curatorial Assistant, the Whitney Museum of American Art; moderated by **Professor Gayatri Gopinath**, Director of the Center for the Study of Gender & Sexuality, NYU  
 Title: *Curators in Conversation*



Yeon Shim Chung, "Historicizing the Avant-Garde Context in Korea: From Experimental Arts to Collective Groups"



Jonathan Hay participates in the China Project Workshop on September 25, 2020.

## China Project Workshop

**Hsueh-man Shen**, The Institute of Fine Arts, addressed issues surrounding the languages of Chinese art history. She was joined by **Mimi G. Gates** (Dunhuang Foundation and Blakemore Foundation) and **Qianshen Bai** (Zhejiang University) for a conversation about the topic.

Panel discussion with **Michelle C. Wang**, Associate Professor in the Department of Art and Art History at Georgetown University; **Soyoung Lee**, Landon and Lavinia Clay Chief Curator at the Harvard Art Museums on "The Future of Asian Art History: Projections from Women in the Field". The discussion was moderated by **Patricia Berger**, Professor Emerita of Chinese Art, University of California, Berkeley

**Marcus Bingenheimer**, Department of Religion, Temple University, presented on the topic "Patterns of the Past: How to Visualize Chinese Buddhist History in Social Networks." The discussion was moderated by **Sebastian Heath** (Institute for The Study of the Ancient World, NYU).

**Xu Wenpeng**, PhD candidate, Department of Anthropology, University of Illinois Chicago, presented his research project "Export-oriented Porcelain Economy in Song-Yuan China: Production Strategies, Networks, and Interaction at Dehua." The discussion was moderated by **Hsueh-Man Shen** (The Institute of Fine Arts, NYU).

**Phillip Bloom**, Huntington Library, presented on the topic "The Pleasures of Gardens in Song (960–1279) China." The discussion was moderated by **Julia Orell** (University of British Columbia).



## 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.

**Denise Allen**, Curator, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art

Title: A Catalogue for 2020: Italian Renaissance and Baroque Bronzes at The Met

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

**César Paternosto**, artist and **Hans Ulrich Obrist**, Artistic Director of Serpentine Galleries, London  
Title: A Conversation: César Paternosto and Hans Ulrich Obrist

**Bruno Pinheiro**, PhD Candidate, State University of Campinas, Brazil; IFA-NYU Visiting Scholar; Fapesp Fellow

Title: Black Modernism in Bahia, Brazil 1947-1964

## The Fifth Annual Symposium of Latin American Art at the Institute of Fine Arts, the Graduate Center, and Columbia University

Presented by the Institute for Studies on Latin American Art (ISLAA):

Keynote Talks by **María Magdalena Campos-Pons** and **Claire Tancons**

Performance by **Castiel Vitorino Brasileiro**

Title: Touch, Taste, Turn: Unleashing the Senses in the Art of the Americas

## The Paul Lott Lecture

**Max Hollein**, Marina Kellen French Director, The Metropolitan Museum of Art

Title: An Evening with Max Hollein.

Dr. Hollein addressed The Met's development as an institution, its history, and the contemporary moment of museums.

This program is made possible with generous funding from the Paul Lott Lectureship.

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

The Judith Praska Distinguished Visiting Professorship in Conservation is awarded to a prominent conservator or scientist who brings new areas for research and teaching to the program in conservation. The Institute of Fine Arts Conservation Center was pleased to welcome **Lynda Zycherman** as the 2021 Judith Praska Distinguished Visiting Professor in Conservation and Technical Studies. Zycherman serves as Conservator of Sculpture at the Museum of Modern Art, New York.

**Lynda Zycherman**, Judith Praska Distinguished Visiting Professor (Spring 2021)

Title: Fraternal Sextuplets: Technical Examination of Picasso's Glass(es) of Absinthe

## Samuel H. Kress Lecture

The Institute of Fine Arts' Samuel H. Kress Lecture, delivered by a prominent scholar in conservation, presents important issues within the fields of paintings conservation and technical art history.

**Elise Effmann Clifford**, Head of Paintings Conservation, Fine Arts Museum of San Francisco

Title: Never Assume: Stories of Artistic Idiosyncrasies and Scholarly Biases

**Sue Ann Chui**, Paintings Conservator, National Gallery of Art

Title: New narratives for Old Masters: reflections on works by Gerard David and Ercole de' Roberti

This annual event is made possible through the generosity of the Samuel H. Kress Foundation.



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

This series of lectures and panel discussions held two to three times per semester brings scholars from the U.S. and abroad to explore art historical and broader contextual subjects relating to the arts as well as the visual and material cultures of Spain, from ancient to modern time periods, and the Spanish and Portuguese-speaking Americas from the first Contact era to the nineteenth century. Founded by Professors Jonathan Brown, Robert Lubar and Edward Sullivan, the Colloquium is now organized by Professor Sullivan.



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The Institute of Fine Arts Annual 2020 - 2021

**Arlene Dávila**, Professor of Anthropology and American Studies at New York University; **Miriam Margarita Basilio Gaztambide**, Associate Professor of Art History, and Museum Studies at New York University; and **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

Title: A Conversation on Latinx Art featuring Arlene Dávila & Miriam Basilio, moderated by Professor Edward J. Sullivan

**David Pullins**, Associate Curator, Department of European Paintings, The Metropolitan Museum of Art  
Title: Juan de Pareja, seeing beyond Velázquez

The Colloquium is the product of the generosity and continuing support of Roberta and Richard Huber, and we thank them heartily for making the current year's activities possible.



David Pullins, "Juan de Pareja, seeing beyond Velázquez"



## Daniel H. Silberberg Lecture Series

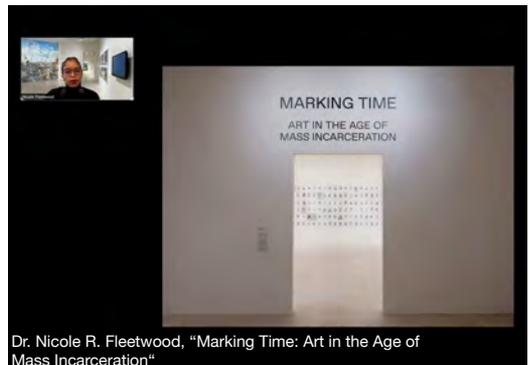
The Daniel H. Silberberg Lectures, the longest running lecture series at The Institute of Fine Arts, is planned and coordinated by the Graduate Student Association. Art historians, archaeologists and conservators, specializing in a variety of periods and genres are invited to share their latest research with the IFA community and the public.

The 2020-2021 Coordinators were Robin Joyce, Frances Lilliston, and Hannah Kay.

**Dr. Bryan C. Keene**, Assistant Professor at Riverside City College, Riverside, CA  
Title: Momentum in Global Medieval Studies from 2020 Movements: Confronting Biases in Scholarship and Public Discourse

**Margaret Hillenbrand**, Associate Professor of Modern Chinese Literature and Culture at the University of Oxford  
Title: The Art of the Unsayable in Contemporary China

**Dr. Nicole R. Fleetwood**, Professor of American Studies and Art History, Rutgers University  
Title: Marking Time: Art in the Age of Mass Incarceration



## 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.

**Christina Riggs**, Professor of the History of Visual Culture in the Department of History at Durham University

Title: The eyes of the Sheikh el-Beled: Towards a critical historiography of Egyptian art

**Chris Hallett**, Professor of Roman art at the University of California at Berkeley

Title: Mummies with Painted Portraits from Roman Egypt and Personal Commemoration at the Tomb

**Roland Betancourt** (UC-Irvine), **Kathryn Howley** (IFA), **Stuart Tyson Smith** (UC-Santa Barbara), **Thelma K. Thomas** (IFA)

Title: Approaches to Diversity in Antiquity

**Rubina Raja**, Professor of Classical Archaeology at Aarhus University, Denmark and director of the Danish National Research Foundation's centre of excellence Centre for Urban Network Evolutions  
Title: The most beautiful female portrait I have ever seen - Palmyrene Funerary Portraiture and Its Significance for the Study of Ancient Portrait Representations

**Maurizio Harari**, Professor of Etruscan and Italic Archaeology and Director of the Archaeological Museum at the University of Pavia, Italy

Title: Imagining the Etruscans: Modern European Perceptions of an Ancient Italian Civilization

## Time-Based Media Lectures

The Conservation Center's Topics in Time-Based Media (TBM) Art Conservation lecture series is generously supported by The Andrew W. Mellon Foundation. Typically, four to six events per academic year are organized by Hannelore Roemich and Christine Frohnert and are made available through Vimeo. Speakers include artists, curators, computer scientists, collectors, conservators, engineers, and instructors, representing the complex interdisciplinary collaboration in TBM art conservation and serve as an opportunity for experts to share their research with general audiences and to foster networking and exchange with students and educators.

**Tamiko Thiel**, xR Mixed Reality Artist

Title: Archiving the Virtual: Conserving xR Mixed Reality Artworks

**Pamela Z.**, Composer/Performer and Media Artist

Title: Sonic Gestures | Blurred Lines: Working Across Disciplinary Boundaries and Through Shifting Technologies

**Hélia Marçal**, Lecturer in History of Art, Materials and Technology at University College London

Title: Conservation Between Performance and Participation

**J. Soto**, Arts Administrator and Consultant, and **Sally Szwed**, Director of Artist Initiatives from Eyebeam

Title: Shifting online: Responsive transformations in art and technology

All speakers in this group are affiliated with the Whitney Museum of American Art

**Carol Mancusi-Ungaro**, Melva Bucksbaum

Associate Director for Conservation and Research

**Dr. Chrissie Iles**, Anne and Joel Ehrenkrantz Curator

**Farris Wahbeh**, Director of Research Resources

**David Neary**, Project Manager of the Media Preservation Initiative

**Savannah Campbell**, Media Preservation Specialist

**Brian Block**, Project Researcher

**Christopher Bernu**, Project Cataloguer for the Media Preservation Initiative

**Nicholas Carbone**, Media Preservation Specialist for the Media Preservation Initiative

Title: Experiential Conservation: The Media Preservation Initiative Model at the Whitney



## Great Hall Exhibitions Series

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, an historic landmark building, provides an impressive setting for displaying seminal contemporary art in the center of The Institute's academic home and community.

### Spring 2020: Xaviera Simmons: Posture

In connection with the Great Hall Exhibition *Xaviera Simmons: Posture*, artist Xaviera Simmons engaged in conversation with Sally Tallant, President & Executive Director of the Queens Museum, and John Hatfield, Executive Director of Socrates Sculpture Park, to discuss racial disparities in museum practice and how museums and artistic spaces acknowledge and confront racial inequality in their public spaces, exhibitions, and collections. The panelists also addressed the benefits and challenges of stewarding art institutions located in Queens, one of the most ethnically diverse communities in the United States.

**Xaviera Simmons**, artist; **Sally Tallant**, President & Executive Director of the Queens Museum; **John Hatfield**, Executive Director of Socrates Sculpture Park

Title: Xaviera Simmons in Conversation with Sally Tallant & John Hatfield



Xaviera Simmons in Conversation with Sally Tallant and John Hatfield



Panel Discussion with Cauleen Smith and Dr. Mabel O. Wilson

### Spring 2021: Cauleen Smith H-E-L-L-O: To Do All At Once

Cauleen Smith, *H-E-L-L-O: To Do All At Once*, presents the 2014 film *H-E-L-L-O* by filmmaker and multimedia artist Cauleen Smith. The exhibition proudly continues the Great Hall Exhibition series' commitment to celebrating the contributions of exemplary women artists and is the first in the series to take place online. Spanning and intertwining film, installation, and material objects, Smith's practice expands on the experimental film and third world cinema traditions in order to explore the spaces of historical memory, collectivity, and compensatory possibility. In this way, Smith's work emerges as a talismanic touchstone for contemporary activism and community building. In the artist's words: "Future and past, you want to hold all of that. You want to celebrate, you want to protest, you want to do all at once."

Panel Discussion with **Cauleen Smith** and **Dr. Mabel O. Wilson**, the Nancy and George Rupp Professor of Architecture, Planning and Preservation, a Professor in African American and African Diasporic Studies, and the Director of the Institute for Research in African American Studies (IRAAS) at Columbia University. [A recording of the event can be found on the Institute's website.](#)

The 2020-2021 Great Hall Exhibitions were made possible through the generous support of Valeria Napoleone XX.

*Xaviera Simmons: Posture* was provided additional support by David Castillo Gallery. Special thanks to the artist for lending the works on view, and to the Swiss Institute for providing exhibition materials. The exhibition was curated by Makenzi Fricker, Scout Hutchinson, Deborah Miller, and Juan Gabriel Ramírez Bolívar.

For *H-E-L-L-O: To Do All At Once* we extend special thanks to the artist for lending the work on view, and additional thanks to her gallery, Corbett vs. Dempsey. Megan Kincaid and Summer Sloane-Britt curated the exhibition. Lizette Ayala designed the website. Miquael Williams contributed to the exhibition as an advisory curator, and Dr. Edward J. Sullivan provided faculty support.



## Duke House Exhibition Series

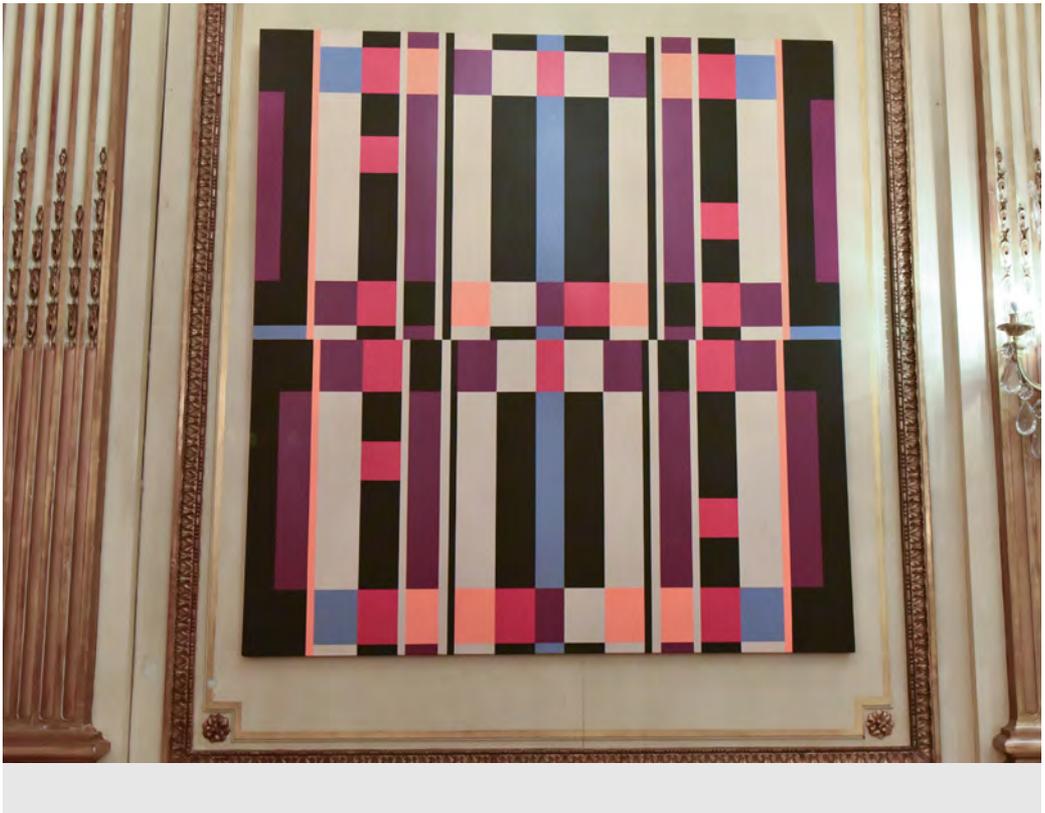
*The Duke House Exhibition Series brings contemporary art to the walls of the landmarked James B. Duke House in the form of two exhibitions per year. The work is displayed in the Gilded Age interior of the former residence of the Duke family, juxtaposing the historic with the contemporary and inviting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

*Fanny Sanín's New York: The Critical Decade, 1971-1981* is the first comprehensive solo exhibition to explore the artist's evolving practice of geometric abstraction during her first decade living and working in New York City. Presenting a selection of paintings from 1971 to 1981, the exhibition engages with Sanín's expansion of the geometric idiom during this period of vital artistic production.

## Duke House Exhibition Programs

**Dr. Beverly Adams**, The Estrellita Brodsky Curator of Latin American Art, Department of Painting and Sculpture, The Museum of Modern Art; **Dr. Lori Cole**, Associate Director and Clinical Associate Professor, XE: Experimental Humanities & Social Engagement, New York University; **Dr. Tatiana Flores**, Professor, Art History & Latino and Caribbean Studies, Rutgers University; **Dr. Susanna Temkin**, Curator, El Museo del Barrio; Moderated by **Edward J. Sullivan**, Deputy Director, Helen Gould Shepard Professor in the History of Art, Institute of Fine Arts and Department of Art History, New York University. Organized by PhD candidate and co-curator Megan Kincaid.  
Title: *New Approaches to Fanny Sanín: Women Artists and Geometric Abstraction*

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



## Faculty Book Launch Celebrations

### *Dipti Khera*

**Dipti Khera**, Associate Professor, Department of Art History and the Institute of Fine Arts, NYU; **Vittoria Di Palma**, Associate Professor of Architecture and Art History, University of Southern California; **Kavita Singh**, Professor, School of Arts and Aesthetics, Jawaharlal Nehru University  
Title: *The Place of Many Moods: Celebrating a New Book* by Dipti Khera

### *Pepe Karmel*

**Pepe Karmel**, Associate Professor Of Art History and Edward J. Sullivan, the Helen Gould Shepard Professor of the History of Art at the Institute of Fine Arts, NYU  
Title: *Abstract Art: A Global History*

### *Jonathan Brown*

**Jordana Mendelson**, Director of the King Juan Carlos I Center of NYU; **Estrella de Diego**, Professor of Modern and Contemporary Art History at the Universidad Complutense in Madrid; **Robert Lubar Messeri**, Associate Professor of Modern Art at The Institute of Fine Arts, NYU; **Edward Sullivan**, Helen Gould Shepard Professor of the History of Art at The Institute of Fine Arts, NYU; **Professor Reva Wolf**, Professor of Art History at the State University of New York at New Paltz; **Dr. Miguel Falomir**, Director of the Museo Nacional del Prado; **Francisco Chaparro**, Professor Brown's last PhD student, and the editor and translator of the volume. The event was co-sponsored by The Institute of Fine Arts and the King Juan Carlos I Center of NYU.  
Title: Jonathan Brown, *No solo Velázquez*

### *John North Hopkins*

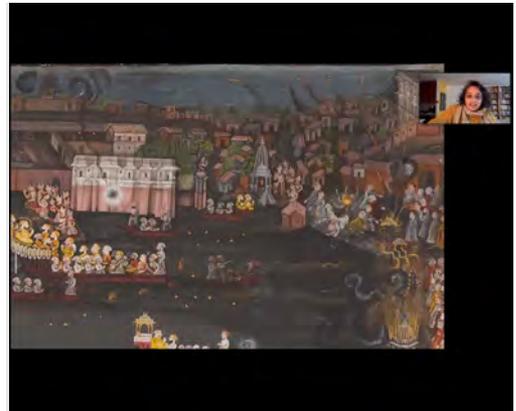
**John North Hopkins**, Associate Professor, Institute of Fine Arts, NYU; **Laetitia La Follette**, President, Archaeological Institute of America, and Professor, University of Massachusetts Amherst; **Edward Sullivan**, Helen Gould Shepard Professor of the History of Art at The Institute of Fine Arts, NYU; **Sarah Kieft Costello**, Associate Professor, University of Houston - Clear Lake; Paul R. Davis, Curator of Collections, The Menil Collection  
Title: *Object Biographies: A Conversation on a New Volume*

### *Michele Marincola*

**Michele D. Marincola**, Sherman Fairchild Distinguished Professor of Conservation, Conservation Center of the Institute of Fine Arts, NYU; **Lucretia Kargère**, Conservator, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art; **Gerhard Lutz**, Robert P. Bergman Curator of Medieval Art, Cleveland Museum of Art; CT; **Cybele Tom**, Doctoral Student, Doctoral Student in Art History, University of Chicago; Assistant Conservator of Objects, Art Institute of Chicago  
Title: Michele Marincola and Lucretia Kargère, *The Conservation of Medieval Polychrome Wood Sculpture*

### *Jean-Louis Cohen*

**Jean-Louis Cohen**, architect, historian, Sheldon H. Solow Chair in the History of Architecture at The Institute of Fine Arts; **Edward Dimendberg** of the University of California, Irvine.  
Title: Frank Gehry, *a Catalogue Raisonné of the Drawings: Celebrating a New Book* by Jean-Louis Cohen





## Special Event with Visiting Faculty

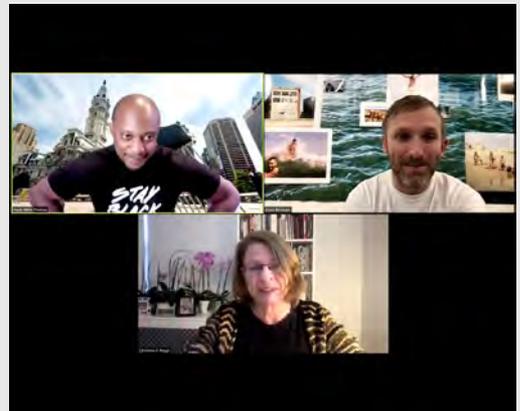
### A Conversation with Lonnie G. Bunch III, Secretary of the Smithsonian

A widely published author and one of the museum field's most distinguished and preeminent leaders, **Lonnie Bunch** is the 14th Secretary of the Smithsonian, a vast institution comprising 19 museums, 21 libraries, numerous research centers, several education units, and the National Zoo. He was formerly the Director of the National Museum of African American History and Culture, the nation's largest and most comprehensive cultural destination devoted exclusively to exploring, documenting, and showcasing the African American story and its impact on American and world history. Under his leadership, the NMAAHC was transformed from an inspired vision with no building, no collection, no funding, and one staff member, into a glorious and critically acclaimed, nearly 400,000-square-foot building on the National Mall in Washington, DC. In this informal conversation with Visiting Professor Linda Wolk-Simon, Secretary Bunch shared some reflections on that heroic achievement, on institutional racism in museum culture and practice, and on the fundamental imperative of the curator and the museum to tell a good story.

## Sam Wagstaff Photography Lecture

This new lecture series honors the legacy of Samuel J. Wagstaff Jr. (November 4, 1921 –January 14, 1987). Wagstaff attended The Institute of Fine Arts in the 1950s, studying Italian Renaissance Art under Richard Offner, and went on to become a notable American art curator, collector, and patron of the arts. Through his influential collecting, teaching, and curatorial work, Wagstaff promoted photography as a fine art medium. His groundbreaking collection was purchased by the J. Paul Getty Museum in 1984, constituting the cornerstone of its newly formed Department of Photographs. Sam Wagstaff's devotion to the medium contributed to its rising status over the years. The Institute of Fine Arts is delighted to celebrate his achievements by naming our annual photography lecture in his honor.

**Hank Willis Thomas** gave the inaugural Sam Wagstaff Photography Lecture in conversation with New York based artist, **Chris Berntsen**.



# the Institute

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## The Connoisseurs Circle

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

### Course Auditing

Members receive **the privilege of auditing Institute courses** that cover a range of topics within art history, conservation, and archaeology. Recent courses include Edward Sullivan's *Founders of Modernity in the Arts of the Americas*; Jonathan Hay's *Close Looking I: Chinese Paintings and Related Objects at The Metropolitan Museum of Art*; Michele Marincola's *Technology & Structure of Works of Art I: Organic Materials*; and Clemente Marconi's *Greek Art and Architecture I: The Archaic 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.

This past year's online events include an evening discussion on "Commemorating Raphael on the 500th Anniversary of his Death" with Institute Professors Linda Wolk-Simon and Alexander Nagel; a presentation of the "Computational Coding of Leonardo's Papers" with Margaret Holben Ellis, Former Chair of the Institute's Conservation Center and Eugene Thaw Professor of Paper Conservation; and a virtual tour of MoMA's exhibition "Judd" with Ann Temkin, Chief Curator of Painting and Sculpture. When we are able, programs expand beyond New York City to include 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  
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.

### Legacy Society Members

Beryl Barr-Sharrar\*  
Corrine Barsky  
Patricia and Stephen Beckwith  
Katherine F. Brush\*  
Ruth Butler\*  
Anne\* and Joel Ehrenkranz  
Margaret Holben Ellis\*  
Maria Fera\*  
Paul Lott  
Michele D. Marincola\*  
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Joan Troccoli\*  
Phoebe Dent Weil\*  
Eric Zafran\*  
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

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**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 The 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 at 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

**The Paul Edmund Stanwick Fellowship in Honor of Bernard V. Bothmer**

For doctoral candidates in the field of Ancient art and Archaeology with a preference for those studying Egyptian art

**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**

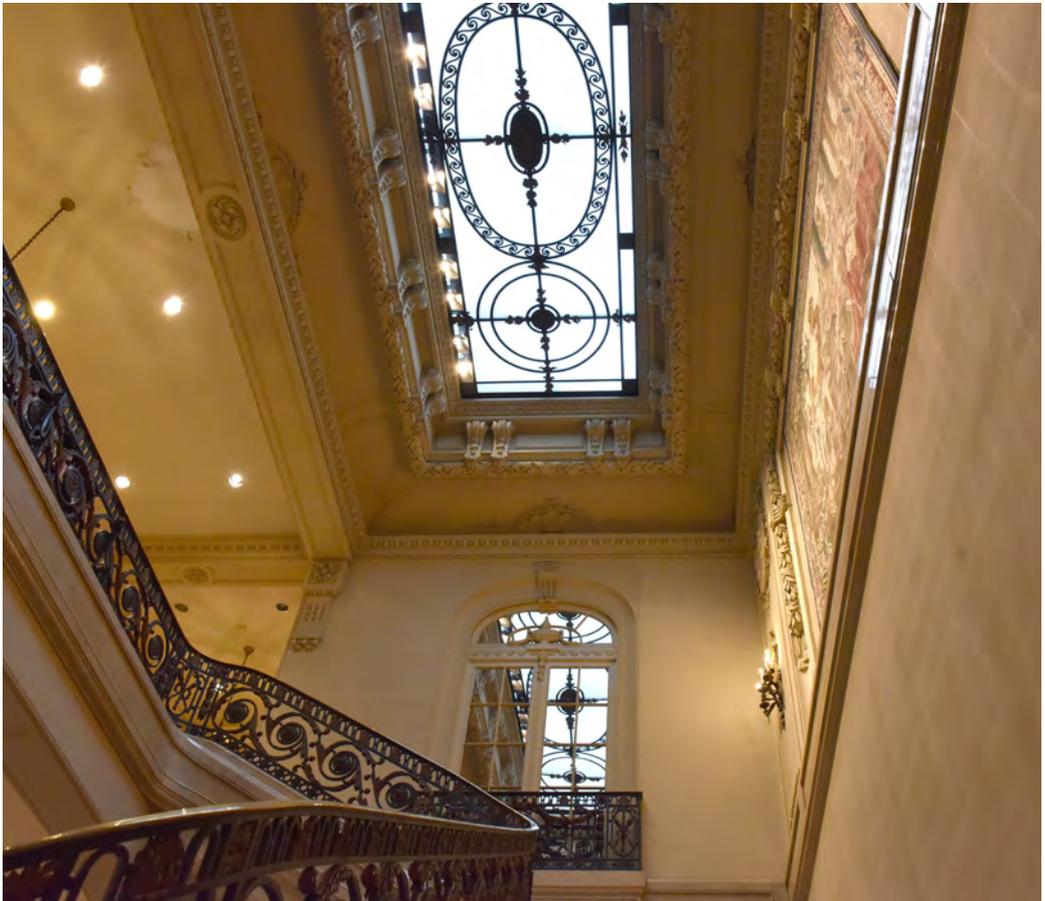
To establish a permanent endowment fund which will partially fund a one-year fellowship each year for a graduate student enrolled in the IFA's Conservation Center

**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

### **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

### **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

### **Graduate Fellowship in Conservation**

Provided by the Gladys Kriebel Delmas Foundation to support a student in the technical examination and documentation of Venetian works of art belonging to Villa La Pietra

### **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

### **The 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

### **The 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

### **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

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*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.*

## **\$1,000,000-\$6,000,000**

Marica and Jan T. Vilcek

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